

JUDO SYLLABUS

METHODOLOGY AND PROGRESSION

This document provides a coherent framework for progression in which both the judo teacher and student athlete can find elements of good practice to be used during teaching and learning. This document should not be used as a repository of content material just for grading but a source of skills which one would require during the journey to the black belt and beyond.

To motivate the interest of the practitioner the methodology proposes a number of periods, steps, and grades based within the paradigm of the long term athlete development (LTAD):






The 3 periods of this journey include: Initiation (SHU), overall development (HA), and individualized mastery (RI).

Aikido master Endō Seishirō shihan stated:

"It is known that, when we learn or train in something, we pass through the stages of shu, ha, and ri. These stages are explained as follows. In shu, we repeat the forms and discipline ourselves so that our bodies absorb the forms that our forebears created. We remain faithful to these forms with no deviation. Next, in the stage of ha, once we have disciplined ourselves to acquire the forms and movements, we make innovations. In this process the forms may be broken and discarded. Finally, in ri, we completely depart from the forms, open the door to creative technique, and arrive in a place where we act in accordance with what our heart/mind desires, unhindered while not overstepping laws."

The 6 steps refer to the whole Kyu level from white to yellow, from yellow to orange, orange to green, green to blue, blue to brown, from brown to black.

The 12 levels refer to the progression within the Kyu level and are as follows:

White	
White/Yellow	
Yellow	
Yellow/Orange	
Orange	
Orange/Green	

Green	Green	
Green/Blue	Blue	Green
Blue	Blue	
Blue/Brown	Blue	Brown
Brown	Brown	
Black Belt	Black	

3 PERIODS: FROM WHITE BELT TO BLACK BELT

These periods are named SHU, HA, RI

SHU: the student learns the fundamentals by following the principles set out by the teacher. In the LTAD this corresponds to the period between Active Start and learning the Fundamentals. This correspond to the chronological age between the ages of 4years to 7 years.

HA: Having mastered the fundamentals, the student applies the rules by questioning them, understanding their subtleties and seeking exceptions. With the help of the teacher the student seeks modifications based on his / her abilities and body habitus. In the LTAD this corresponds to the period between learning to train until training to compete and is the chronological age between 8years and 11 years (Learn to Train and Train to train)

RI: The student who has mastered the principles adapt them to his own use. In the LTAD this corresponds to the period between training to compete and upwards. The chronological age is between 12 years and 15 years.

In order to be able to build own style judo, one has to take ownership of the principles and translate them by transcending the traditional forms. HA and RI are the steps of the upper grades.

INITIATION (Shu)		
5 – 8yrs		
ACTIVE START - FUNDAMENTALS		
WHITE to ORANGE		

Security by the ukemi acquisition, postures, basic grips, giving in to force.	Sensation of proprioception, basic controls, approach to learn transition from standing to ground	Understanding the principles of entry, kuzushi, displacement, projection and control	Differentiation and perception of roles of uke and tori and interactions between them
	Yellow		Orange
TACHI-WAZA			
ASHI-WAZA	o-soto-otoshi hiza-guruma ko-uchi-gari o-uchi-gari	o-soto-gari de-ashi-harai okuri-ashi-harai ko-soto-gari ko-soto-gake	
TE-WAZA	tai-otoshi	ippon-seoi-nage	
KOSHI-WAZA	uki-goshi	o-goshi koshi-guruma	
MA/YOKO SUTEMI-WAZA			
KATAME-WAZA			
OSAEKOMI-WAZA	kuzure-kesa-gatame yoko-shiho-gatame	kesa-gatame kami-shiho-gatame	
SHIME-WAZA			
KANSETSU-WAZA			
OVERALL DEVELOPMENT (Ha)			
9 – 12yrs			
LEARN to TRAIN – TRAINING to TRAIN			
GREEN to BLUE			
Combination of actions in standing, standing/ground and on the ground	Understanding the principles of ground control and combinations during osaekomi	Switching from tori to uke and vice versa, resumption of initiative	Lexical and terminological knowledge. Managing a fight with the basic words and gestures required during competition
	GREEN		BLUE
TACHI-WAZA			
ASHI-WAZA	o-soto-guruma sasae-tsurikomi-ashi harai-tsurikomi-ashi uchi-mata ashi-guruma	o-soto-gaeshi o-uchi-gaeshi tsubame-gaeshi uchi-mata-gaeshi harai-goshi-gaeshi	

	o-guruma	hane-goshi-gaeshi	
TE-WAZA	seoi-nage uki-otoshi sumi-otoshi	ko-uchi-gaeshi uchi-mata-sukashi seoi-otoshi obi-otoshi	
KOSHI-WAZA	tsuri-goshi harai-goshi hane-goshi	sode-tsurikomi-goshi tsurikomi-goshi utsuri-goshi ushiro-goshi	
MA/YOKO SUTEMI-WAZA			
KATAME-WAZA			
OSAEKOMI-WAZA	kuzure-kami-shiho-gatame kata-gatame tate-shiho-gatame	ura-gatame	
SHIME-WAZA		nami-juji-jime kataha-jime sankaku-jime gyaku-juji-jime katate-jime do-jime kata-juji-jime ryote-jime hadaka-jime sode-guruma-jime okuri-eri-jime tsukomi-jime	
KANSETSU-WAZA			
INDIVIDUAL MASTERY (Ri)			
13 – 16yrs			
TRAIN to COMPETE – TRAIN to WIN			
BROWN to BLACK			
Mastery of defensive techniques	Choice of techniques tailored to one's abilities and taste	Development of a personal attack and defence system	Club referee, assistant club access to the sign, participation in the club's activities

	BROWN	BLACK
TACHI-WAZA		
ASHI-WAZA		
TE-WAZA	kata-guruma morote-gari sukui-nage kuchiki-taoshi kibsu-gaeshi	
KOSHI-WAZA		
MA/YOKO SUTEMI-WAZA	tomoe-nage sumi-gaeshi hikikomi-gaeshi tawara-gaeshi ura-nage yoko-otoshi yoko-wakare uchi-mata-makikomi tani-otoshi yoko-guruma harai-makikomi hane-makikomi yoko-gake ko-uchi-makikomi soto-makikomi daki-wakare kani-basami uchi-makikomi o-soto-makikomi kawazu-gake uki-waza	tomoe-nage sumi-gaeshi hikikomi-gaeshi tawara-gaeshi ura-nage yoko-otoshi yoko-wakare uchi-mata-makikomi tani-otoshi yoko-guruma harai-makikomi hane-makikomi yoko-gake ko-uchi-makikomi soto-makikomi daki-wakare kani-basami uchi-makikomi o-soto-makikomi kawazu-gake uki-waza
KATAME-WAZA		
OSAEKOMI-WAZA	uki-gatame 3 x Sankaku	
SHIME-WAZA		12 x SHIME-WAZA
KANSETSU-WAZA	ude-garami	10 x KANSETSU-WAZA

	hara-gatame juji-gatame ashi-gatame ude-gatame te-gatame hiza-gatame sankaku-gatame waki-gatame ashi-garami	
--	---	--

Regardless of the age of entry into the judo activity, there are three periods for progression in the understanding of judo. Depending on individual abilities, age, attendance, practice, understanding, skills acquisition is more or less rapid. It is up to the teacher to assess each person's progress and to accelerate or slow down the transition from one period to another or from one rank to another. The teacher is free to open and limit the period as he sees fit.

The minimum age of for Judo has been set to five. However this does not mean that one cannot introduce initiatives such as baby Judo. This however requires a different approach.

	INITIATION				OVERALL DEVELOPMENT				INDIVIDUAL MASTERY			
AGE	5	6	7	8	9	10	11	12	13	14	15	16
GRADE	w	w/y	y	y/o	o	o/g	g	g/bl	bl	bl/Br	Br	BLACK

Within these periods we propose 6 major stages materialized by monochrome belts and 12 grade opportunities with which the teacher can give substance to his student's progress. Added to this there are other forms of progress, such as points and rewards that can mark the practitioner's journey.

The environment of the practice of judo contributes to the understanding of its culture and the achievement of its technical, sporting, intellectual, social and human objectives. The basic ingredients necessary for the practice of judo are listed below.

THE BASIC INGREDIENTS (FUNDAMENTALS)

The dojo (place where judo is practiced) is not an ordinary gym, it is the place where we seek the way, the place where we will progress in the path of "The improvement of man and society". The dojo is a quiet place where judo is practiced in a spirit of mutual collaboration and prosperity.

A side called "The kamiza or shomen" (often materialized by a photo of Jigoro Kano) is generally located on a wall towards which we show respect to the memory of all those who have preceded on the mat and who participated in the development of judo and the promotion of its culture, in particular educational culture.

The position of the Kamiza in the dojo, whether for salutation, training or competition, is very precise. It corresponds to that of social life in Japan, whether one is in a meeting room or in a car or in an elevator. The principle is that the highest in the hierarchy (sensei) must be the furthest away from the main door. It is the upper seat or seat of honor in which proper reishiki is reserved for the highest dan holders. At no time while in a Dojo may a Judoka stand with his back to the Kamiza, nor at any time sit in the Kamiza area. Even while doing taiso (calisthenics), your back should never be towards the Kamiza. Only the senior sensei of the Dojo can have his back to the Kamiza.

In proper reishiki no instructor or black belt below the rank of ninth dan should be allowed to sit with his back to the Kamiza for opening or closing the class.

Joseki is the second most important area of a Dojo. In proper reishiki, if the instructor of the Dojo is below the rank of ninth dan he or she should be placed to the right of the Kamiza in the joseki area. Only those equal in rank sit in this area. If the sensei wishes he may have any of the black belts sit next to him on his left side. In proper reishiki all lesser ranks should always be on the left side.

Shimoseki is the third ranked area of importance in the Dojo. It is the place all lower ranked black belts should sit. For example, if the instructor is a sixth or seventh dan he would sit in the middle of the Joseki area facing the Shimoseki area and all lower ranking black belts would sit facing him.

After all the Senior ranked Yudansha have been seated in line then should come all the shonen and yonen (Mudansha) ranked players according to belt rank.

Shimoza is the lowest ranked area of the Dojo and is opposite the kamiza.

All students and assistant Instructors shall take their position in the proper area of the Dojo before and at the end of the session.

< Place image of Judo Dojo seating setup >

Judo-gi is the uniform that allows you to practice judo. It dresses your body and strips your mind with its sobriety and simplicity; its uniformity removes any visible difference other than that of your own progress in the discipline materialized by the colour of the belt.

The white of judo-gi expresses purity and cleanliness. The blue judo-gi, very specifically used for high level competitions, allows for better refereeing of the fights but must not be used during the judo lessons and are prohibited when wearing the belt "White and red" or "red" of very high grades. A competitor can however practise with his blue judogi to feel comfortable in the practice of sports training before a competition.

Judo-gi is a tool at the service of your partner. It is very regulated and controlled in competitions because it must allow your opponent to grip you easily.

The tatami is the mat which must be rigorously maintained; it is our physical safeguard for falls and its hygiene is important because the judokas are permanently in direct contact with the tatami. One can only walk barefoot on a tatami mat. The cleanliness of a judoka's body and the short nails show respect for his environment, his partners and himself.

The attitude of each in the service of the other, participation in the cleanliness and preservation of the dojo and its surroundings are part of the culture of judoka. Everyone on the mat must beware of the possible dangers, when a couple is working on the ground and others are standing up while the judoka who are at rest on the edge of the tatami must, facing those who are working standing, protect the fighters evolving on the ground. Similarly, when you are at rest on the edge of the tatami mat, you should never turn your back on the center of the mat in order to see fighters arriving who could injure you or be injured.

The practice when one has skin diseases is prohibited during their periods of contagiousness.

The judo greeting expresses respect. Respect is a fundamental value of judo, the respect for the opponent, his teacher, "sensei - that who knows ", the referee, those around us, and ranks. Respect of the dojo make our martial discipline a powerful means of education.

Judo is a discipline of confrontation and combat, but a moment of calm before and after the session or the fight allows to find the serenity necessary for the practice of our discipline.

The grading is a particularly important moment in the life of a judoka. It symbolizes the work accomplished and the progress achieved. Three components define the grade.

The TAI which is the physique and the effectiveness in combat particularly important until the rank of 4th dan.

The GI is measured by the work and the progress accomplished, the technical and cultural knowledge. Primary value until 6th dan.

The SHIN is the essential, the ultimate goal of the rank, the mind, the spirit, the ethical values of judo, personal exemplarity. The shin is the epitome of the very high ranking.

The missions of judo teachers have evolved and it is important today to differentiate the functions of instructor, and the coach. An instructor teaches the techniques in detail while the coach applies the techniques in competition mode. The coach specializes in performance, its purpose is to prepare the athlete physically, mentally and tactically for him to win competitions.

The instructor, according to the principles of Jigoro Kano, opens his student to judo, through the practice of all facets of the discipline, his objective is not focussed on the improvement of the athlete but on the improvement of the 'Man and thereby participate in the improvement of society.

Learning judo is not based on the sole reproduction and repetition of the movements demonstrated, but on the understanding and assimilation of the principles of these movements which are the condition for achieving progress by oneself both in sports confrontation and in the exchange of daily social relationships. It is the mission and function of the teacher to give his students the opportunity to access it.

Since each student and each athlete is different, the teacher, and the coach must adapt to their character so that everyone, in their qualities, can express themselves fully. Teaching students to get to know each other and use their full potential is the role of an educator who, in addition, will teach as many of his students as the students will learn from him.

GENERAL PRINCIPLES OF JUDO TECHNIQUES.

In the practice of judo, you should not be apprehensive during throws. Learning to fall gives confidence; it is therefore essential to know how to properly understand a fall in order to progress in judo. "Knowing how to fall" is also one of the basic learnings of everyday life, such as knowing how to walk, run or swim.

KODOKAN JUDO TECHNIQUES ARE CLASSIFIED INTO THREE CATEGORIES:

Nage-waza refers to standing projection techniques. This is further divided into Tachi-waza (Te-waza, Koshi-Waza, Ashi-waza) and Sutemi-waza (Ma-sutemi-aaza, Yoko-Sutemi-waza).

Katame-waza refers to ground techniques and is subdivided into Osaekomi-waza, Shime-waza (strangles) and Kansetsu-waza (armlocks).

Atemi-waza is used for the self defense and divided into Ude-ate and Ashi-ate. These are prohibited in Judo as a sport.

The intermediate passages from Nage-waza to Katame-waza also have significant technical content but without constituting a group of techniques in their own right since standing to ground techniques do not make it possible to mark ippon, but to prepare for it.

Jigoro Kano wanted Shiai as a combat expression where all the techniques can be practised without restraint but also without injury. Safety during technique development means taking more risks in attack and defense providing more confidence during confrontations.

All the techniques which were dangerous for oneself or for the opponent have been withdrawn from the practice in competition but some remain present in the teaching of judo and are only learned as techniques of personal defense (self-defense).

The Kodokan classification is generally based on the point of contact of the one performing the technique “tori” with his opponent “uke” and gives the name to the group of techniques (Te-waza, Koshi-waza, and Ashi-waza);

The 4th and 5th category (Ma-sutemi-waza and Yoko-sutemi-waza) are the sacrifice of one's own balance to unbalance and project one's opponent.

However, throwing technique can also be categorized from a biomechanical perspective into two categories: couple of forces or physical lever.

Whether one uses the traditional classification or the biomechanical perspective, it should be noted that the techniques are in fact illustrated by examples of the full range of biomechanical / physics principles that must be known in order to build a repertoire of judo, which is effective and adapted to the athlete's morphology. Therefore, it's not enough to learn to do judo, one has to understand the biomechanical principles behind each technique. This principle is the essence of the formative value of judo by its practice.

The full Judo techniques are:

Te-waza–The 16 hand techniques are:	Koshi-waza-The 10 hip techniques are:	Ashi-waza-The 21 foot and leg techniques are:	Ma-sutemi-waza –The 5 supine or rear sacrifice techniques are:	Yoko-sutemi-waza-The 16 side sacrifice techniques are:
seoi-nage obi-otoshi morote-gari ippon-seoi-nage	uki-goshi harai-goshi o-goshi tsuri-goshi	de-ashi-harai okuri-ashi-harai o-soto-otoshi hiza-guruma	tomoe-nage sumi-gaeshi hikikomi-gaeshi tawara-gaeshi	yoko-otoshi yoko-wakare uchi-mata-makikomi tani-otoshi

uki-otoshi kuchiki-taoshi seoi-otoshi sumi-otoshi kibisu-gaeshi tai-otoshi yama-arashi uchi-mata-sukashi kata-guruma obi-tori-gaeshi ko-uchi-gaeshi sukui-nage	koshi-guruma hane-goshi tsurikomi-goshi utsuri-goshi sode-tsurikomi-goshi ushiro-goshi	uchi-mata tsubame-gaeshi sasae-tsurikomi-ashi ko-soto-gake o-soto-gaeshi o-soto-gari ashi-guruma o-uchi-gaeshi o-uchi-gari harai-tsurikomi-ashi hane-goshi-gaeshi ko-soto-gari o-guruma harai-goshi-gaeshi ko-uchi-gari o-soto-guruma uchi-mata-gaeshi	ura-nage	yoko-guruma harai-makikomi hane-makikomi yoko-gake ko-uchi-makikomi soto-makikomi daki-wakare kani-basami uchi-makikomi o-soto-makikomi kawazu-gake uki-waza
---	---	--	----------	---

Osaekomi-waza-The 10 pinning techniques are:	Shime-waza -The 12 strangling techniques are:	Kansetsu-waza–The 10 joint techniques are:
kesa-gatame kuzure-kami-shiho-gatame kuzure-kesa-gatame yoko-shiho-gatame ushiro-kesa-gatame tate-shiho-gatame kata-gatame uki-gatame kami-shiho-gatame ura-gatame	nami-juji-jime kataha-jime sankaku-jime gyaku-juji-jime katate-jime do-jime kata-juji-jime ryote-jime hadaka-jime sode-guruma-jime okuri-eri-jime tsukomi-jime	ude-garami hara-gatame juji-gatame ashi-gatame ude-gatame te-gatame hiza-gatame sankaku-gatame waki-gatame ashi-garami

NAGE-WAZA ARE EXECUTED IN FOUR STAGES:

Kumi-kata: The grip must be appropriate for the situation and / or the technique.

Kuzushi: Analyze the situation, weaken the balance, create an imbalance or reaction and make the partner doubt.

Tsukuri: Take the initiative and prepare the conditions to launch the technique. The actions are: tsurite (guiding the partner, fishing hand), hikite (fixing uke, drawing hand) or during a sequence, the realization of the preparatory technique (s).

Kake: Perform the technique and control the partner's fall.

Performing a technique cannot be effective without preparation. You can make your partner react by an action, an attack or a simulated attack. We can also take advantage of an opportunity created by a partner's movement or movement.

The kumi-kata, the placement of the body and the technique, must be appropriate to the situation as observed or created. The judoka must use the placement of the point or points of support, speed and inertia or more broadly, the laws of physics and biomechanics to optimize efficiency expressed by the maxim of judo "Optimal use of energy" or "minimum effort and maximum efficiency".

The effectiveness of judo techniques are directly linked to the laws of physics and human biomechanics. Judo techniques are mainly performed only in motion. Displacement complicates the above principles but can also, thanks to the skill and intelligence of the combatants, be a source of additional efficiency.

Well controlled (even created), the partner's movements can open up opportunities to project him in accordance with the judo principle "minimum effort, maximum efficiency".

Randori, a study fight, allows us to refine this principle, by trying to "place" our movements, "feel" the opportunities and take satisfaction in building our technical efficiency while developing our flexibility and strength.

"Body shape" or rather muscle memory is acquired more by the amount of practice than by its intensity. As the swimmer must remain in the water for a long time to make the "water" element natural for him, the judoka must feel his partner and become one with him. Judo teaches this dependency on working with another partner. Long randori sessions with **measured** opposition make it possible to acquire this form of body and give precision and relevance in the execution of the techniques. Randori should be viewed as a constructive communication between two persons.

COMBINATION OF SKILLS AND TECHNIQUES

The various techniques of judo can, if the first attack did not result in "ippon", be combined. The first technique can, on a particularly stable partner, be used to weaken his balance and the following one (s) can contribute to amplify this opportunity until the realization of an ippon or a transition the ground .

Two principles are identified:

1. Breaking of balance. Ex: o-soto-gari which would be followed by O-Soto-Guruma
2. Action/Reaction. Wait for the opponent to react to an attack by correcting his imbalance and amplify his defense reaction to carry a technique in the direction of the partner's reaction. Ex: ko-uchi-gari (on the back of uke) regaining balance on the front which opens an opportunity for ippon-seoi-nage (front technique).

ACTION/REACTION

Judo techniques can be launched directly, but are, as we said above, difficult to perform without preparation. To prepare them, we can simulate the attack of a technique by a movement of the body without executing it and thus provoke a reaction of the partner which can become an opportunity.

The opponent thinks that you are launching an attack and will react in proportion to the quality (power and motivation) of the input simulation of a technique executed. This reaction can create an opening, to launch concrete simple or chained actions and thus allow to organize an attack strategy.

Reactions are built mainly with an action at the kumi-kata (grip) but can also come from a movement of the legs or better, from a combination of the two.

KUMI-KATA

Guarding and Gripping are essential to be effective in the execution of own techniques. Each judo technique has its own grip (s) on the judogi which make it effective. Each placement is different depending on the morphology of the opponent and each approximation in the grip affects efficiency.

The ideal placement of the hands also depends on the various types of kumi-kata of your opponents and must be researched and tested in training so that it can be triggered and performed naturally during combat. It is also desirable to have one or more complementary kumi-kata to replace your favorite techniques in the event that the opponent, having analyzed you, prevents you from taking your usual position or during specific kumi-kata at the start of combat like a recovery of guard, a return of attack etc.

For a fighter, each "matte" (temporary referee stop) must, in a "shiai", be the time to analyze his own effectiveness and tactical and technical relevance and those of the opponent. This analysis must in particular relate to the placement of the hands in comparison with the effectiveness that has been demonstrated in the beginning of the combat in progress.

DEFENSE AND COUNTER ATTACK

Every action of the opponent must be considered as potentially dangerous. (Movement to make you react or to prepare an action - attack to throw - action to bring you into combat on the ground).

You should never react similarly to the same action by your opponent and thus not allow him to build a strategy. Indeed, reacting systematically in the same way is to become predictable and thus participate in the construction of your own defeat. On a sincere attack from your partner, you can fight back by **blocking** or **dodging**.

To block a strong attack, the action of the arms is insufficient; a combination of arm action and body placement (tai-sabaki) is more effective in breaking an attack. Once the attack is blocked or broken, it is possible to re-attack or carry on a counter "Go-no-sen". (Matsuda, World Champion in 1965 in Rio let himself "embark" on uchi-mata and in the air, passed in front to redo uchi-mata in turn.)

It is also possible during an attack of the partner, in the judo principle of using the force of the opponent, to anticipate the action of your opponent and to place an attack in his attack; much more risky but also spectacular action (attack in the attack) "sen-no-sen", tsubame-gaeshi is a perfect example on sweeping attacks.

BUILDING YOUR OWN JUDO

No judoka practices all the techniques of judo in combat. Each one chooses techniques which correspond to him, adapt them to his morphology, his qualities and his preferences.

A competitive judo attack strategy is usually built from three or four strong techniques. Each technique must be selected according to the directions of imbalance that they create in order not to leave a safety direction to the opponent. If, for example, we only do back techniques, we cannot throw an opponent who is constantly pushing without creating at least a strong reaction with a forward technique.

On the strength of this principle, we must be able to practice a range of complementary techniques which, without being as strong as the preferred techniques (or "tokui-waza"), can allow you to break awkward guards, take back the initiative, weaken the confidence of your opponent and being able to prepare and then place a decisive move. Your opponent should not have a position in which he feels safe. Ideally, your techniques, whether on the front or the back, should have the same type of trigger (leg advancement and kumi-kata action).

STUDY AND DEVELOPMENT EXERCISES FOR NAGEWAZA

Judo was imported from Japan together with its traditional training exercises. These are:

UCHIKOMI

Uchikomi is a repetition of "the entry of a technique or a succession of techniques" in long or fast series according to the desired goal (speed of execution or acquisition of automatisms, muscle memory). Uchikomi is a generic term for exercises that can have very different purposes.

- 1) It can be used as a warm-up for training or competition. In this case it will be practiced in progressive intensity, with varied movements, ranging from simple movements where one does not turn the back on his opponent to more complex movements. The techniques are performed on the right and on the left, using all the muscles and all the joints of the body. It can end with very fast sequences to accelerate the heart rate.
- 2) It allows you to perfect a new movement that you are working on.
- 3) It is used to perfect the automation of the execution of his favourite techniques (muscle memory).
- 4) It can be used for bodybuilding on specific movements with the help of the partner or even 2 or more partners.
- 5) To improve techniques on specific points such as the placement of the body, pulls or pushes, different guards, etc.

On the other hand, the practice of uchikomi can distort a technique through poor automation. To avoid this Uke must be in a position of resistance adapted to the desired goal and the placement must be as close as possible to reality. It is important to throw your partner from time to time while practicing uchikomi in order to check the effectiveness of your placement.

NAGEKOMI

Nagekomi is a form of uchikomi where the partner is thrown. Partner safety must be a priority for the teacher leading the session.

The 5 objectives mentioned in the uchikomi paragraph are identical for the nagekomi. In this case it allows tori to specifically work the kake and feels the realism of the technique.

RANDORI

It's a training fight where the attacks are real but the defense has to be measured. The kumikata is firm and the spirit must be offensive, but the defense **must not include blocking** and when there is a big difference between the fighters, the most experienced must put himself at the level of his partner.

Randori is essential in teaching and training in judo. It allows you to experiment in real life with your techniques and their preparations. One should never do randori just to do randori, without technical, tactical or physical objective.

You can choose your opponent according to what you want to work on, for example a left-hander or someone who does a technique on which one is particularly sensitive or a particular template or simply to lose weight or prepare one's physical condition . The optimization of his "lesson" in judo comes from the aptitude with which it has been prepared. Getting started is part of judo education.

The kagari-geiko and yaku-soku-geiko are randori that can be varied as desired depending on the plan of the session or personal goal that one has set.

The randori type called "tate" from 10 to 15 randori from 1 min to 7 minutes or more are useful for working out physical fitness and technical efficiency when one is physically exhausted. it is also useful for perfecting the "body shape" and the mind.

KATAME-WAZA

GENERAL

The "katame-waza" ground combat is an extension of the standing combat. As in nage-waza, in katame-waza, one must preserve the physical integrity of one's opponent.

The ippon materializes by:

- immobilization on the back of his opponent without being controlled himself (Osaekomi-waza).
- the realization of an elbow lock (Kansetsu-waza) and a strangulation (Shime-waza). Safe practice is a priority in both ground and standing combat.

Specific fights on the ground can be organized in training as in competition. The practice of katame-waza is a particularly effective muscle building exercise where the technique allows, even more than in nage-waza, to reduce the large physical differences between fighters.

PRINCIPLES

The main principles of physics are even more important in katame-waza than in nage-waza. Indeed, one can better use his grips, make them progress until bringing his adversary, as is the case in the game of "Chess", in a position where one can feel the ippon coming (checkmate) without being able to avoid it.

To defend, it is necessary to spread the base generally to increase the support polygon, developing it in the direction of your partner's actions or by adapting the supports and shifting the weight according to each of tori's action. .

To attack, move or turn your partner, you must remove the support from your opponent's arms, legs or even at times the head or act in intermediate directions where the support is not strong. Following uke's body in the attack direction is fundamental to being effective. Another important point is the control of the partner. Every action that progresses towards a lock, a strangulation and an immobilization can be annihilated if the opponent is not well controlled. Stabilizing the opponent's position and progressing towards the technical objective are the fundamental principles of katame-waza work. In refereed combat, one must be more active with a specific katame-waza in order not to be stopped by a "matte". One must act as in combat in tachi-waza by using "action/reaction" and sequences of techniques to quickly seek a dominant position and then continue its progression.

IMMOBILIZATION

rules of the International Federation

ARTICLE 24 – OSAEKOMI WAZA.

The referee announces osaekomi when, in his opinion, the technique applied corresponds to the following criteria:

- a) The fighter held must be controlled on the back by his opponent with one or two shoulders in contact with the tatami mat.
- b) The control can be done on the side, on the back or over.
- c) The fighter applying the technique must not have his leg (s) or his body controlled by the legs of his opponent.
- d) One of the two combatants must have at least a part of his body which touches the combat surface.

e) The fighter who applies osaekomi must have his body in either the kesa, shiho or ura position, that is to say, similar to the kesa-gatame, kami-shiho-gatame or ura-gatame techniques.

APPENDIX Article 24 - osaekomi-waza.

If a fighter, controlling his opponent in osaekomi-waza, changes without losing control for another form of osaekomi-waza, the time of osaekomi continues until the announcement of ippon (or equivalence), toketa or matte.

Immobilizing your opponent on your back is technically more complex and demonstrates better technical skill and expresses more marked respect for your opponent.

LOCKS AND STRANGULATIONS

Locks are only applied to the elbow. Locks to other areas or joints in the body are prohibited. Locks are age appropriate and should not be taught or done on children below the age of 14. Same applies to strangulations but care must also be taken when applying strangulations on adult beginners.

THE JUDO SESSION

The Traditional Judo session is divided into 8 parts.

1. Line up (Seiretsu) – Seiza according to hierarchy
2. Mokusou – Kaimoku
3. Rei – Shomen- ni -rei, sensei – ni – rei, Otagai-ni-rei
4. Training – you can also add mondo (analyze Judo themes)
5. Lineup (Seiretsu)
6. Mokusou – Kaimoku
7. Rei – Otagai-ni-rei, sensei-ni-rei, shomen-ni-rei
8. Cleaning of Dojo

The teacher must register each judo session in an annual work program. Each session must, from the beginning salute to the end salutation, have a guideline. From warming up to return to calm, educational continuity and a variation in intensity allowing recovery times and necessary considerations must be taken into account.

The diversity of the pupils must be assessed and all must have been in individual contact with the teacher at each session.

The practice of all facets of judo teachers should consider:

- taiso (preparation of the body).
- some consideration to self defence.
- the study and practice of technique and kata.
- exercises and randoris.

Teachers should organize "mondo" of a few minutes where they explain and discuss the culture and history of judo to make it clear that our practices are more than sport. After each lesson the teacher must analyze what he has brought to his students in the knowledge of judo and self-improvement.

CHAPTER 2

BECOMING A BLACK BELT IN JUDO – THE OBJECTIVES

"Judo is the way we can most effectively use bodily and mental energy in order to achieve human perfection, for the ultimate goal is self-fulfilment and in life to be useful to society." – Jigoro Kano

Jigoro Kano, founder of judo, defined the principals of judo:

Sei-ryoku-zen-yo (optimal use of energy)

Jita-kyoei (mutual support and prosperity)

Ju-no-ri (adaptation principle)

The art of judo symbolizes the values of mind and body: SHIN GI TAI (spirit, technique, efficiency)

Shin: spirit and culture

- Citizen training: "If everyone improves then society improves."
- The code of conduct and the moral code of judoka must allow the practitioner to integrate better into a group and society.
- Knowledge of the basic rules of judo, the understanding of judo makes it possible to practice it better and to appreciate it as a player, referee, judge, and spectator.
- The perseverance necessary to acquire technical mastery is part of the moral formation.

Gi: Technical knowledge

- The rank of first dan gives access to the diploma training for teaching, so the black belt must have the technical knowledge to advise the members in the club. The black belt must be a technical point of reference within the club
- Beyond that the black belt must know the principles of biomechanics and be able to use them to throw and control.

Tai: the body

- preserve health and physical integrity by regular practice.
- physical education as a contribution to health.
- Motor skills, coordination, gripping, balancing skills
- Efficiency: Judo is also a combat sport. The practice must be effective, i.e. to show its ability to throw, control a partner/adversary in a real situation of opposition. It is all about this opposition which can be regulated by age, weight, level as well as the methods of formal exercise, demonstration, keiko (geiko) and then randori and shiai.

Black Belt Key Activities, Competence Profile and Learning Outcomes

Learning Outcomes are statements of what a student should know, understands and is able to do on completion of a learning process either formal, non-formal or informal. The learning outcomes are defined in terms of knowledge, skills and competence.

Knowledge: Techniques, lexical knowledge, knowledge of principles (sei-ryoku-zen-yo, jita-kyoei), rules.

Acquire and use skills in study and/or tactical situations, keiko (geiko) and then use in fights (randori and shiai) to progress and/or test his effectiveness and understanding of judo.

Competence refers directly to responsibility and is the proven ability to use a set of resources (knowledge, Skills), in order to perform a function against a given standard. A competence profile would be a list of key responsibilities for a given class of athlete in our case a Judoka.

These key activities constitute the "common core" for all black belts. Competence profiles are valuable to students, academy and sport centres. Such profiles help students form accurate perceptions of, and be motivated to pursue that sport. Academies use competence profiles to clarify practices in sport, design appropriate educational materials and instruction and link other academic subjects required to their sport. Sports centres and other educational entities can use these profiles to communicate their expectations to educators and to guide professional development in the sport. Program evaluators can use competence profile to link learning outcomes to long-term skills and behaviours.

Each Key activity has a number of competence statements. Each Competence statement would then have a list of knowledge and skill statements that are needed to fulfil that competence.

- **Technical Performance** refers to the use of knowledge of biomechanics to carry out Nagewaza, Katame waza and Kata with high effectiveness.
- **Competition** refers to the Randori and Shiai in which the judoka shows cognitive and psychomotor skills to compete with success. The judoka adheres to IJF contest regulations and may also assist as required in the organization of tournaments
- **Physical and mental training** refers to those physical and mental preparations that are required by judokas in order to train and compete with success. This includes knowledge of nutrition, psychology and first aid.
- **Ethical decision making** refers to the core values of judo. The judoka translates these core values and any ethical issues into responsible actions (including teamwork) in the community.
- **Discipline specific research** refers to the use of current best evidence or own scientific research when available evidence is not sufficient to improve judo technique.
- **Life-long learning** refers to continuous education in order to improve judo training and performance
- **Communication** refers to interaction with other judokas and general public in order to educate self and others about judo. The judoka uses and incorporates technology into discipline specific written and oral presentations.

CHAPTER 3

HEALTH AND SAFETY

The practitioner must know how to fall to both the right and left when being thrown by various techniques. During falls, a judoka must know how to protect the entire body by using UKEMI, trust his partner who control his fall through the supports and points of contact. Tori must control his partner by the grip, the strength, the speed, the quality of the move to protect the limbs, the head, the spine, the rib cage of his partner.

Adaptation to the level of one's partner is an important element of security, especially in randori situations. The randori commitment varies depending on whether the partner is stronger, of the same level or less strong. **This adaptation is hereby considered a proof of mastery.**

The research done in judo and the resulting recommendations contribute to educational effectiveness and the preservation of health. By avoiding bad positions, harmful loading, knowledge of techniques, points of support, levers and principles of biomechanics allow maximum efficiency for a minimum of effort without trauma.

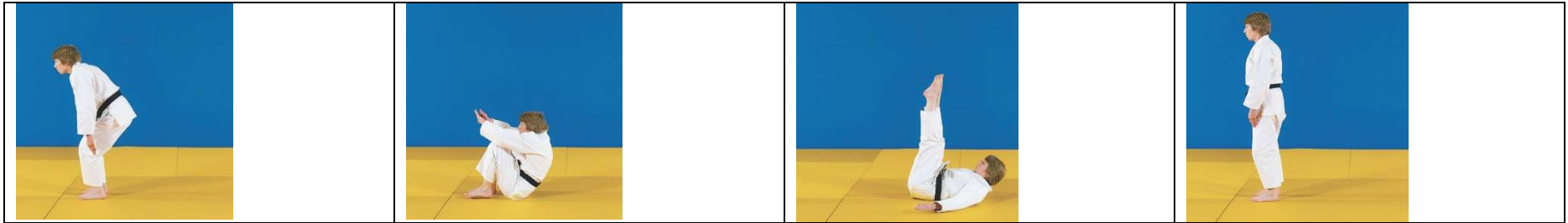
SAFETY BY UKEMI

Judo teachers must be experts in the safe pedagogy of the ukemi. The mastery of the ukemi allows you to fall and get up to continue the session. It is a necessary learning experience for safety and it also has a symbolic dimension. The motto of Daruma, a historical-mythical figure, is "I fall seven times I get up eight", is the expression of **perseverance**, I get up to face the challenge again. Later, it gives confidence in oneself.

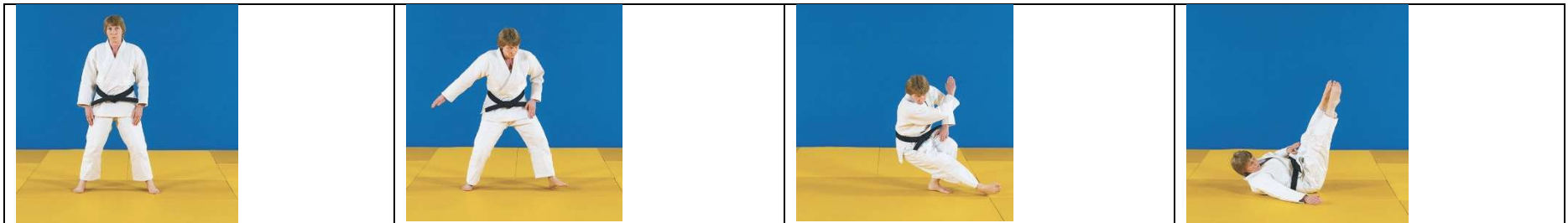
The goal of ukemi is to preserve the body's physical integrity by protecting sensitive parts and reducing the impact on the ground by a good position of the head, limbs and trunk.

The teacher must teach progression by first allowing the judoka to do the ukemi alone and then in twos to achieve the mastery of the different forms of falls from different throws and different directions. This has the pedagogical consequence of having to make students work on both sides and allows safe action/reaction work. Practising ukemi in a fashion similar to nage-no-kata and comodo-no-kata, also has the effect towards a balanced physical development.

Ushiro Ukemi



Yoko Ukemi



Mae Ukemi



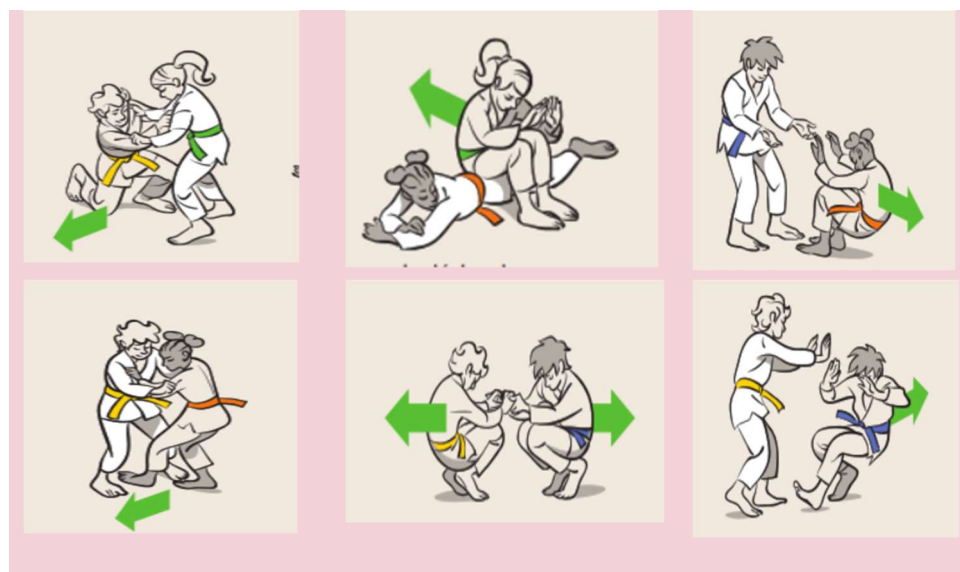
Ukemi knowledge also requires knowledge on how to throw safely.

Learning to control the fall by Tori leads to empower tori in preserving the physical integrity of uke and obliges him to master the technique better. Throwing on the side sleeve assures that uke will not be injured while trying to avoid the fall.

UKEMI SKILLS

1.able to prepare physically and mentally for stress (muscle building, balance, flexibility, mobility)	2.able to master Ukemi, forward, backward and side safety alone	3. able to master a fall in safety alone in movement and from a certain height
4.able to control a safe fall for Uke	5. able to control emotions in uncertain situations.	6. able to anticipate and act to keep your balance, especially during kuzushi
7.able to understand the mechanism of a fall	8.able to locate yourself in space, anticipate a trajectory, a movement in space (proprioception)	9.able to mobilize motor resources to mitigate the consequences of a fall
	10. able to understand and convey the values of mutual aid and teamwork.	

Examples of Ukemi exercise





SAFETY THROUGH MASTERY

Technical mastery, partner control and compliance to teacher's advice are elements of safety. During throwing, the controlled driving of the fall (kake) is a proof of control and a guarantee of safety. A good position (tsukuri) during the realization of the technique guarantees both efficiency by respecting the mechanical principles of execution and the integrity of the tori avoiding incorrect and traumatic positions. The teacher must ensure that the practitioner adopts the right postures.

Bad postures to correct:

	Bad posture	Correct posture
<p>Broken wrist, elbow raised Danger to joints</p>		

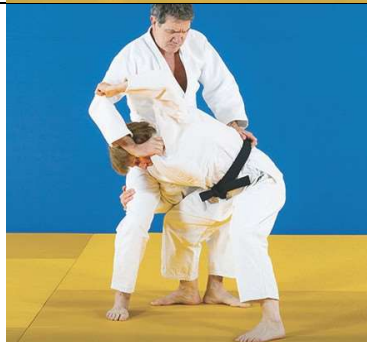
Wrong back position
Danger to the dorso-lumbar



No balance, head dives (diving)
Danger to the neck



Legs stretched, back misplaced
Danger to the lumbar



The mix of skills, the loads to be lifted, the forms of fall, the techniques used, the methods of practice are all facets that the teacher must know in order to propose a practice that is adapted according to the audience he has to manage.

Below are Teachers' Advice Sheets instructions, pedagogy, safety, and health recommendations for 4-5-year olds, 6-8 year olds, 9-12 year olds, 13-15 year olds, and 15-17 year olds.

Judo awakening - children from 4 to 5 years old

	Child	Educational impact for the teacher
Psychological characteristics	<ul style="list-style-type: none"> - Has a global and undifferentiated perception of the elements, - Attach little importance to detail in the reproduction of the movement/gesture - Likes to play, is found in role playing and imitation - Difficult to separate the real from the imaginary - Encounters difficulties in concentrating for a long time - Needs benchmarks, rituals 	<ul style="list-style-type: none"> - Offers playful and colourful situations - Presents gestures in their entirety - Offers progressive content - Adopts a reassuring and energizing attitude - Varies the exercises to reinforce the skills
Psycho-social and emotional characteristics	<ul style="list-style-type: none"> - Is self-centered - He has difficulty accepting the requirement imposed by the others during adversity - Has a great sensitivity to the approvals and disapprovals of the teacher - Progress thanks to positive encouragement - Is reassured by the authority - Focuses more on action than on goal or result - Doesn't like to wait to act 	<ul style="list-style-type: none"> - Favour groupings by affinity rather than imposed groupings - Adopt an exemplary attitude (posture, language): role of model - Favour the situations where the use of the material is predominant - Develop the relation of mutual aid: the judoka needs the other to carry out the action - Uses playfulness and symbolic roles (through stories that depict everyday life and various heroes: animals, objects, men) - Do not try to absolutely explain the purpose - Values success
Physical and motor characteristics	<ul style="list-style-type: none"> Begins to refine his motor skills and the coordination of his gestures - Improves the orientation of his body in space - Simplifies the multiple phases in a single gestural action - Explore, grope, manipulate, observe, persevere - limited physical capacity, bone fragility 	<ul style="list-style-type: none"> - Combines the various actions of climbing, jumping, throwing - Strengthens balance, locomotion, grip - Strengthens motor skills by offering varied routes while retaining the idea of the need for repetitive gestures - Gives an important place to gestures asymmetrical (impulse, grasping with one hand ...) to promote lateralization –

		Gives clear, precise, quick instructions without offering a choice
--	--	--

SAFETY ASPECTS ADAPTED TO THIS GROUP: Consider regroupings to allow calm times. Define and limit the exercise. Adapt the premises and equipment. Do not expose the judokas to overloads and make sure to keep limited time and intensity of exercise. Make sure to listen and exchange with each of the judoka.

The golden age of learning - children aged 6 to 8:

	Child	Teacher
Psychological characteristics	<ul style="list-style-type: none"> - Is structured by the imaginary and the playful - Is interested in the pleasure of the moment and thinks little in the future - Open to communicate and becomes eager for knowledge - Open to group work , becomes more sociable 	<ul style="list-style-type: none"> Promotes learning in an inductive and deductive way using the pedagogy of discovery - Proposes playful and imaginary situations to facilitate and reinforce learning - Promotes rituals (repetitions) and adopts an exemplary attitude (posture, language): role of the model
Psycho-social and emotional characteristics	<ul style="list-style-type: none"> - Begins to refine motor skills and coordination - Needs authority and to feel secure - Needs recognition and to feel successful in order to thrive - Needs stimulation to achieve goals (rewards, graduation) - Likes to help and seeks friendships outside the family circle 	<ul style="list-style-type: none"> - Ensures the use of judgment criteria - Values success and values the judoka during a demonstration, even if it does not fully meet the requirements - Ensures not to leave the judoka in situation of failure - Develops the mutual aid relationship between Tori and Uke, and varies the partners - Empower the judoka by entrusting him with tasks - Proposes clear, precise and rapid instructions and precisely defines the role of each
Physical and motor characteristics	<ul style="list-style-type: none"> - Has a great need to exercise physically and to move - Tires quickly and has limited endurance - Is able to master gestures with complex coordination: start of a period of overall motor coordination with treatment of inefficient information 	<ul style="list-style-type: none"> - Promotes permanent action, offers sometimes intense but brief efforts with suitable break times - Proposes comprehensive gesture approaches and perfects the lateralization work - Prioritizes the development of fundamental motor skills and Technical skills fundamentals.

	<ul style="list-style-type: none"> - Has insufficient muscle and skeletal development for strength work 	<ul style="list-style-type: none"> - Suggests situations for which the judoka primarily uses the force of the opponent - Avoids techniques which generate force constraints and efforts requiring long complete flexions - Promotes the context of information processing little complex with simple pull-push responses
--	--	---

Children aged 9 to 12: the golden age of acquisitions

	Child	Teacher
Psychological characteristics	<ul style="list-style-type: none"> - Thirsty to learn and understand through action. - Enter a phase of maturation of the nervous system which induces a more efficient processing of information and a refinement of motor and coordination gestures - Lateralization can still be improved 	<ul style="list-style-type: none"> - Orientates the sessions on the technical aptitude of the practice by proposing progressively more complex situations to various study situations (displacements, sequences, confusions, counter) using all the conventional exercises. - Give meaning in his learning (contextualized) using rich and varied situations and promoting the child's understanding and the interest. - Seeks to develop and / or strengthen the motor skills and fundamental techniques of his students.
Physical and motor characteristics	<ul style="list-style-type: none"> - Still has a weak musculature and great interindividual differences exist between the children of this age group. - Is little equipped for the efforts of the resistant type. - At a heart rate which remains high: badly supports the efforts of long duration (fast fatigability) 	<ul style="list-style-type: none"> - Preference of the situations favouring the muscle strengthening rather than the muscular building. - Prohibits the efforts of the resistant type and is vigilant during the recovery phases during the session. - Ensures that the children are aerobic during the exercises
Psycho-social and emotional characteristics	<ul style="list-style-type: none"> - Develops a need for autonomy and responsibility: this is the age of "childish maturity" - Turns to other benchmarks than that of his parents: teachers, educators, friends... - Begins to belong to a group where everyone has a social status - Need to challenge themselves, to measure themselves against others. 	<ul style="list-style-type: none"> - Seeks to develop autonomy and empower his students during the sessions while promoting exchange around the practice: help with the installation of equipment, working groups, self-assessment, help in supervising the lessons of younger judokas. - Promotes group spirit by creating a favourable course climate and by offering cohesion courses outside of traditional lessons - Keep an eye on his attitude, his way of speaking, behaving to be an important benchmark for the students for which he is responsible

		<ul style="list-style-type: none"> - Promotes participation in tournaments where failure and success are only sources of learning - Offers more elaborate and more sophisticated play situations
--	--	--

SAFETY ASPECTS ADAPTED TO THIS GROUP: Favour regroupings to allow times of calm. Define and limit the exercise. Adapt the premises and equipment. Do not expose the judoka to overloads and make sure to keep limited time and intensity of effort. Ensure listening and discussion with each of the judoka.

Adolescence: children 13 to 17 years old

	Adolescent	Teacher
Psychological characteristics	<ul style="list-style-type: none"> - Knows a substantial imbalance between his will to become an adult and his capacity to become one, source of great anxiety at home - Develops a critical spirit towards institutions (parents, school, club) - Meets a need for identification and social models to build own personality - Develops analytical skills 	<ul style="list-style-type: none"> - Demonstrates empathy, seeks to feel the emotions of his group of adolescents to guide his interventions. - Individualization and the student's project are at the center of his action by offering them different orientations: practice in competition, self-defense, refereeing, sports commissioner, Assistant club. - Communication must be omnipresent to orient, guide and analyze his practice of judo without trying to impose his point of view
Psycho-social and emotional characteristics	<ul style="list-style-type: none"> - Has a need to belong to a group - Looks for social models that will help them build their personality - Sometimes lacks confidence and self-esteem - Significantly develops their sense of responsibility 	<ul style="list-style-type: none"> - Prioritizes actions that promote group cohesion - Is vigilant with his attitude and his words that have a significant impact - Constantly seeks to value each individual in his group and does not hesitate to empower them: coaching young people, planning sessions, organization of extra-club outings, participation in club meetings...
Physical and motor characteristics	<ul style="list-style-type: none"> - Has significant growth due to a period of high secretion of testosterone (size, weight, muscle volume) which will significantly modify his body diagram and induce a certain motor instability. This motor instability will sometimes cause hyper-impulsivity, hypo-slowness, parasitic movements and transient incoordination 	<ul style="list-style-type: none"> - Emphasizes complex motor skills and especially in terms of coordination and seeks to refine technical gestures oriented on the precision of the achievement. - Ensures the physical development of his adolescent group by offering varied and intensive workshops based on fractional exercises.

	<ul style="list-style-type: none"> - Undergoes periods of great fatigability due to growth spurts - Encounters a significant drop in joint and muscle flexibility 	<ul style="list-style-type: none"> - Is vigilant in respecting the recovery phases and banishes any bad posture that could harm the adolescent's physical integrity. - Fosters the construction of an individualized attack pattern developed according to the capacities of the teenager.
--	---	--

SECURITY ASPECTS ADAPTED TO THIS GROUP: be attentive to adapt the content of the sessions. Watch the postures of the students during the realization of the technical and physical exercises. Do not expose the judoka to overloads and make sure to keep time and intensity of effort low. Promote student production to better motivate them.

Adults

	Adult	Teacher
Psychological characteristics	3 main periods: <ul style="list-style-type: none"> - 20-30 years: has a capacity for memorization which facilitates learning. He is autonomous and mature - 40-60 years old: has a memory capacity which facilitates learning. Demonstrates some resistance to change. - over 60: experiences a decline in self-esteem, physical and intellectual abilities, and in coping skills 	<ul style="list-style-type: none"> - Orient his interventions on the detailed aspects of the technique. Values each individual in his group in his action - Proposes situations adapted to the capacities of each one where the oldest are successful - Seeks to meet the different expectations of each
Psycho-social and emotional characteristics	<ul style="list-style-type: none"> - 20-30 years: is in a period of instability, seeks a group of friends and the physical dimension of the activity. - 40-60 years: is in a stabilization phase: seeks physical maintenance in the activity, is carried out in the activity, responsibilities within the association, is more turned towards the others, less consumer and more assiduous during the sessions - more than 60 years: has more free time, wishes to invest his free time by actions, seeks to delay the effects of aging, is reliable in commitment. 	<ul style="list-style-type: none"> - Must understand conviviality as an essential element: class atmosphere, discussion time before, during and after the course, celebration of birthdays, special events, ancillary activities - Ensure that adults are involved in club life: assistance with events , members of the board of directors - Is attentive to the relationships between the different categories of seniors
Physical and motor characteristics	<ul style="list-style-type: none"> - From the age of 30: the mass of the most active metabolic tissues (muscles, liver, kidney) decreases and fatty deposits increase. The skeleton changes and the intervertebral discs could reduce in thickness. - Is in a period of maturation of the muscular force then thereafter of continuous weakening 	<ul style="list-style-type: none"> - Evaluates the physical capacities of each one and adapts its sessions according to their specific needs - Adapts its technical content, the intensity of its sessions and its physical impact according to the capacities of the adults who compose its course using tools educational such as

	<ul style="list-style-type: none"> - Sees its motor skills evolving in the direction of an impairment of the ability to perform rapid exercises especially when 'they are new - Has a very marked drop in ventilatory performance - Increases with age: cardiovascular risk factors, as well as muscle and joint stiffness which become a brake on motor acquisition 	<p>differentiation, individualization, see personalization, to meet the expectations and needs of each</p> <ul style="list-style-type: none"> - Set up workshops that aim to maintain and / or develop the health capital of each during the session (cardio-respiratory capacity , Muscle tone)
--	---	---

Safety by preparing the body: Taiso

Judo is a physical education which makes it possible to develop harmoniously the different parts of the body by the diversity of the techniques and movement which it offers. By extracting from these (sometimes) complex coordination gestures the simple elements that constitute their framework, we can work on muscle groups by strengthening them, doing cardio training or even increasing their body flexibility. These elements which are either Fundamental Motor Skills (mobility, grasping, balancing), or Basic Technical Skills (postures, grips, movements,) can constitute the basis of body training required for judo.









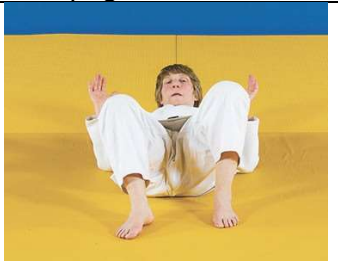



Taiso is above all a method of preparing the body for the practice of judo.






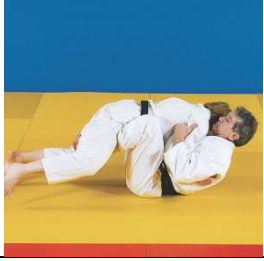

It contains the intelligence of our discipline. The practitioner learns to control his body, to try it alone then quickly in relation with a partner (or in group, workshops). Setting up taiso sessions can also allow you to interest and gently bring practitioners to judo by providing them with confidence about their abilities. Taiso, a method of physical preparation linked to judo, can be understood literally as a preparation for the body. This preparation aims at developing or improving equilibrium from the physical potential of practitioners, whether they are children, teenagers, adult beginners, or experienced judokas. Created from exercises related to the teaching of judo, the taiso allows among other things:

- to refine the proprioceptive sensitivity, and the gestural precision,
- the general muscular strengthening,
- the learning of the fundamental technical skills of judo,
- the postural refinement,
- relaxation of the neuromuscular system,

- relaxation, and
- to organize warm-ups related to judo and the theme of the session.

The focus of taiso is the well-being by strengthening the muscular system, improving the mastery of gesture, increasing flexibility and learning to relax.

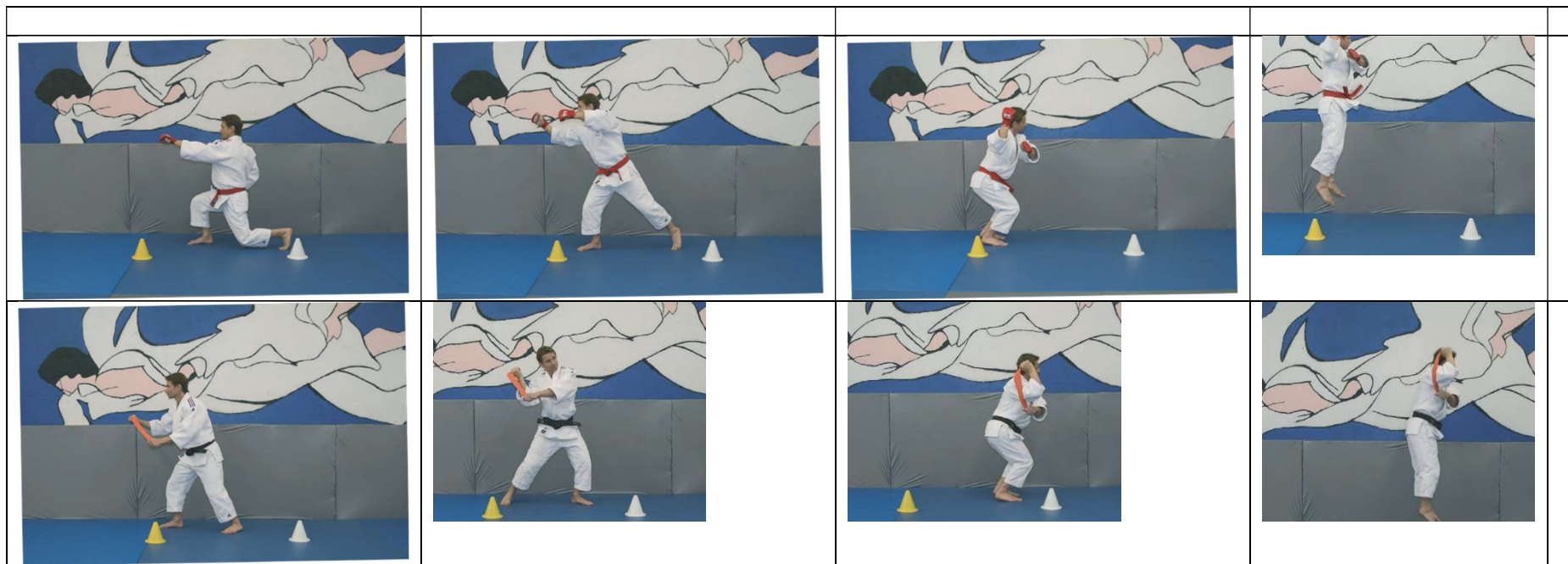
coordination - motor skills			
			
			
Shrimping			
			
Motor skills – Muscular reinforcement			

			
Tumbling			

Motor Skills – Cardio

Draw an 8 on the ground by moving in tsugi-ashi in one direction and then in the other, alone then to two face to face, then by standing and then by making techniques without projection.	
Combination of tai-sabaki from the shizen-hontai position alone then to two face to face, then standing and then doing techniques without projection. Back to the initial position between each tai-sabaki:	Mae sabaki, Ushiro sabaki, tsug ashi, mae-mawari sabaki, ushiro mawari sabaki

Coordination – Muscular reinforcement



CHAPTER 4

LEARNING FROM A SITUATION

From the beginning of judo practice it is necessary to work on the relationship between the two partners. By convention we use the terms tori, the one who acts, and uke, the one who receives. In fact, the two protagonists both contribute to the process of learning. Uke makes himself available to make the imbalance feel real, his body is toned, his actions or reactions are initially planned in advance (as in the kata) to facilitate the execution of good gestures by tori in a constant adaptation between the couple. The teacher will give instructions to both by adjusting the movements and reactions in relation to their levels and by changing the complexity of situations from cooperation to opposition.

The search for that moment of weakness in the opponent to throw is the essence of judo. This moment of weakness (opportunity or kuzushi) may be due to a uke action, a tori action or an uke reaction after a tori action (action / reaction principle). Because in combat, any action of one almost always results in a reaction of the other both in tachi-waza and in katame-waza we realize that by using this principle, we can:

- use the partner's action

These situations are used first: the partner moves in different directions and then acts by pushing or pulling. This is the methodology used to promote the first relationship exercises.

- use the opponent's reaction

Tori makes an action that provokes a reaction of the opponent reaction exploited by tori:

a) Tori completely makes an attack that causes a reaction of uke not to fall. Tori exploits this reaction. This is the principle of sequences (note that the sequences are a function of defences)

b) Tori simulates an action that causes a reaction of uke, immediately used by tori. That is the principle of confusion.

In these cases, the first action always comes from tori.

- use the opponent's action in reaction

In this case, uke makes an action used in reaction by Tori:

a) uke completely makes an attack that tori controls and reacts with a throw. This is the principle of go-no-sen (counter-attack)

b) uke initiates an action immediately used in re-action by tori. This is the principle of sen-no-sen (anticipation in attack)

In these cases, the first action comes from uke. Even in a rehearsal exercise like uchi-komi, we must insist on the roles and therefore the actions of both partners. It is not uncommon even in high grade, to see passivity or even the inadequacy of the reactions from the partner. **Good attitude, ability to make it feel real and adapt are a guarantee of progress and success.**

Study tactical situations are pedagogical processes designed to recreate the context conducive to the application of a technique and which students will learn to find in opposition sequences where the phases of attack and defence follow one another. These situations will lead from one opportunity to another and then to permanent conclusion.

Starting from the acquisition or development of Fundamental Motor Skills (gripping, mobility, balance) and then through Basic Technical Skills, we will build the gestures of judoka as follows:

- From resistance to a fall to the controlled and accepted fall
- From normal walking to the movement of the judoka in standing and on the ground.
- From grabbing to organized gripping
- From hustle to settled and focused fighting
- From the opportunity offered to the opportunity created
- From everyday rules to the rules of conduct of judoka
- From everyday actions to technical coordination

We will go from study and/or tactics to keiko (geiko): tandoku-renshu, uchi-komi, nage-komi, kaka-ri-geiko, yaku-soku-geiko, then towards free expression (randori). These situations can become imposed in kata (forms) for demonstrations to assess or to evaluate. This work from situations does not obscure the need to learn the fundamentals of techniques but continually places it in their context of use to arrive at the sequence: pre-gripping, grips, displacement, pre-action, action, projection, lead, and standing-ground transition.

Examples of Action/Reaction

Push and, on the reaction, make a technique forward



Pull and, on the reaction, go back



Pull down, and lift



Action to the left of uke and attack to the right



SKILLS SUMMARY for SITUATION LEARNING

INITIAL			
4	5	6	7
White	White/Yellow	Yellow	Yellow/Orange
1) displacement: on the move, backwards, circular, right or left side, diagonally at the initiative of tori or uke. 2) uke action: Push, catch, shoot, dodge, resist			
OVERALL IMPROVEMENT			
8	9	10	11
Orange	Orange/Green	Green	Green/Blue
1) Tori action: Push, catch, shoot, spin, turn, double attack, front/front and back/back. Combination using the front-back and right-left scales. 2) uke action: Defend by dodging, blocking or breaking			
INDIVIDUAL MASTERY			
12	13	14	15
Blue	Blue/Brown	Brown	Black
1) combinations. 2) Feints 3) Attacks on exit from attack 4) Attacks on different defences 5) Go-no-sen 6) Sen-o-sen (anticipation preparation)			

CHAPTER 5

GEIKO : coordination work, cooperation, opposition

Keiko (geiko) can be used from the beginning of the judoka's journey. What makes judokas evolve are the variables with which the teacher can modify the content according to his objectives, such as: duration, intensity, instructions, technical forms to work, choice of partner or partners, speed, rhythm, movements, postures, grips, interactive relationship between uke and tori, and spatial organization of the exercise. The list of variables is endless.

In practice, however, there is a willingness to do the right thing at the right time in order to be more efficient. Judokas must know the forms and therefore their purposes and interests.

WORKING ALONE (TANDOKU RENSHU)

This exercise can be used in many ways. In the beginner phase to work the fundamental motor or technical skills and for the experienced judoka to develop his coordination by doing what can be called shadow-judo.

WORKING IN TWOS

Rhythmic repetitions (UCHI-KOMI)

Entry repetitions without projection. It allows you to work in static or on the move the kuzushi and tsukuri. It can be practiced in two but also in threes to work for the power required during movement.

Rehearsals with throwing (NAGE-KOMI)

Entry rehearsals with projection. It can be done on static or on the move and can evolve according to the criteria mentioned above.

Throwing in displacement (KAKARI-GEIKO)

A training exercise where one of the two judokas plays the role of attacker, while the other cultivates the dodge as defence. Themed exercise with instructions may vary depending on educational intentions.

Throwing in displacement (YAKU-SOKU-GEIKU)

Attacking training exercise. Both partners are looking for opportunities, speed, efficiency, etc.

They can emphasize a particular point of their reciprocal training by amending the convention of this exercise. Yaku-soku means prior agreement.

RANDORI

Free attack and defence exercise in which the partners turn to attack by jointly ensuring their safety. It takes place in a dynamic and flexible context, where partners adapt their behaviour to their respective levels. In the course of a training the teacher can give instructions to direct to a particular type of behaviour on the part of the protagonists.

The experienced judoka practices a large volume of randori while the beginner will give a greater share to the study exercises.

TEST SITUATIONS for KATA

All or part of the kata can be used as a result of the progression of kyu grades.

Nage-no-kata with the breakdown of techniques, should not be learned as a separate topic for its sole construction. Kata also presents as another solution for study situations that can be used during the course designed by the teacher. It is possible at the beginning to use the first technique of each group, then the second technique finishing off with the third. This mix can also be tailored for the skills of the judoka.

The Kata techniques used for the beginners may be different than those of nage-no-kata. In this way the teacher uses the Kata to demonstrate the classification of techniques or to demonstrate the use of different principles of action. This is like the work offered by the kodomo-no-kata, kata for children and beginners.

PRINCIPLES of KATA

- Have a good posture.
- Knowing how to greet.
- Know how to grasp judogi effectively.
- Know how to move in different directions without crossing your feet.

- Know how to perform different forms.
- Knowing how to create imbalance in different ways.
- Use reactions.
- Know how to project safely to the right and left.
- Know how to fall safely to the right and left.

One throw per series	Two throws from each group	All three groups
<ul style="list-style-type: none"> • Uki-otoshi • Uki-goshi • Okuri-ashi-harai (ou barai) 	<ul style="list-style-type: none"> • Uki-otoshi + seoi-nage • Uki-goshi + tsuri-komi-goshi • Okuri-ashi-harai (ou barai) + sasae-tsuri-komi-ashi 	<ul style="list-style-type: none"> • Uki-otoshi + seoi-nage + kata-guruma • Uki-goshi + harai-goshi + tsuri-komi-goshi • Okuri-ashi-harai (ou barai) + sasae-tsuri-komi-ashi + uchi-mata

The student integrates into his practice the principles of exercise, movements, grips, principles of entry, balances, placements, projections and action/reaction. Finally, it will arrive at the complete execution of this traditional form by understanding its essence.

This form of work and evaluation can also be used in katame-waza:

Examples

- 1) 1 kesa / 1 shiho then an output for each technique
- 2) 1 kesa / 1 shiho an exit attempt and a recovery
tori control
- 3) 2 kesa / 2 shiho then an output for each technique
- 4) 2 kesa / 2 shiho then an attempt to exit for

each technique and a tori takeover

5) Etc....

Thus, as the student progresses, the student learns the principles of control, the techniques, the principles of exit and the use of the principle of action/reaction by linking recovery/attempt to exit/resume control.

We use the techniques of the program and we go to those of the katame-no-kata.

PRINCIPLES of KATAME-NO-KATA

- Have a good attitude.
- Knowing how to greet.
- Know how to take support on the ground or on the partner.
- Know how to move in different ways.
- Know how to perform different technical forms and their defences.
- Know how to create imbalance to reverse/return
- Use reactions
- Know how to switch from one hold to another
- Knowing how to take the initiative again

It is also possible to use this method of teaching with other techniques, other situations and other movements. It is therefore possible to create in the image of kata study exercises and then tests used for club rank transitions. Each teacher can draw on the elements proposed in the different sectors to build his own "kata" or exercises.

CHAPTER 6

NAGE WAZA

We can limit judo by limiting ourselves to a few techniques and master them. But by studying several groups of techniques we understand different principles of action and we develop a more complete coordination and balance. At the same time from this study we draw the motivation of learning a new "catch" especially as we grow older.

In addition, from the perspective of obtaining the black belt and the possibility of teaching judo, the kyu phase must lean towards versatility. Too early a specialization in few techniques can harm subsequent learning. The techniques in this programme have been chosen in a way to provide efficient continuity from yellow belt to brown belt.

I. Specific judo movement used in tachi-waza

Ayumi-ashi: Normal walking

Suri-ashi: The feet slide on the carpet and stay in contact with the ground. This allows faster rebalancing and support changes at the same time as the permanent perception of low supports (foot / ground contact).

Tsugi-ashi: This displacement is carried out in the different directions with one foot which directs the displacement and the other which follows without ever crossing or catching up.

Tai-sabaki: These are placements which are accompanied by rotations of the trunk and results in movement of the body. They allow the judoka to dodge, to get closer, to change the angle of your body with that of your partner. Most often it is a question of pivoting on a foot to change its orientation.

- Mae sabaki
- Mae mawari sabaki
- Ushiro sabaki
- Ushiro mawari sabaki

2. Imbalance

Extract from Jigoro Kano's speech at the University of California in 1932

“Now let's see what this flexibility or this art of yielding“ JU ” is. Suppose we estimate the strength of a man in units. Let's admit that the strength of the man in front is represented by 10 units, while my strength, less than his, is represented by 7 units. Under these conditions, if he pushes me with all his strength, I will certainly be pushed backwards thrown to the ground, even if I use all my vigor against him. It would happen because I would have used all my strength against him, while if I give in to his strength pulling my body just before it has grown and taking care at the same time to keep my balance, it will be forced to lean forward and thus losing one's balance.

In this new position, he may have become so weak (not in physical strength, but because of his awkward position) ... But during this time, myself, keeping my balance, I kept all my strength. .. and therefore finds me momentarily in an advantageous position and I can triumph over my opponent using only half of my strength ... This leaves at my disposal half of my strength if necessary. If I had a strength greater than that of my opponent, I could naturally repel it, even In this case, that is to say, if I had wanted to push it back and if I had had the power to do it, I would still have to give in, first of all because by doing so I would have greatly saved my energy. ”

The imbalance is the moment of weakness during which we will carry out a technique, it is a basic element of Judo. From the start the judoka must feel the imbalances by learning the falls and the techniques.

In the realization of a judo techniques and movement (tai-sabaki), we apply different elements which together produce one complex movement. This movement depends on well established "principles" which use the following elements: mass, gravity, balance, imbalance, force, resistance, speed , acceleration.

It is more difficult to lift a load with arms outstretched than with arms folded. This is the principle of using levers, constantly encountered in Judo. Our arms and legs are levers that act to transmit the force essential to unbalance, project and control the partner.

A) IMBALANCE: TIP AND PENDULUM

Balance surface Lifting polygon			
Floor area			
Position judo	shizentai	rei (hind feet joined)	balanced on one foot

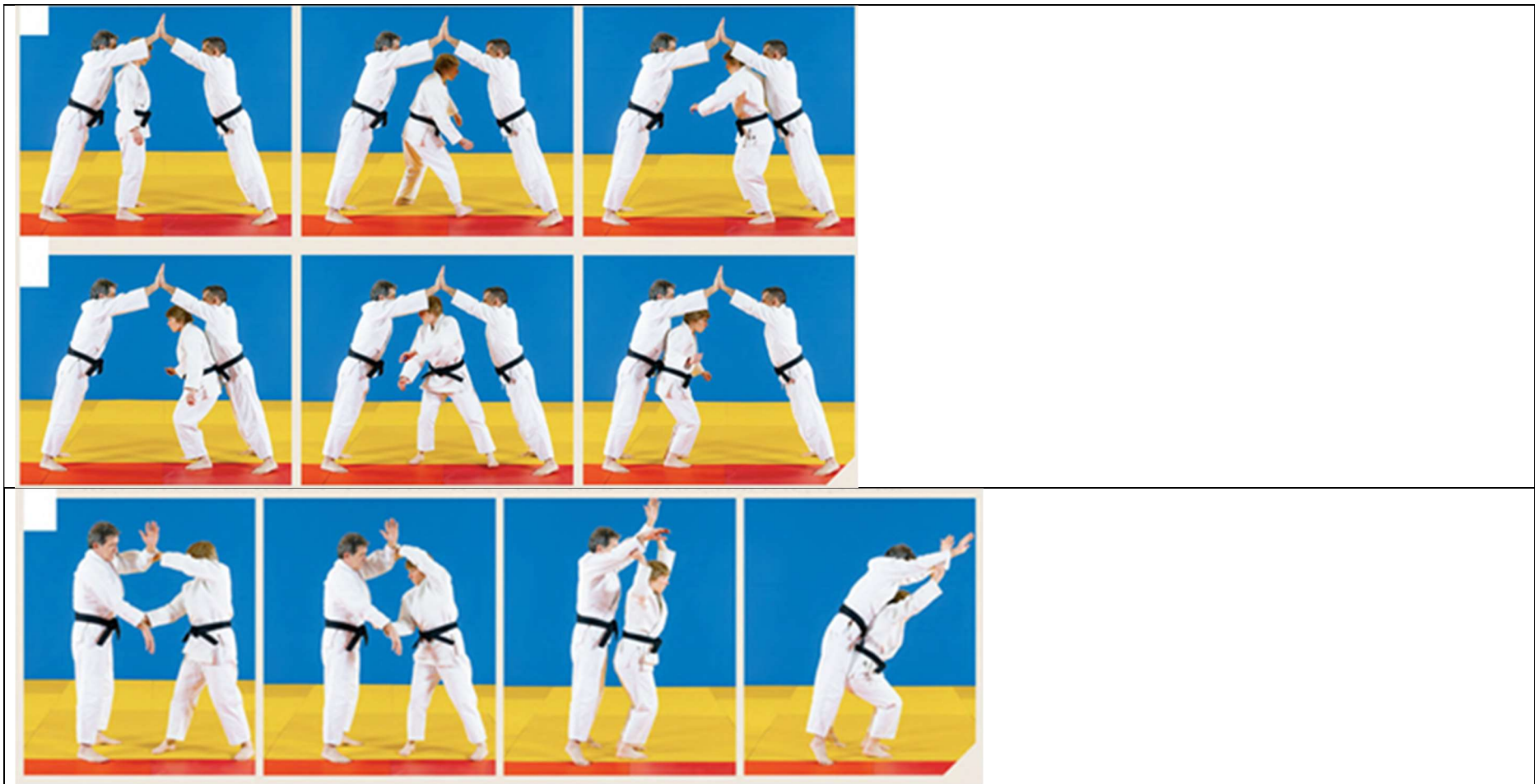
In judo, the principle of imbalance can be obtained:

- by a direct action of tori on uke,
- by an indirect action of tori on uke: reaction,
- by a direct action of uke that tori use to unbalance it

The images below show various actions which result in imbalance.



Disequilibrium exercises for seoinage and sode tsurikomi goshi



KUMIKATA

Grips (kumi-kata) is an essential element of judo. Judo is often defined as a grappling combat sport in the same way as other different forms of wrestling.

The grip allows for the control of the distance and the implementation of rotations which will create throwing opportunities. It also constitutes high supports which come into play in the balance of the individual but also of the couple, as well as strong points to exercise pull-ups and pushes to unbalance the partner. The grip of the clothing (the judogi) is a specificity of judo and it is subject to a regulation which evolved over time to on the one hand ensure the safety of the practitioners and on the other hand to favour the technical expression in judo.

Grips are also an element of defence for example in opposing the partner's movements or letting the grip of the partner resulting in an effective movement. Contacts or points of support on the partner make it possible to "feel" his intentions, making it possible to anticipate either to defend or to attack. The combination of hand actions with those of the body and legs allows to create couples of forces which allow a throw to be performed easily by saving its energy.

This grip (Hikite - back sleeve) taught from the start ensures safety, particularly with the control of the partner's sleeve on the fall side to avoid the laying of the hand on the ground. It remains effective even at the highest level and constitutes the reference entry for the study of nage-waza. The position of the hands allows a wide variety of actions, technical achievements and sensations. The coordination of hand actions with body movements and movements is essential for the effectiveness of nage-waza.

The hands can exert their action in the different planes of space (Up, down, front, back, on the side,) this allows many combinations and adaptation of the entry to tori's characteristics (morphology, size of arm, strength, technical mastery, ...) and those of the opponent.

To carry out certain techniques the practitioner can or must change his hand positions. This is the case to place and control the partner or to adapt to it, this allows feints (example: right-left), adaptation to one's own qualities (morphological, physical, technical) in taking a favorite guard. These grips also make it possible to create a certain uncertainty in the adversary.

SAFETY

Sei-ryoku-zenyo, jita-kyoei and ju-no-ri are the main principles of judo however the principles of execution, placement of the body and control of the partner are elements ensuring the safety of both partners. We can approach judo by limiting ourselves to a few techniques and seeking to deepen them but by studying several groups of techniques we understand different principles of action and we develop a more complete coordination and balance.

For the youngest, it is necessary to start with a global gesture which preserves the general form of the technique and then go towards a more in-depth and precise knowledge. For example beginning with otoshi allows practitioners to have the two feet on the ground legs apart to project safely and the one who falls to fall from below while keeping a support on the ground . These techniques also allow the study of falls.

The early introduction of ashi-waza allows both to improve the balance, to be able to work on different falls and imbalances in particular towards the rear and to seek the right timing and an execution where the force is less when compared to lifting techniques (Goshi waza).

The hip gyro movement at the start with two feet close together are part of the same safety plan and in preparation for large throwing movements as in Uchimata and harai-goshi

Seoi-nage is a separate category in the te-waza. The overall form of projection looks like that of koshi-waza, tsuri-komi-goshi with two feet on the ground and bent knees. It is therefore interesting to work on them simultaneously or to follow them.

The sutemi are taught at a later stage when the fall is mastered and when the basic coordinations are acquired.

For all the techniques of the syllabus we propose the following

By learning to use and then create opportunities, the judoka will learn to apply the basic principles and apply the techniques in collaboration. There is no passive individual in this relationship, uke and tori are the actors of their progress. The diversity of the situations makes it possible for both to adapt the exercises to avoid fatigue but at the same time learn effectively.

Skills for effective Nage-waza

ENTRY LEVEL			
4	5	6	7
use partner action - opportunities offered on trips: Forward, backward, circular, lateral, diagonal. use the opponent's reaction - opportunities created on tori actions: Duplication of attack after dodge, forward / backward sequences			
GLOBAL IMPROVEMENT			
8	9	10	11
use the partner's action - opportunities offered on uke actions: On push, on draw, on attempted capture			

use the opponent's reaction - opportunities created on tori actions: Duplication of attack, forward / backward and right sequences /left			
INDIVIDUAL MASTER			
12	13	14	15
use in reaction the action of the opponent: Go-no-sen, sen-no-sen opportunities created on tori's actions: Fakes or confusion (attack simulations intended to create a reaction in the opponent).			

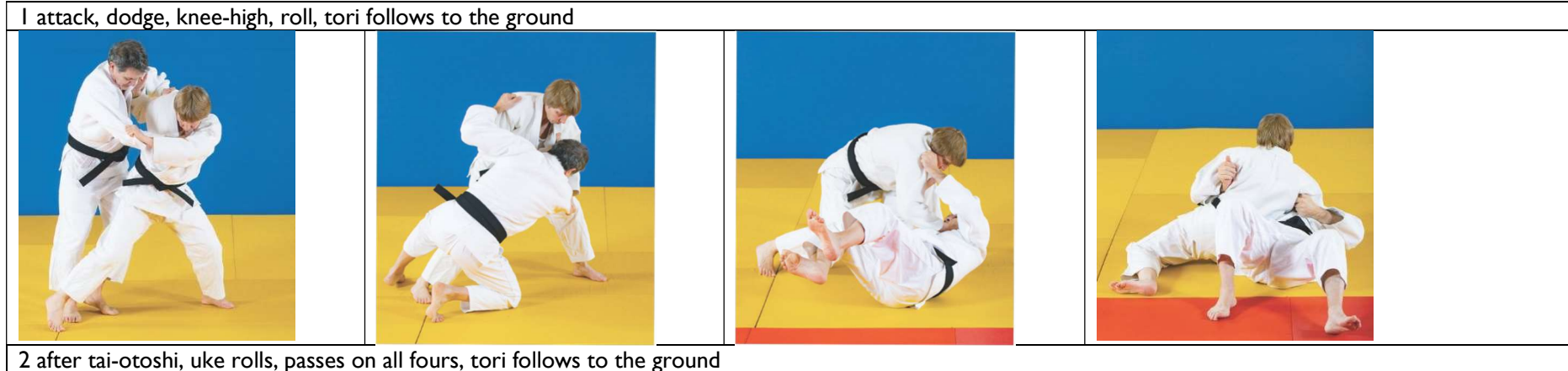
CHAPTER 7

Principles of Transition

Judo fight starts standing and can continue on the ground. The transition from one combat mode to another is done in continuity between the throwing attempt and the attempt at control. As soon as the judoka learns about how to fall and throwing techniques the teacher can introduce the notion of the end-to-ground transition by insisting that tori should not fall hard directly on his partner. At this stage the teacher introduces the transition with a knee on the ground to enhance safety.

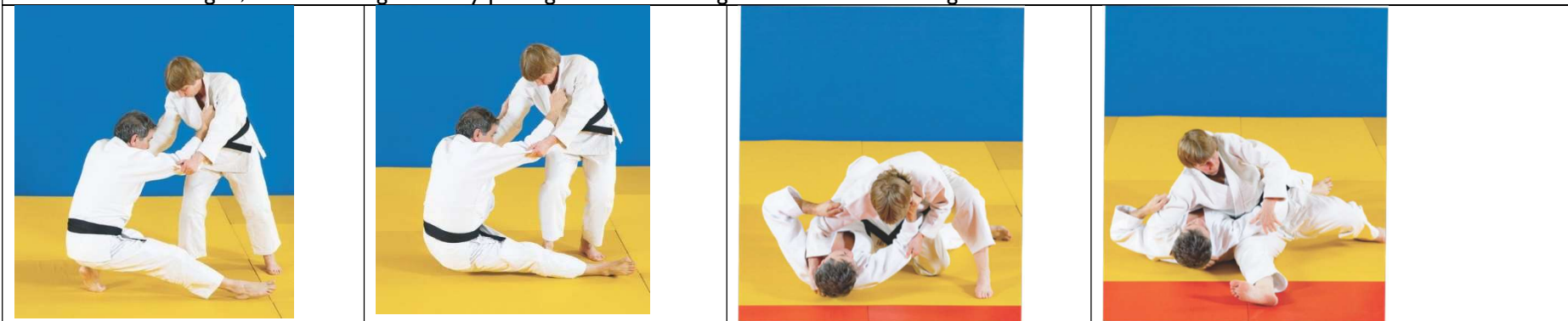
On the examples below uke surpasses the attack, knees, falls and tori puts his knee on the ground to control it. Safety is paramount.

Continuity or resumption of control is fundamental to efficiency. Therefore from the initiation phase it is necessary that we seek to develop attitude and intention, beyond the technical detail.

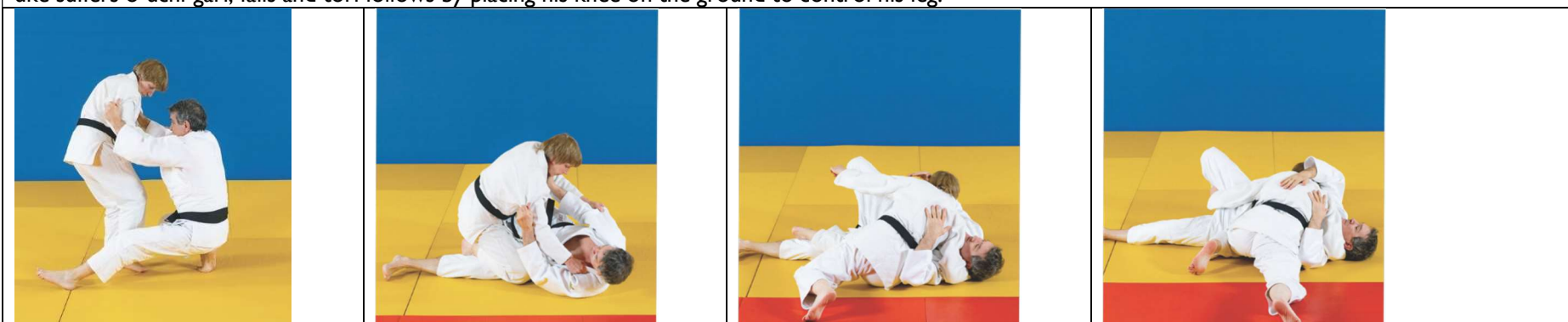




uke suffers ko-uchi-gari, falls and tori goes on by putting his knee on the ground to control his leg.



uke suffers o-uchi-gari, falls and tori follows by placing his knee on the ground to control his leg.



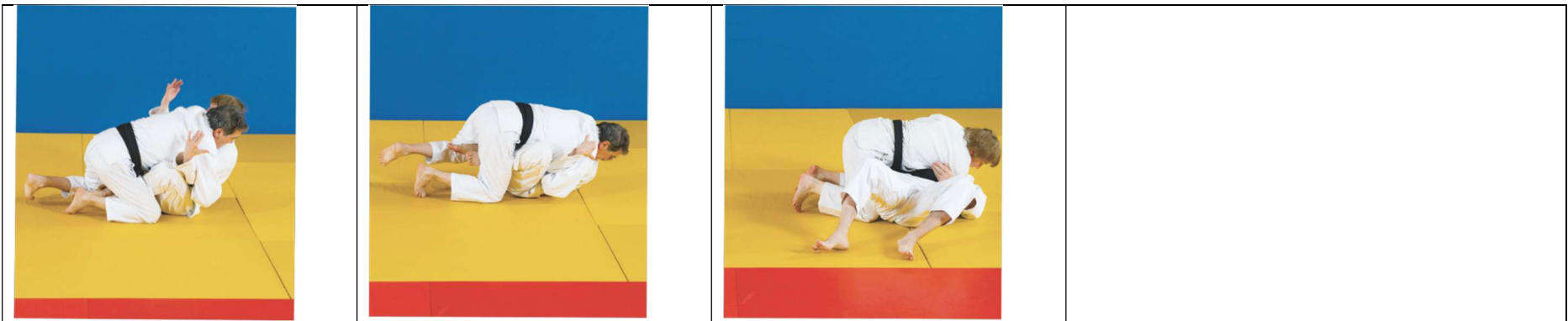


3 uke tries a projection and gets a result (except ippon) tori resumes the ground initiative



4 uke tries a projection and does not get result, tori resumes the ground initiative





5 tori can use a technique without intention of projecting to bring ground and chain (hikkomi-gaeshi)



CHAPTER 8



KATAME-WAZA

For the katame-waza, start with the principles of control and the osaekomi, the principles of defence and then the practice of combining katame-waza. The strangulations and the armlocks are taught when the student anatomy has matured (age 14years) and is able to understand principles behind these techniques.

To teach Katame-waza, it is necessary to start from exercises that develop mobility and the understanding of the principles of weakness and control, grips, removal of support, rotations and directions of forces. The same principles of searching for or creating a moment of opportunity of least resistance taught in tachi-waza are applied in katame-waza.

DISEQUILIBRIUM, POINT of SUPPORT, FORCE DIRECTION, CONTROL OF ROTATIONS

Suppression or blocking of force orientation and rotation support

Turn over (flipping)	Turn over (flipping)
	
Taking the initiative	Exit from immobilization



Hold down



Hold down



During the period of the kyu one will not aim to learn katame-no-kata however as for nage-waza the teacher can create exercises (even in the form of kata) to introduce the following principles:

- Adopting a good posture
- Know how to control your partner in kesa and shiho

- Know how to combine attack/defence actions
- Working on mobility and execution dynamics
- Know how to get out of the lock-up
- Perfecting defences
- Know how to use the ground to support his partner, working with body weight
- Know the principles of locks and strangles

TEACHING JUDO ON THE GROUND (KATAME-WAZA)

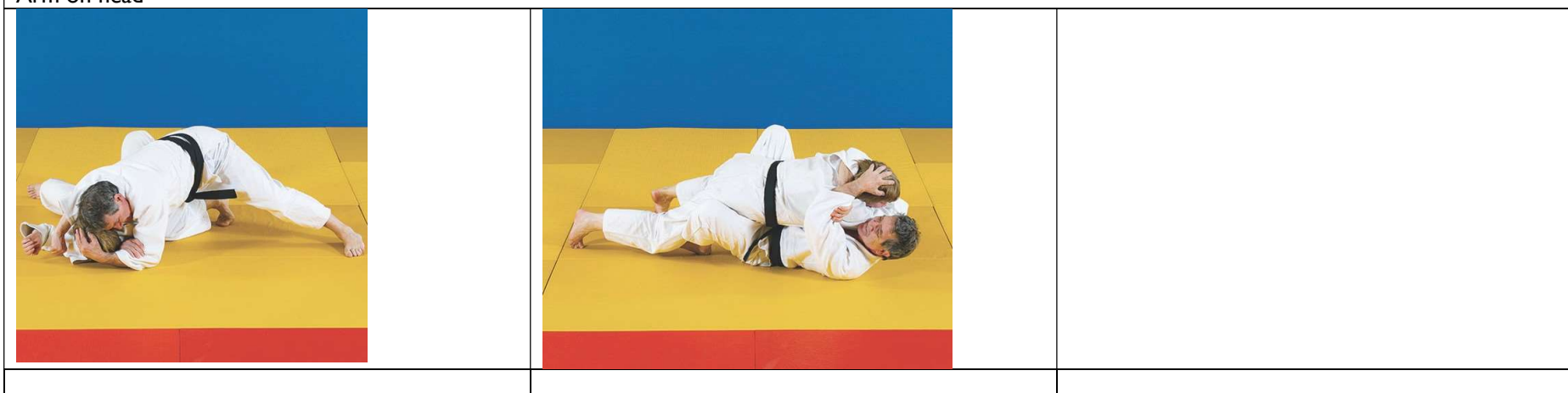
Several elements need to be addressed when introducing the katame-waza. These include supports, contacts, movements, grips, techniques which although different yet these share the basic principles of judo in tachi-waza.

Grips and guards

<p>Leg on arm and head</p> 			
<p>Arm on arm</p>			

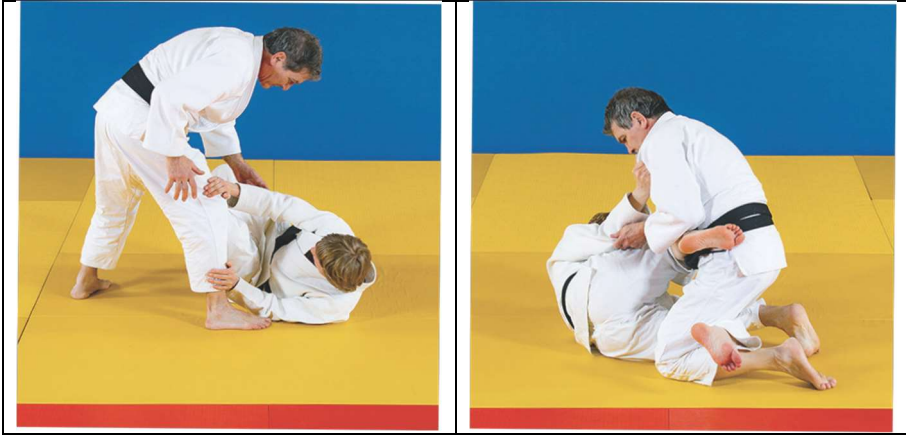


Arm on head



Ground guards (semi-seated, lying down)

These are the attitudes that will allow us to defend and attack by taking the initiative, just like the postures we take in the nage-waza. We ranked according to complexity. They will have to be learned by placing them in mobility exercises and learning situations (action/reaction, study and opposition) with the partner.



Several Forms





Hands on Legs



Hands on Belt



Control from behind



Legs on Hands

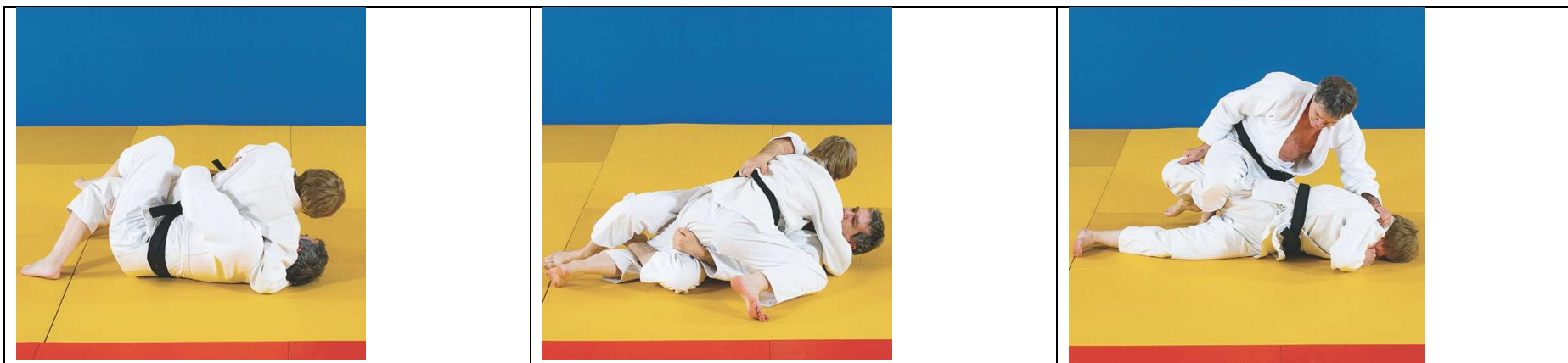


Legs around trunk



Leg entanglements

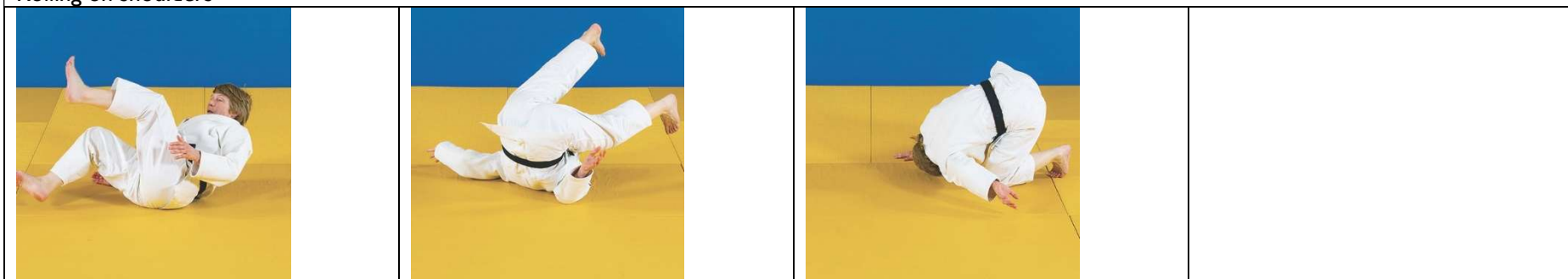




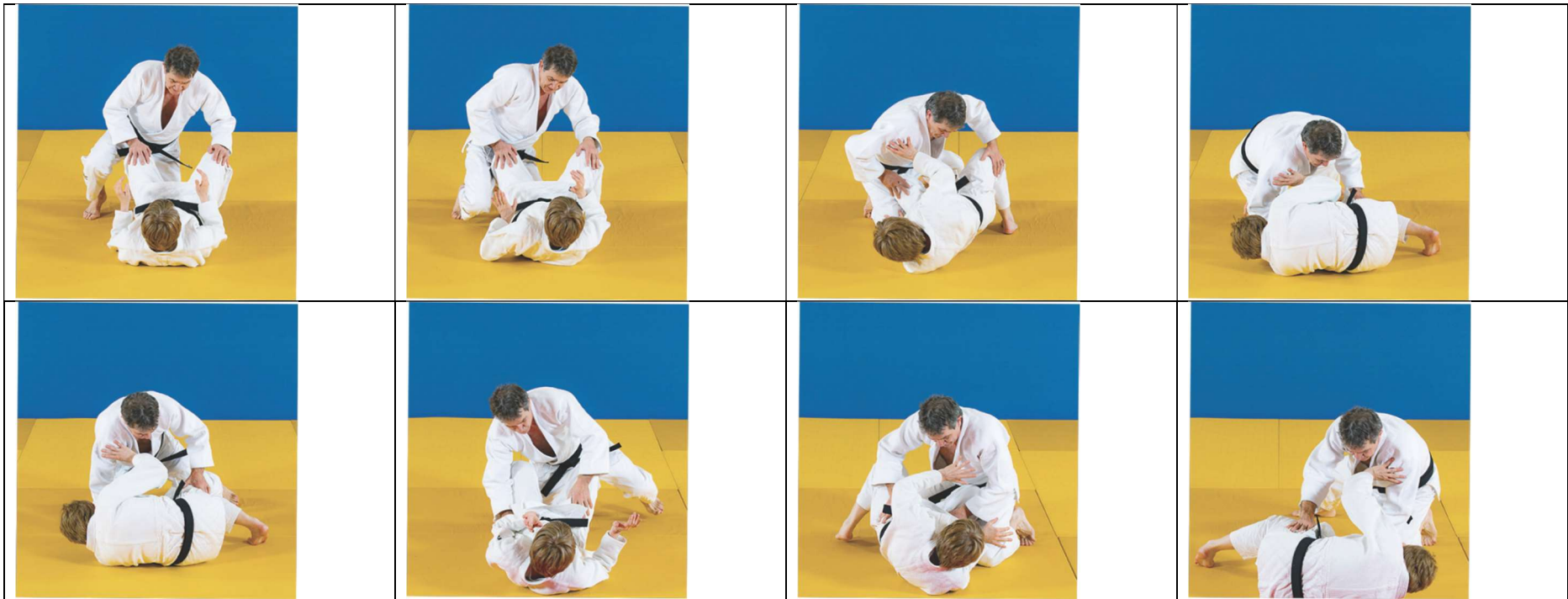
COORDINATION AND MOBILITY EXERCISES

It is critical to develop specific mobility by using supports on the ground and on the partner to better control the distance, the positions, the grips, the angles of attack and defence. We must not lose sight of the aim which is that to control our partner in order to immobilize him or force him to give up. Each exercise is based on this opposing relationship with the other. Even if you can practice alone by practicing tandoku-renshu, you imagine the presence of the partner to give meaning to the exercise.

Rolling on shoulders







The circles with the legs in addition to working the abdominals in a taiso warm-up are intended to develop control of the use of feet.



Thanks to the circles with the legs we can break the partner's grip



We find the same purposes in this exercise, working in the warm-up in taiso, abdominals and coordination



and use of the same movement in a situation to obstruct or cause the partner's seizure to be released



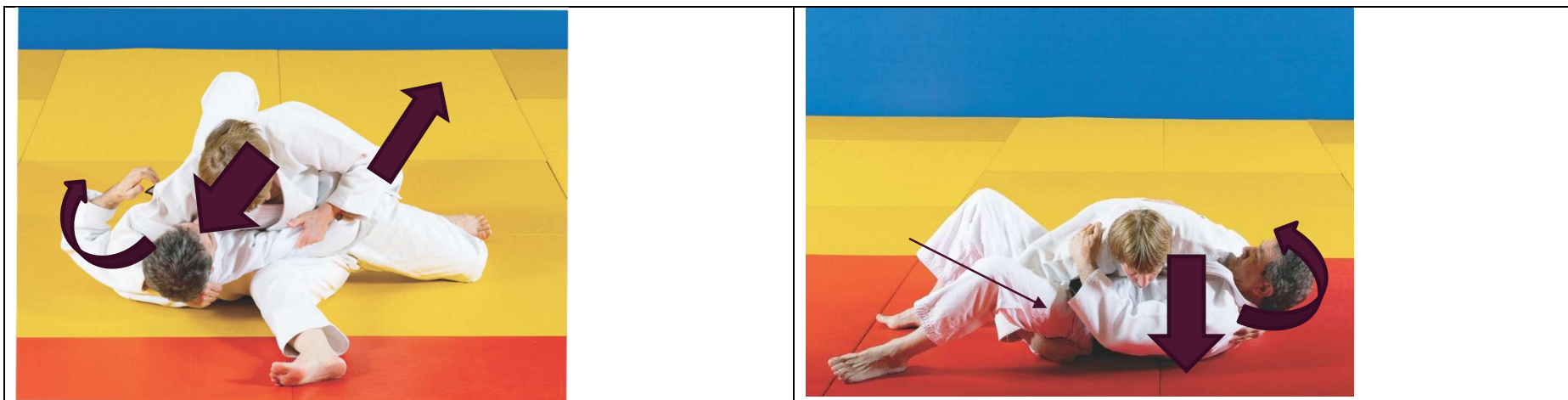
PRINCIPLES OF CONTROL: KESA AND SHIHO

The two forms of control are kesa: latero-costal or three-point control and shiho: sterno-sternal control from above or four points. Many exercises allow you to feel these two forms with the principle of using body weight to have strong control. It is from this base that work on the ground is developed.

The osoakemi is held when tori keep his partner on his back while avoiding the possibility of getting up. The time of osoakemi would correspond to the time it took for a samurai to neutralize his opponent

- The pelvis must be low
- The supports on the ground spread
- The entry must be firm but available to resist exit attempts
- Body weight is the force that allows control

Mobility allows you to adjust your supports and the angle of the body according to exit attempts



The arrows indicate the pressure and tension points of the controls.

DEFENCE AND PRINCIPLES OF ESCAPES FROM HOLD DOWNS

The mobility gained by the exercise of bridges, kneeling and flat stomach, rear to the shoulder and front rockers, the work of the legs among other things to grasp a leg constitutes the basis of the work of defence and recovery of initiative. You also have to learn to be in constant interaction with your partner.

PRINCIPLES OF DEFENCE

- Maintain mobility, not be fixed (body angle and favourable position)
- Interlock one or his legs.
- Being in front of your partner (see guards)
- Remove one or more of the partner's supports
- Prevent the partner from grabbing the judogi, wrist, arm, leg
- Prevent the partner from placing himself in a favourable position
- Grab a partner's leg

PRINCIPLES OF ESCAPES

- Maintaining mobility
- Move back or keep distance
- Remove one or more checkpoints
- Remove one or more of the partner's supports
- Use the principle of action/reaction

- Changing the angle of the bodies
- Grab the leg and keep it
- Grab the leg and flip or resume between the legs
- Clear the controlled arm
- Clear the controlled arm and pass over the belly
- Clear the controlled arm and sit or face
- Clear the uncontrolled shoulder
- Clear the uncontrolled shoulder and tilt opposite
- "Bridge" to have the mobile pelvis and turn
- "Bridge" to have the mobile pelvis and then go flat on your stomach or knees or flip
- Control or repel the head (e.g. sankaku on yoko-shiho)

ESCAPES FROM KESAGATAME



ESCAPES FROM SHIHOGATAME

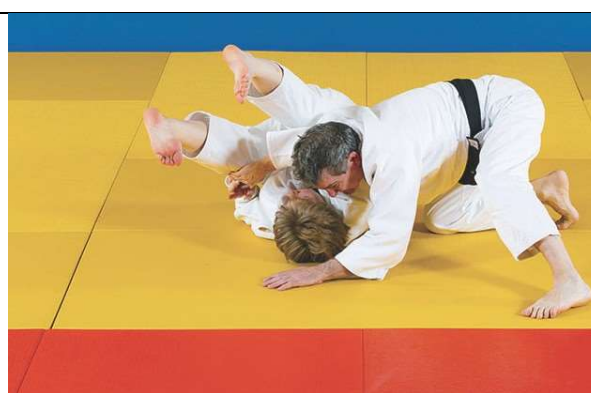


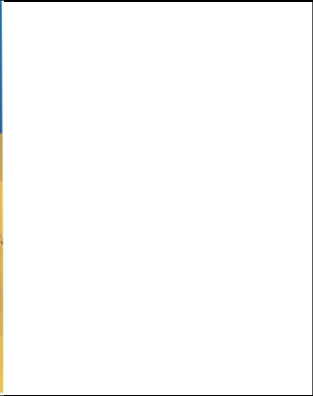
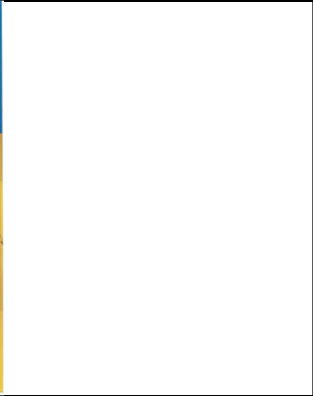


Create a distance and reposition between his legs



Create distance and roll over one shoulder



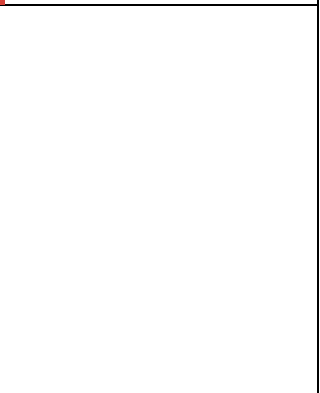
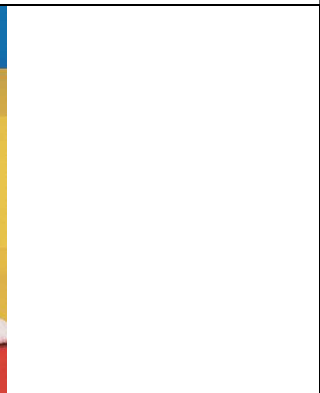
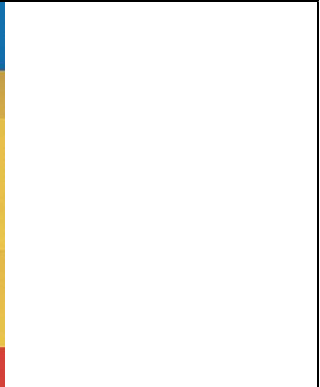
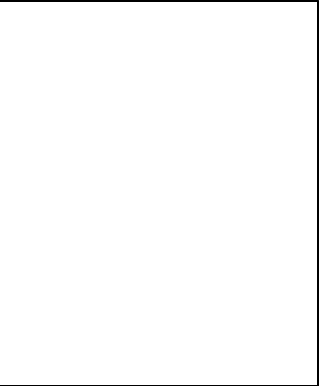


Undo a control point, align bodies and topple

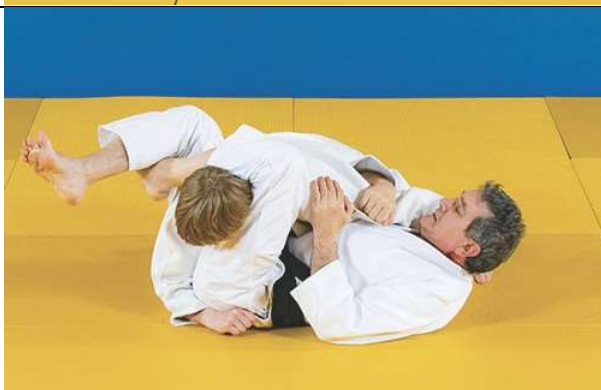
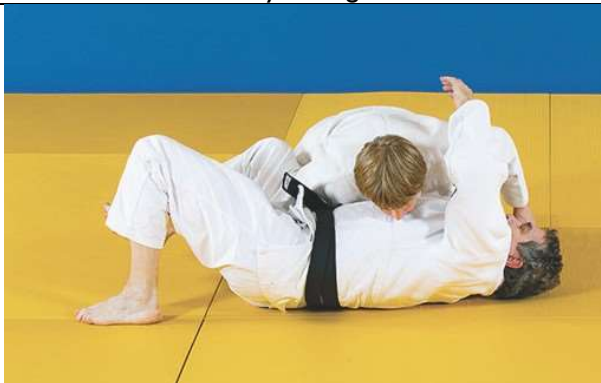


Change the angle of the bodies and reverse

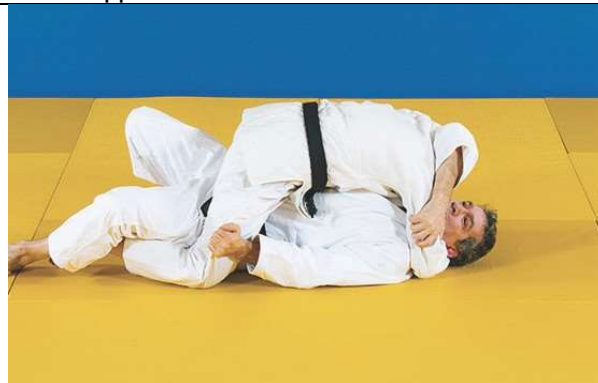


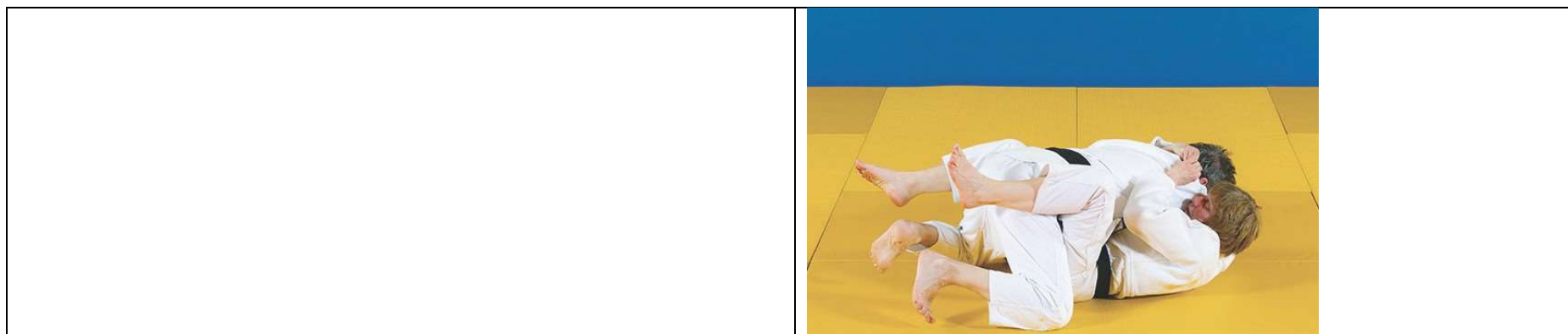


Control the head with your legs



Block support on one side





STUDY SITUATIONS: POSITIONS OF UKE AND TORI

For the situations described below we have positioned tori in the upper position by convention. We can then place it in a lower position and teach initiative taking. The transition from one status to another is the very heart of the continuous interaction between partners. The mastery of these passages constitutes a mark of mastery. For each situation you find the three levels with an example for each of them.

	ENTRY LEVEL	GLOBAL IMPROVEMENT	INDIVIDUAL MASTERY
	White to yellow/orange	Orange to green/blue	Blue to black
On all fours	One or two defence positions and reversal by highlighting the role of legs to control or remove supports.	4 defence positions by standing from front to guard. Passage of the guards. Attack from the guards to immobilize.	6 Guards positions and work to overturn to immobilize and apply any other technique allowed in newaza.
On the side	Working on the principles of controlling and reducing the mobility of the partner. First hook and flip	Flips from different axes of attack. Search for osaekomi and at the end of the period initiation to strangulations and holds. work of replacement guarded from the lower position	Appropriation of at least one hooking position to arrive at a control. From the lower position take the initiative and conclude with a choke

On the back	Holding or bringing your partner back while being behind or face-to-face	The principles of control to keep in position and bring in osaekomi.	The principles of control from different angles of attack to conclude on osaekomi, kansetsu or shime-waza.
Flat-bellied	Work of the principles of control in osaekomi and first principle of exit (go flat stomach and leg grasp).	The osaekomi of the program. Make sequences. The different principles of exit (mobility, flat stomach passage, leg grip, freeing from a seizure, distance and interposition legs) Leg clearance taken.	Make sequences from the osaekomi and link them with the chokes and the keys in this position.
Standing/ground link	Work on the principles of controlling and reducing the mobility of the partner.	Attack from different angles. Get back on guard.	Turn over to check or maintain the position engage a choking or key technique.
Mobility	From the moment you learn the falls and from the techniques of the program: nagewaza/osaekomi. Put the knee on the ground to avoid falling on partner.	Using the techniques of the program linking the conduct of the projection and the maintenance of control. When the projection is experienced resume the initiative by re-locating itself.	Using the techniques of its projection system and setting up its system on the ground by looking for its preferred attack position. Improvement of sequences on the ground after defense.
	Work of mobility by passing in the different positions by leaning with the legs, shoulders, elbows.	Mobility work by going from osaekomi to ososaekomi then in submissions. Resumption of initiative from lower positions and return to guard.	Improvement of strangles and keys and mastery of controls. Switch from one to the other from the partner's defense attempts.

Combine a osaekomi, an exit attempt, another osaekomi without breaking control.

Kuzure – Kesagatame → Yoko Shiho Gatame

Yoko Shihogatame → Ushiro kesa gatame

Ushiro Kesa gatame → Kuzure Kami Shiho Gatame

Kami Shiho Gatame → Kuzure Kesa Gatame (Makura)

Yoko Shiho Gatame → Tate Shiho Gatame

Tate Shiho Gatame → Kata Gatame









Kata Gatame → Kesa Gatame



SKILLS REQUIRED FOR EFFECTIVE KATAME-WAZA







ENTRY LEVEL			
4 (white)	5 (White/Yellow)	6 (Yellow)	7 (Yellow/Orange)
<p>Shiho and kesa controls Approach the standing to ground transition after projection by placing one knee on the ground. First osaekomi: kuzure-kesa-gatame, yoko-shiho-gatame, kami-shiho-gatame, tate-shiho-gatame Exits by going flat on the stomach and grabbing a leg Mobility work from different starting positions Ground Guard Approach</p>			
OVERALL IMPROVEMENT			
8 (Orange)	9 (Orange/Green)	10 (Green)	11 (Green/Blue)
<p>Transition from osaekomi to osaekomi after exit attempt Moving from one guard to another Knowledge of osaekomi and their kuzure (s) Knowledge of different exit principles from ososaekomi Management by the principles of defense of inferior situations Introduction to keys and strangulation</p>			
INDIVIDUAL MASTERY			
12 (Blue)	13 (Blue/Brown)	14 (Brown)	15 (Black)
<p>Sequence from osaekomi to osaekomi then to Locks and chokes. Initiative taken from inferior situations. Standing / preferential ground transition from their favorite movement (s) Entering the different study situations</p>			

CHAPTER 9

BELT by BELT

Standing	YELLOW BELT		
Situations			
Uke moves forward by pushing me	Uke backs away and pulls me	Uke moves to the side	Uke moves around me
			
Tachi Waza	Start with tai- otoshi (uke has both knees on the ground legs apart, tori falls from lower and can keep a foot on the ground), uki-goshi for rotating hip techniques. The study of osoto-otoshi and o-soto-gari combined differentiates the two principles and allows tori to move from one to the other.		
o-soto-otoshi	hiza-guruma	ko-uchi-gari	o-uchi-gari
			

tai-otoshi	uki-goshi		
			

GROUND SITUATIONS			
Uke on all Fours	Uke flat on Ground	Control of Uke	Uke on Knees
			
NEWAZA			
KUZURE KESA GATAME	YOKO SHIHO GATAME		
			

CULTURE	REFEREEING
---------	------------



Ritsu Rei

Zarei













Hajime

Matte





Ippon



I know: Tori-uke, hajime, matte, soremade, tatami, dojo, otoshi, gesa, shiho
 I know how to play judo and how to win standing and on the ground
 I know how to fall forward, backward and side


Kata : Kodomo na Kata Level 7 and 6 and 5

TACHI WAZA		ORANGE BELT							
SITUATIONS									
Tori pulls and backs away Uke follows him		Tori pulls uke resists			Tori moves uke in a circle				
									
I know how to attack forward and backward using kuzushi		I know how to prepare an attack to the right and left							
									
		<p>For seoi-nage the three basic grips can be used and the rotation and placement educational are close to tsuri-komi-goshi. koshi-guruma in support of both feet on the ground continue the progression towards the techniques on a single support that will be seen during the next phase. The teachings of hiza-guruma and sasae-tsuri-komi-ashi are close (same form and same principle) and complements the principles of ashi-waza with blockages at the same time as it allows to address the right-left reaction. The study of de-ashi-harai and ko-soto-gari complement each other. The same for O-goshi and koshi guruma</p>							
o-soto-gari		okuri-ashi-harai		ko-soto-gari		de-ashi-harai		ko-soto-gake	




					
ippon-seoi-nage		o-goshi	koshi-guruma		
					

NEWAZA			
SITUATIONS			
			
Kesa Gatame	Kami Shiho Gatame		

KATA	REFEREEING		
KATA: Kodomo-no-kata Level 4 and 3 and 2			
	Osaekomi	Toketa	Wazari
I know: O and ko, soto, and uchi, okuri, hiza, seoi, ashi, barai, gari, gatame			

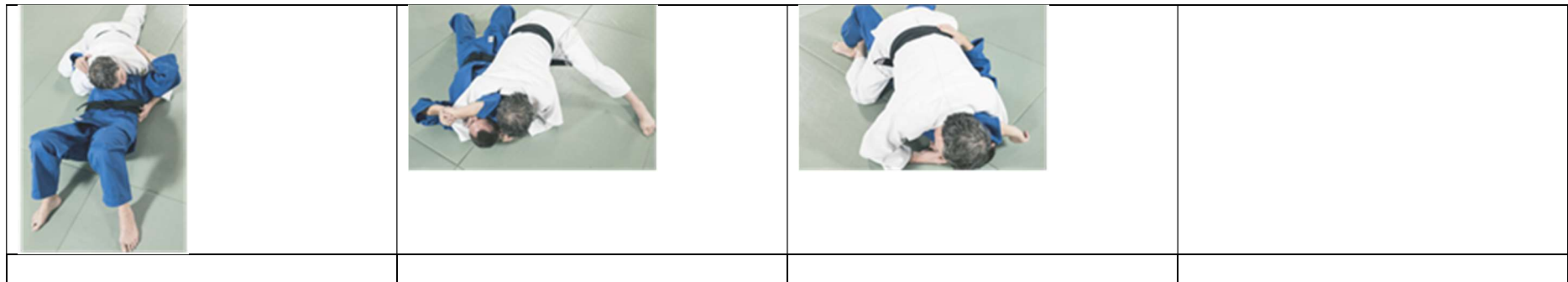
--



TACHIWAZA		GREEN	
SITUATIONS			
I know how to combine using the front-back and back-front attacks	I know how to confuse (simulate one attack to make another)	I know how to block and counter uke's attacks	
			
I know how to double an attack after uke's dodge	I know how to combine an attack to the right and left		

sasae-tsurikomi-ashi	harai-tsurikomi-ashi	uchi-matai	o-soto-guruma				
Harai Goshi	ashi-guruma	o-guruma	seoi-nage				
tsuri-goshi	sumi-otoshi	uki-otoshi	harai-goshi				

			
hane-goshi			
			



NEWAZA			
SITUATIONS			
kuzure-kami-shiho-gatame	kata-gatame	tate-shiho-gatame	



KATA- Introduction to Nage-no-kata with ceremonial Practice of the first technique of each series			REFEREEING		
					
Uki Otoshi	Uki Goshi	Okuri ashi harai	sonomama	Yoshi	Wazari awasate ippon, kashi
I know: Goshi, Sutemi, Sode, Eri, Randori, Uchi-komi					

TACHIWAZA	BLUE BELT		
SITUATIONS		TACHIWAZA	
I know how to confuse (simulate one attack to make another)			
I know how to combine using the front-back and back-front attacks			
I know how to double an attack after uke's dodge			
I know how to combine an attack to the right and left			
I know how to block and counter uke's attacks			
o-soto-gaeshi	o-uchi-gaeshi	tsubame-gaeshi	uchi-mata-gaeshi
harai-goshi-gaeshi	hane-goshi-gaeshi	ko-uchi-gaeshi	uchi-mata-sukashi
seoi-otoshi	sode-tsurikomi-goshi	tsurikomi-goshi	utsuri-goshi
ushiro-goshi	obi-otoshi		

NEWAZA			
SITUATIONS			
From these situations I know how to make an armlock or a strangulation			
ura-gatame	12 x shimewaza		

KATA- Introduction to Nage-no-kata with ceremonial Practice of the first technique of each series			REFEREEING		
					
Uki Otoshi, Ippon Seoinage	Uki Goshi Harai Goshi	Okuri ashi harai Sasae tsuri komi ashi	Giving a penalty	Non comabtivity	
I know: Shido, hansokumake, makikomi, tsuri-komi, sutemi					

STANDING		BROWN BELT	
SITUATIONS		TACHIWAZA	
I know how to confuse (simulate one attack to make another)		kata-guruma morote-gari sukui-nage kuchiki-taoshi kibisu-gaeshi	
I know how to combine using the front-back and back-front attacks			
I know how to double an attack after uke's dodge		5 x ma sutemi-waza 16 x yoko sutemi-waza	
I know how to combine an attack to the right and left			
I know how to block and counter uke's attacks			

GROUND			
SITUATIONS		NEWAZA	
From these situations I know how to make a key or a strangulation		uki-gatame 3 x sankaku 10 x kansetsu-waza	

KATA- Nage-no-kata with ceremonial. Practice of the three techniques of the first three series



<p>Uki Otoshi, Ippon Seoinage Kata Guruma</p>	<p>Uki Goshi Harai Goshi Tsuru Komi Goshi</p>	<p>Okuriashi harai Sasae tsuri komi ashi Uchimata</p>
---	---	---

During the keiko (geiko) I can direct and/or referee.
I know: Juji, ude, waki, hara, yoko, atemi, okuri, shime, kansetsu, tokui-waza