

# **Obukan Judo Dojo Teacher's manual**



**Beginner Course  
5/31/2011 Draft**

## Introduction

As an instructor for the beginners Judo class, your ability to instruct and inspire your students is the greatest factor in whether they eventually become lifelong Judoka or walk away after their beginning Judo experience.

The purpose of this manual

Various instructors have taught the “beginner class”, all with their own strengths and weaknesses. Due to the lack of a formal curriculum and uniform methods of instruction the beginner class has been conducted in a hit and miss fashion. This lack of consistency has resulted in Judoka entering the main class with gaps in their Judo knowledge. These gaps inhibit the students understanding of Judo and limit their future progress. Students who do not have a good grasp of the basics of Judo also reflect poorly on Obukan Dojo.

The Solution

This guide establishes a structure and curriculum for the beginner class that can be followed by any instructor assigned to that class. The curriculum will provide a more complete foundation for both the mental and physical aspects of Judo. Follow the guidance closely as it is designed to help new members correctly learn the basics of Judo from you. Pay particular attention to the “point to watch” as these points are very important to protect members from injury during class and to insure their Judo skills are properly developed.

Curriculum:

|   |                    |
|---|--------------------|
| Week 1, Classes 1&2 (beginners warm up with rest of class)    | Time spent         |
| A. History of Judo including the history of Obukan Judo dojo  | 10 minutes.        |
| B. Explain What Judo is                                       | 10 minutes         |
| C. Explain beginner class schedule (next 12-16 classes)       | 5 minutes          |
| D. How to wear the Judo gi and tie belt, names of parts of gi | 15 minutes         |
| E. Reihou (etiquette), proper bowing and dojo behavior        | 20 minutes         |
| F. Judo exercises   | <u>10 minutes</u>  |
|   | total: 70 minutes, |

Week 2 Classes 3&4

|   |                   |
|---|-------------------|
| A. Ask questions about section A from Week 1.   | 10 minutes        |
| B. Ask questions about section B from Week 1.   | 10 minutes        |
| C. Review section D from week 1 and have them demonstrate                             | 20 minutes        |
| D. Judo exercises   | 10 minutes        |
| E. Ukemi- Kohou (back)/Yoko (side) from laying, half-sitting, and standing. Mae ukemi | <u>20 minutes</u> |
|   | total 70 minutes  |

Week 3, Classes 5&6

|  |                   |
|--|-------------------|
| A. Review and have students demonstrate section D from week 1          | 10 minutes        |
| B. Review Reihou   | 5 minutes         |
| C. Judo exercises  | 10 minutes        |
| D. Review and continue ukemi from week 2, add zenspou kaiten           | 20 minutes        |
| E. Introduction to tachiwaza, basic postures, grips and kuzushi.       |                   |
| Teach O-goshi  | 10 minutes        |
| F. Introduction to ne-waza, kesa gatame, kata gatame, kamishiho gatame |                   |
| Yoko shiho gatame  | <u>15 minutes</u> |
|  | total 70 minutes  |

Weeks 4 and 5, Classes 7-10

|                                     |            |
|-------------------------------------|------------|
| A. Review Reihou                    | 5 minutes  |
| B. Ukemi practice (by being thrown) | 15 minutes |

|   |                   |
|---|-------------------|
| C. Gripping and movement                                  | 10 minutes        |
| D. Introduce Tachiwaza, Ogoshi, Hiza-guruma, Deashi harai | 25 minutes        |
| E. Newaza   | <u>15 minutes</u> |
| Total   | 70 minutes        |

#### Weeks 6-8, Classes 11-16

|  |                   |
|--|-------------------|
| A. Review Reihou   | 5 minutes         |
| B. Ukemi practice  | 10 minutes        |
| C. Tachi-waza, Ogoshi, Hiza guruma, Deashi harai, Ouchi-gari, Osoto-gari, Seoi-nage, with movement | 25 minutes        |
| D. Newaza  | 20 minutes        |
| E. Continuation from Tachi-waza to Ne-Waza   | <u>10 minutes</u> |
| Total  | 70 minutes        |

The above schedule is based on a beginner of normal athletic ability. How fast a student moves through the curriculum is based on individual ability, but no student may be advanced faster than the schedule until after the sixth class. The contents of the seventh to sixteenth class may be changed slightly, but the curriculum must be strictly observed during the first through sixth classes. Some students may complete the requirements of the beginner class by lesson 12 and be advanced to the main class.

### What is Judo

You can see people of both sexes, all professions, and all ages from six to over eighty years enjoying Judo. They all have their own purposes. Some of them want to be strong, some want to be healthy, some want to strengthen their mind, some want to appreciate the pleasant feeling after a good workout, some want to be able to defend themselves, some want to win championships, some want to become instructors of Judo, and some are already devoted to training others. Why is Judo attracting people of all ages and people with so many different purposes?

Judo is a martial art which is may also be practiced as a sport. It was derived from the ancient Japanese martial Art of Jujutsu (sometimes called jujitsu). The techniques of Judo include throws (nagewaza), groundwork (newaza), chokes (shimewaza), joint locks (kansetsu waza), and strikes (atemi waza). However, Judo is more than just an assortment of physical techniques.

### The history of Judo

The late nineteenth century was a time of rapid change in Japan. The country had recently emerged from feudalism and isolation and many traditional things were being discarded in a drive to modernize Japanese society. The founder of Judo, Jigoro Kano, was born in 1860 and grew up in the midst of this modernization. A skinny kid who was sometimes picked on, he sought out some of the few remaining teachers of Jujutsu. Kano found that his study of Jujutsu provided benefits beyond self-defense. He found that Jujutsu training provided opportunities for mental and physical development useful in all aspects of life. Kano continued his jujutsu training, receiving teaching licenses (menkyo) in Tenshinshinyo ryu and Kito Ryu jujutsu. As the push for modernization continued, jujutsu and many of the other traditional martial arts began to disappear. They were no longer relevant to modern life and attracted few students. Kano felt that the benefits of Jujutsu training should be preserved in a form that was more relevant to modern life. He set out to develop a form of Jujutsu which focused on personal development rather than combat. Judo was born in 1882 when Kano sensei began training with a few students a small Buddhist temple called Eishoji. Kano sensei wrote:” The great benefit I derived from the study of it (jujutsu) led me to make up my mind to go on with the subject more seriously, and in 1882 I started a school of my own and called it Kodokan. Kodokan literally means *a school for studying the way*, the meaning of *the way* being the concept of life itself. I named the subject I teach Judo

instead of Jujutsu. In the first place I will explain to you the meaning of these words. Ju means gentle or to give way, Jutsu, an art or practice, and Do, way or principle, so that Jujutsu means an art or practice of gentleness or of giving way in order to ultimately gain the victory; while Judo means the way or principle of the same.”



*Jigoro Kano, founder of Judo*

### **History of Obukan**

Obukan Judo traces its beginnings to a demonstration of *Kito-ryu Jiu-jitsu* given by Bunzaemon Nii and an unknown opponent at the Lewis & Clark Exhibition of 1905. With the help of Nii sensei, the Japanese communities of the Northwest formed four Judo clubs in 1926: Seattle Dojo, Portland Judo Club (later Obukan Judo Dojo, Inc.) Seikikan Dojo and Pacific Judo Academy, both in Spokane, Washington. Nii sensei was chosen as Obukan's first instructor.



Following the 1932 Olympics in Los Angeles, Dr. Jigoro Kano, the founder of Judo, visited Oregon while touring the United States. Portland Judo Club hosted a Shiai for our Yudanshakai in his honor in Portland. At a meeting afterwards Kano shihan officially changed the name of Portland Judo Club to Obukan Judo Dojo. The "O" refers to Oregon; Oregon was called "O-shu" or O-state by Japanese immigrants. "Bu" means martial training; "Kan" means building or training hall. Literally translated the characters mean "O" center, "bu" warrior, "kan" training hall.

The practice of Judo expanded quickly in Oregon. During these years before World War II the Portland - Salem areas boasted seven full time dojos. Combined with those in Seattle, our Yudanshakai had more than 10 dojos. In 1936 the Portland Judo Club practiced in the Foster Hotel on Portland's NW 3rd with Mochizuki sensei as its head instructor. By then another club had already opened in the Mayport area of Portland.

Kano sensei visited Portland again in 1938, on the way home from an International Olympic Committee meeting in Cairo, Egypt. He observed Judo practice, gave a speech and presented the Obukan with calligraphy of the club name and the judo principles. A young Onchi sensei can be seen in the photo of this visit.

With the start of World War 2 Judo in the Northwest was put on hold. The tragedy of Japanese-American internment during the war made it impossible for Judo to continue in Portland (though some Judoka continued to practice in the camps). When the Japanese- Americans were finally released, they returned home to find that they had to totally rebuild their lives. There was no time for Judo, and the doors of Obukan remained closed.

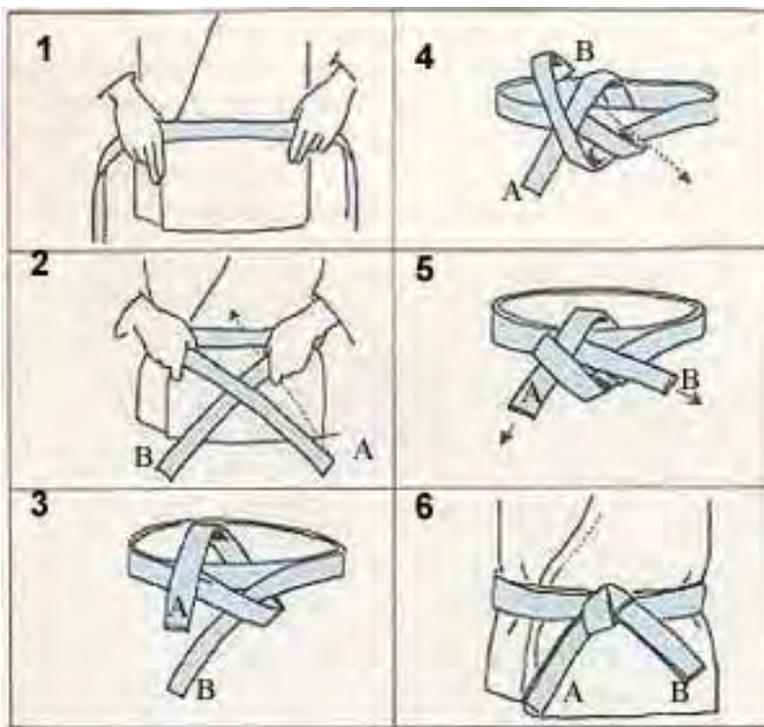
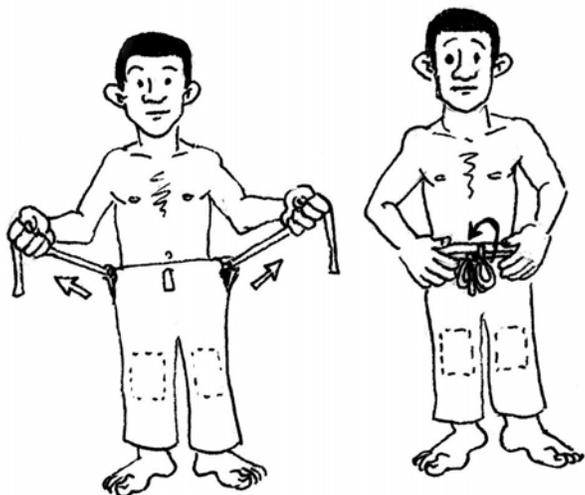
In 1952 Muller sensei, who began his judo studies in California, met with the kodansha, the senior members of the judo community, to form a judo club. Drawing on his considerable experience, each year Muller sensei taught classes of 20 to 30 college students at Reed.

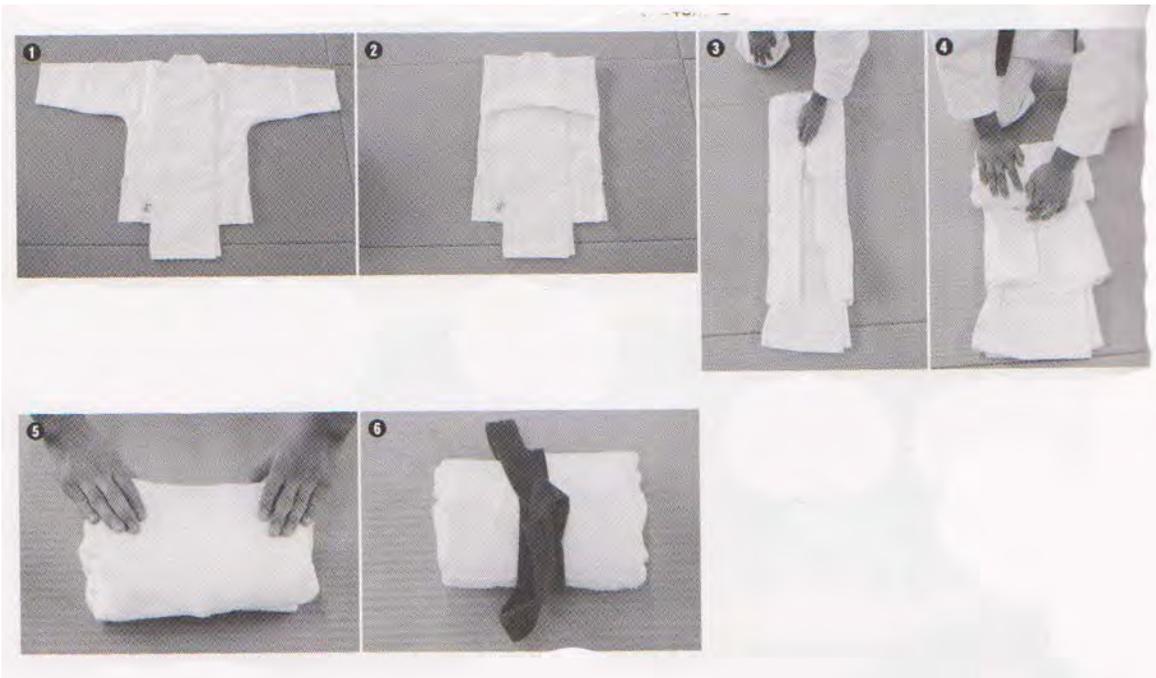
Seeing how well judo was received by the community, in 1953 Muller sensei and his supporters persuaded the former members of Obukan Judo Dojo to reactivate our club. Jim S. Onchi sensei then took over Obukan. Onchi sensei contributed greatly to the development of Judo both in the northwest and throughout the U.S. playing key roles in the development of the Northwest Yudanshakai and United States Judo Federation.

For more than 50 years since its post-war revival, Obukan Judo has continuously offered Judo instruction and training to the people of Portland.

### Wearing the Judogi and its parts

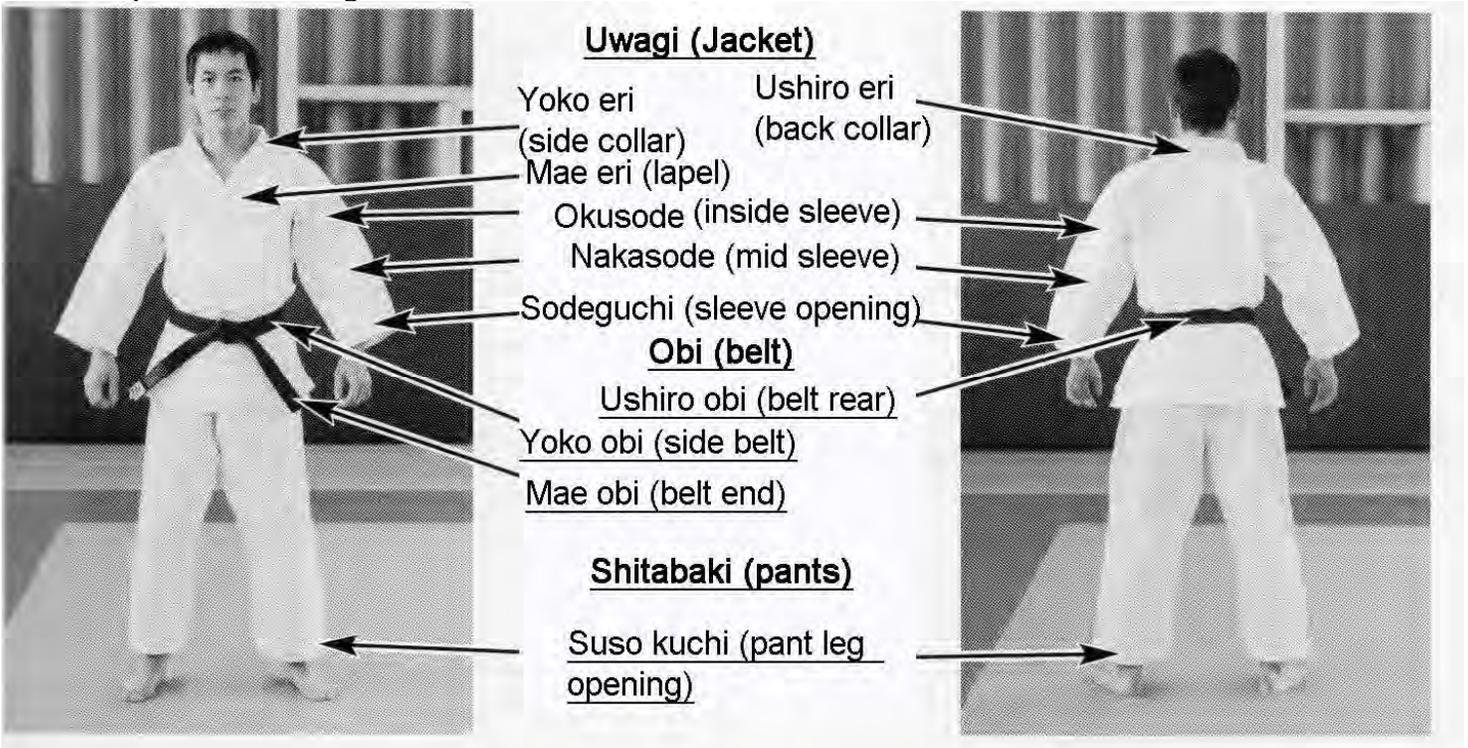
At the beginning of practice you should have a clean, dry Judogi. Any holes in the judogi must be repaired immediately. Do not wear your judogi outside of the dojo.





Folding the judogi

Names of parts of the Judogi



## Reihou (Etiquette)

Judo consists of techniques that were used in hand to hand combat, to be able to train safely and effectively we depend on our partners. Judo students should appreciate and respect their partners, and strive to maintain a modest and calm mind. Reihou is the way we show respect to our partners, sensei, and the place where we practice Judo. Without these three things it is not possible to practice Judo.

### Bowing

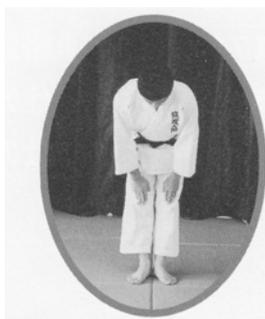
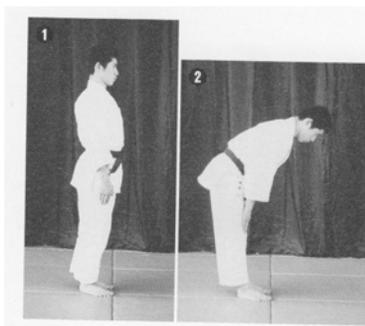
Bowing is the most obvious part of Reihou. Judo starts and ends with bowing. We train hard with our partners, throwing them, holding them down, choking them and applying arm bars, but at the same time we show our respect for our partners by bowing before and after training. The point of learning Judo is not only to improve your techniques but to improve yourself as a person.

### Dojo Etiquette

There are two ways to bow in Judo, ritsurei-standing and zarei-kneeling.

#### Ritsurei-The standing bow

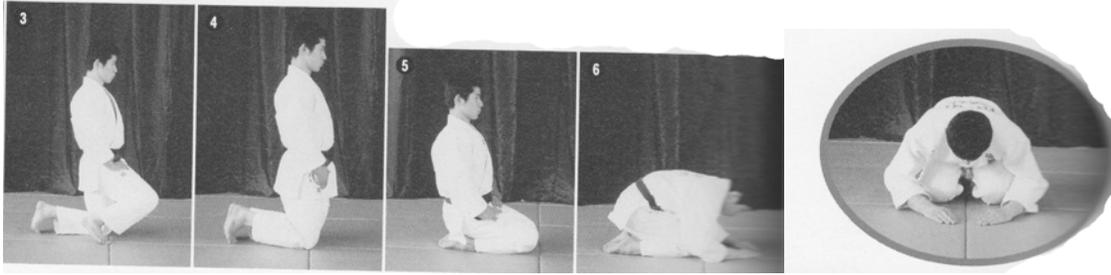
1. Stand with your body straight
2. Put your hands at your sides
3. Put your heels together with your toes pointing outwards at about a 40-45 degree angle
4. Straighten your back and bend from the hips so your upper body makes an angle of about 30 degrees. Your hands should slide from the sides of your legs to the front of your thighs as you bow, stopping just above the knees. Your fingers should be together as you bow.
5. After a second or two reverse the process and return to your original position.



#### Zarei-the kneeling bow

1. From the standing position, pull your left foot backwards and kneel on your left knee (it should be next to your right foot). Your toes should be curled under so the top of your foot is above the mat (standing foot)
2. Pull your right foot back and place your right knee on the mat next to your left knee. There should be a space of about two fists between your knees when you kneel. The toes of both feet should be curled under (standing foot)
3. Lay your feet flat so the tops of your feet are in contact with the mat. Sit back onto your heels.
4. Put your hands on your thighs with the fingers facing inward. Your back should be straight and you should be looking straight ahead. This position is called seiza.
5. To bow from this position, bend forward, keeping your back straight until you are about 12" from the mat.
6. As you continue to bend forward, place your hands about 8" in front of your knees with the fingers together and pointing slightly inward. There should be about 3" between your fingers.
7. Keep your eyes on the point between the tips of your fingers as you bow. Do not allow your hips to raise up as you bow.

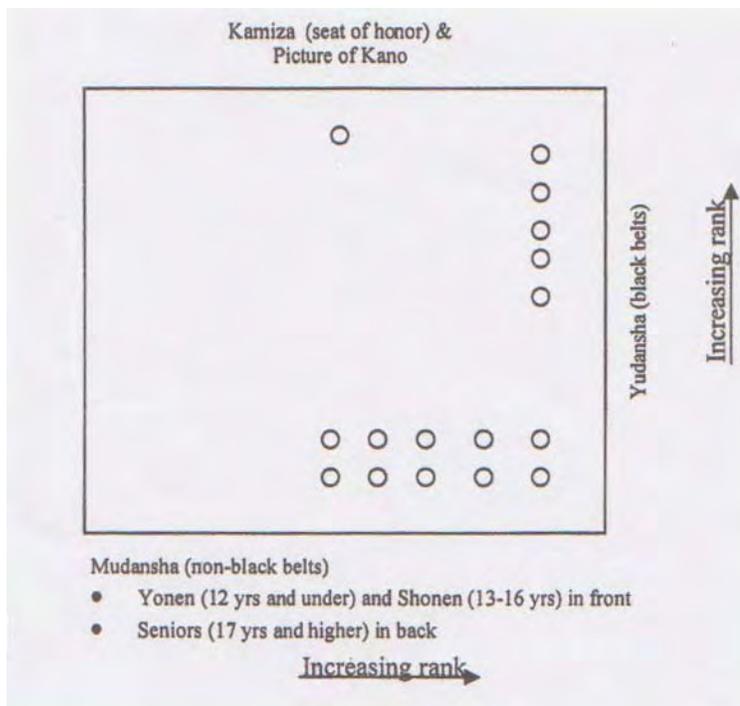
8. When the bow is complete, straighten up into seiza. To rise, reverse the process, raise your hips up off your heels, raise your feet onto your toes, then stand, first stepping up with the right foot and then the left.



When do we bow?

- As you enter and leave the dojo. This shows respect for your dojo, your sensei, and your fellow judoka
- As you step onto and off from the mat.
- When greeting a sensei
- During the bow-in and bow out ceremonies that mark the beginning and end of practice.
- Before you begin training with a partner and when you are finished training with a partner

Bow-in and Bow-out ceremony



A senior black belt will call you to line up. Make sure your gi is neat and your belt is tied properly before you line up.

You will hear the following from a senior black belt;

- “kiotsuke” (kee-oats-kay) come to attention, stand up straight, heels together, hands at your side.
- “seiza” (say-zaw) Kneel in seiza- left knee down then right knee down.

If it is the bow-in the next commands are:

- “Shomen ni rei” (bow), then “Sensei ni rei” (bow)

If it is the bow-out the next commands are

- “mokusō” (moke-sew) close your eyes and think about the things you learned during training.
- “yame” (ya-may) stop and open your eyes
- “Sensei ni rei” (bow) then “shomen ni rei” (bow) Wait for the more senior ranks to rise first, then rise from seiza right knee up then left knee up.

### Dojo Rules

- Conduct yourself in a respectful manner at all times in the dojo
- All members shall conduct themselves in a manner that exemplifies “jita kyoei”. This means mutual benefit. Treat your dojo, sensei, and other members with respect and consideration at all times.
- Visiting Judoka must introduce themselves to the senior sensei and request permission to join practice

- Late comers will change quietly and report to the sensei before joining practice
- Do not wear your Judogi outside of the dojo
- Wear shorts and a t-shirt(for ladies) under your clothing so you can change without embarrassment
- Do not miss practice without a very good reason, if you do not come to practice you cannot learn Judo

#### Hygiene

- Keep your finger and toe nails trimmed short
- Always come to practice with a clean judogi and a clean body. The judogi must be in good repair and without holes.
- No rings, jewelry, anything that makes a loop around part of your body (other than hair ties or undergarments) or hard objects may be worn during Judo practice
- Hair should be short or tied back (Pony tail, bun, etc.)
- No facial makeup
- Open wounds or injuries should be covered with a bandage held in place with athletic tape
- If you have a contagious skin disease such as impetigo, athlete's foot, or a staph infection, notify one of the sensei and refrain from practice until it has cleared up.

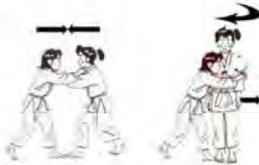
#### Injuries

- If you or your partner are injured, **STOP IMMEDIATELY** and notify a sensei.
- If blood is present (outside of the body it belongs in) **STOP IMMEDIATELY**, notify a sensei, bandage the bleeding wound, and clean up any blood on mat, judogi, etc. using a spill control kit.
- If you are injured, or not feeling well **DO NOT UNDER ANY CIRCUMSTANCES** go off by yourself. Notify a sensei and remain where you can be monitored.

# Judo exercises and games



**Human log:** One partner makes their body stiff like a log and the others push her from front to back and side to side catching her so she does not fall



**Push and turn:**  
Both partners push against each other, one suddenly turns and lets the other go by (take turns)



**Hopping sumo:**  
Everyone is inside a ring. They must keep their arms crossed and hop on one foot. If you stand on two feet, fall, or are bumped out of the ring you are out. Last one in the ring wins.



**Jump over:**  
Partners hold hands one partner swings their leg across, the other jumps to let it pass by.



**“Indian wrestling”:**  
Partners may not move their feet. Start out with one hand gripped or not touching. Force your partner to lose their balance and take a step



**Catch the snake's tail:** Everyone puts their arms on the shoulders of the person in front of them to make a ‘snake’. one person tries to touch the tail. The snake tries to keep away.



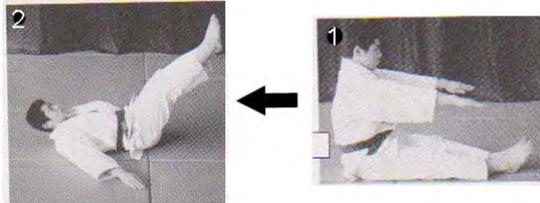
**Pull out:** everyone inside the circle locks arms. Two people outside try to pull others outside. Those pulled out join the pullers.

# UKEMI

## 1. Kouhou-ukemi (back fall)

(from sitting position)

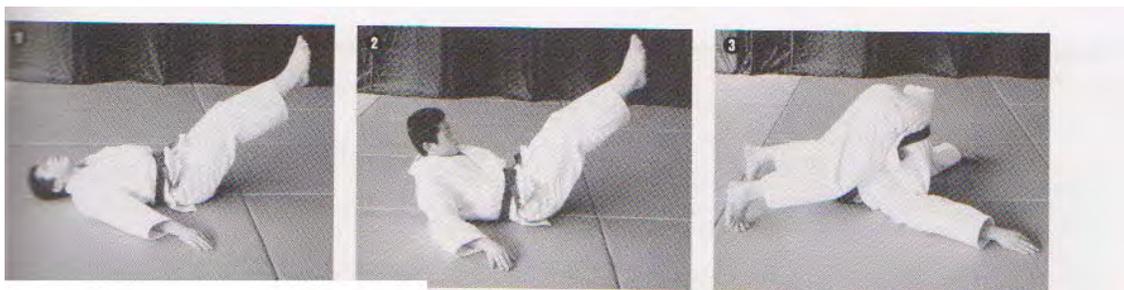
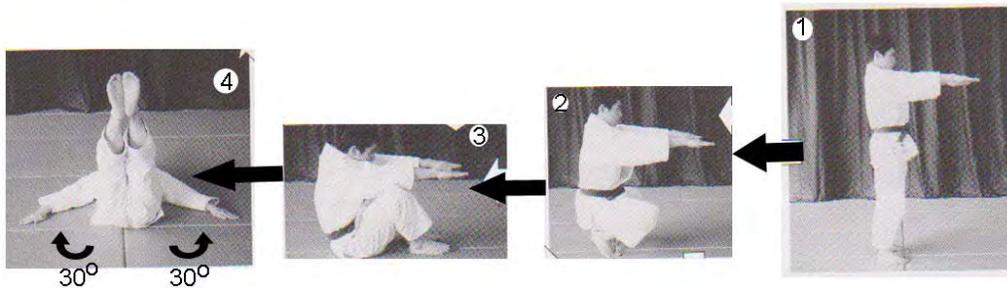
- Sit on the mat with your legs stretched out in front of you
- Raise your arms to shoulder level straight out in front of you
- Fall backwards from that position, allowing your legs to rise up into the air
- Keeping your head off the mat, slap the mat with your arms at the sides of your body



Key points:

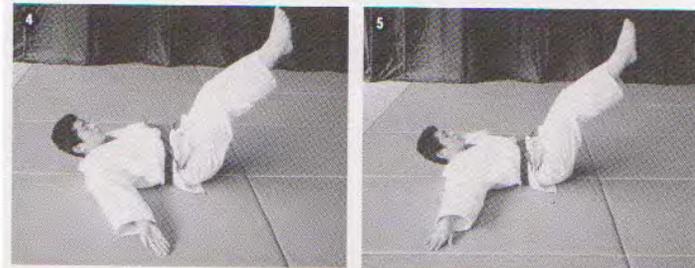
- Keep your chin on your chest and your eyes on the knot of your belt to avoid hitting the back of your head
- Slap the mat with palms down
- The slap should be evenly divided between hands and arm
- Relax and straighten your arms from elbow to fingers before you slap
- Angle of the arms when slapping is 30 degrees from the body

### **Kouhou ukemi practice from sitting and standing positions**



Typical mistakes

1. Keep your head off the mat
2. Do not bend your arms
3. Do not roll backwards over your head
4. Keep your arms at 30 degrees from body



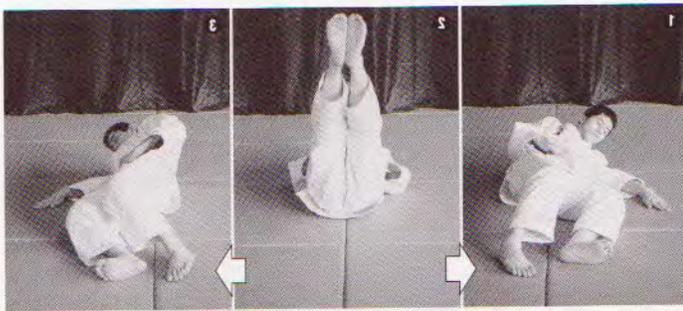
Example of kohou ukemi fall from ouchi-gari



Kouhou ukemi practice with a partner

## 2. Yoko ukemi (side fall)

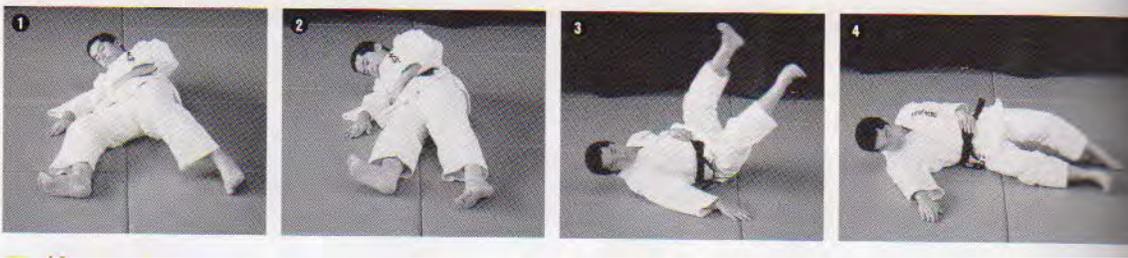
- Lie on your back with your legs raised at 90 degrees to the mat
- Stretch your arms straight up over your chest with your wrists crossed
- Fall onto your right side. The right hand slaps the mat, palm down. The left hand touches the left thigh. The left leg is vertical, bent at the knee with the foot on the mat. The side of the right leg is in contact with the mat.
- Keep the distance between the legs at about shoulder width to avoid hitting the knees together.



Key Points:

- Lie on your side, not on your back
- Look at the hand that slapped the mat
- Slap the mat palm down, all fingers together
- Relax your arm and straighten it from elbows to fingers before slapping the mat
- The arms are at a 30 degree angle to the body

## Typical Mistakes



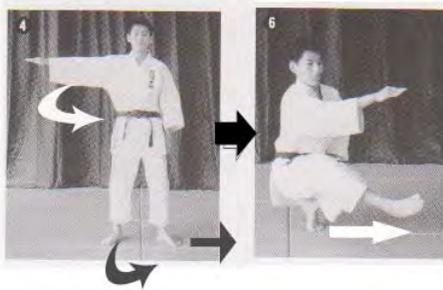
1. The space between the legs should be 8-10"
2. Do not stretch out the vertical leg too much
3. Keep your legs together when you raise them
4. Keep your arm at 30 degrees from the body

## Yoko-ukemi (side fall)

(From squat and standing position)

- a. Stand in shizen hontai, for practice from a squat, squat with your feet at about shoulder width apart.
- b. Raise your right arm to shoulder height
- c. Take a step to your left with your left foot so your feet are at about shoulder width and bend your left knee (standing only)
- d. Slide your left foot forward diagonally towards a spot in front of your left leg. Point your right hand towards your left side at about shoulder height.
- e. Fall on your left side with both legs up (repeat on reverse side)

### From Standing



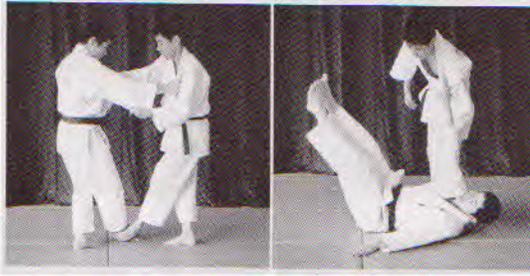
### From Squat



## Key Points:

- Lie on your side, not on your back
- Look at the hand that slapped the mat
- Slap the mat palm down, all fingers together
- The slap should be distributed evenly between hand and arm, try to slap the mat just before the shoulder touches.
- Relax your arm and straighten it from elbows to fingers before slapping the mat
- The arms are at a 30 degree angle to the body

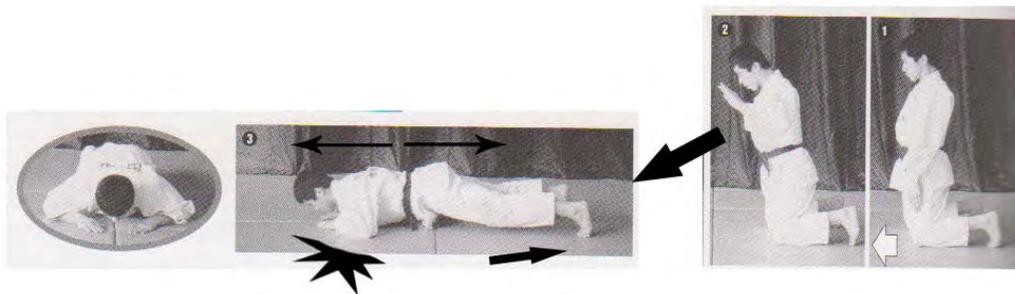
Example of yoko-ukemi from deashi-barai



### 3. Mae-Ukemi (front fall)

(from kneeling position)

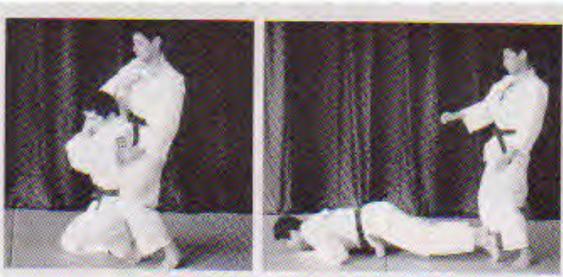
- Kneel on the mat with your upper body straight and your hands at your sides
- Fall to your front
- Slap the mat with your hands and forearms, as you do this stretch your legs back with toes curled under. At the end of the fall you will be touching the mat with your hands, forearms and toes.



#### Key Points

- Keep your body up off the mat
- Fall with your hands and arms in a straight line
- Bend your arms from the elbows but not at the wrists
- Keep your eyes on your finger tips
- Keep your chin tucked in

Example of mae-ukemi, throw is countered/blocked from behind

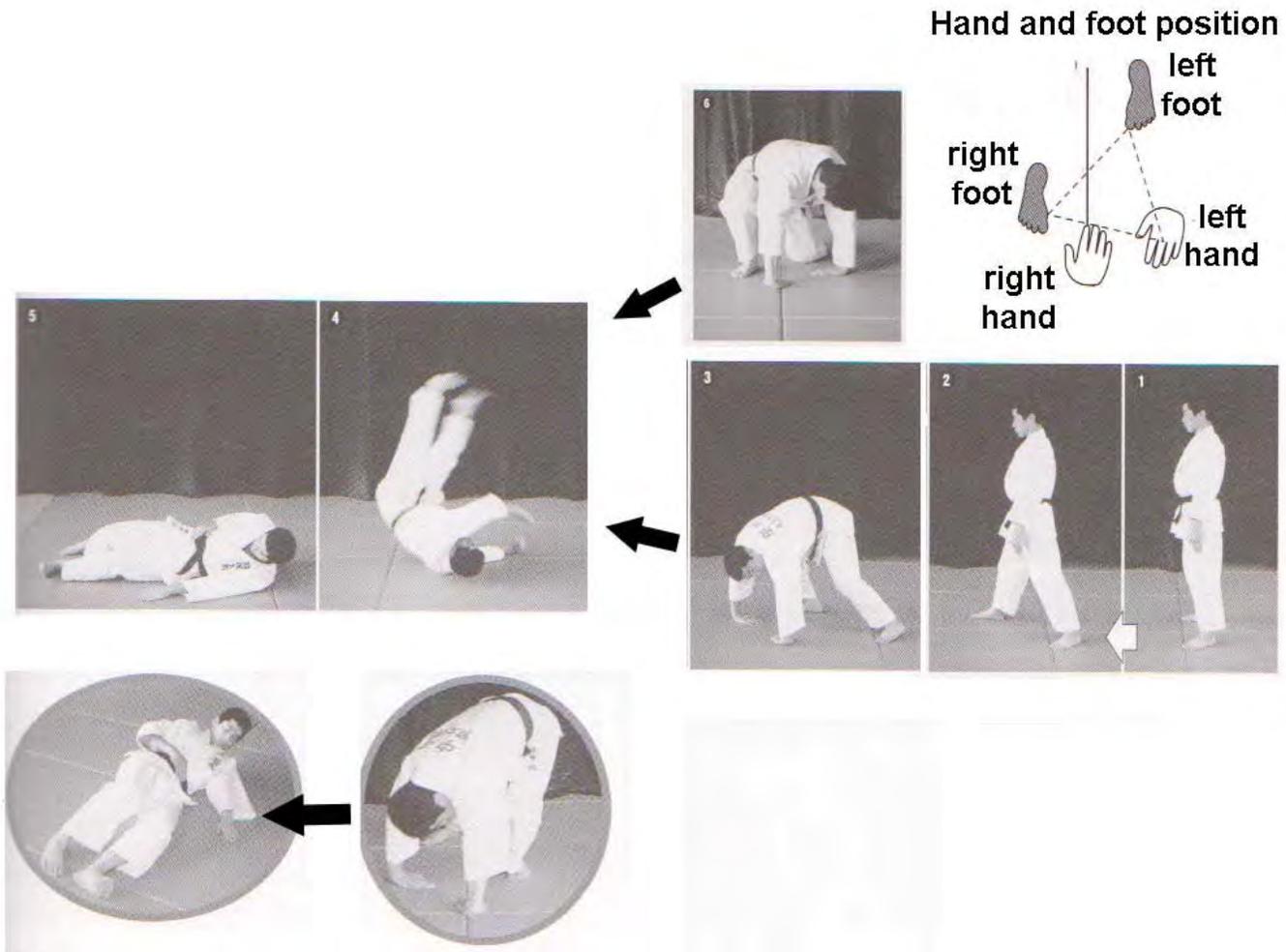


### 4. Zempou-kaiten (forward roll)

(From kneeling and standing position)

- From Shizen hontai take a step out about two feet with your right foot and bend your knee.
- Kneel down on your left knee in the same spot where your left foot was with your toes curled under (standing)

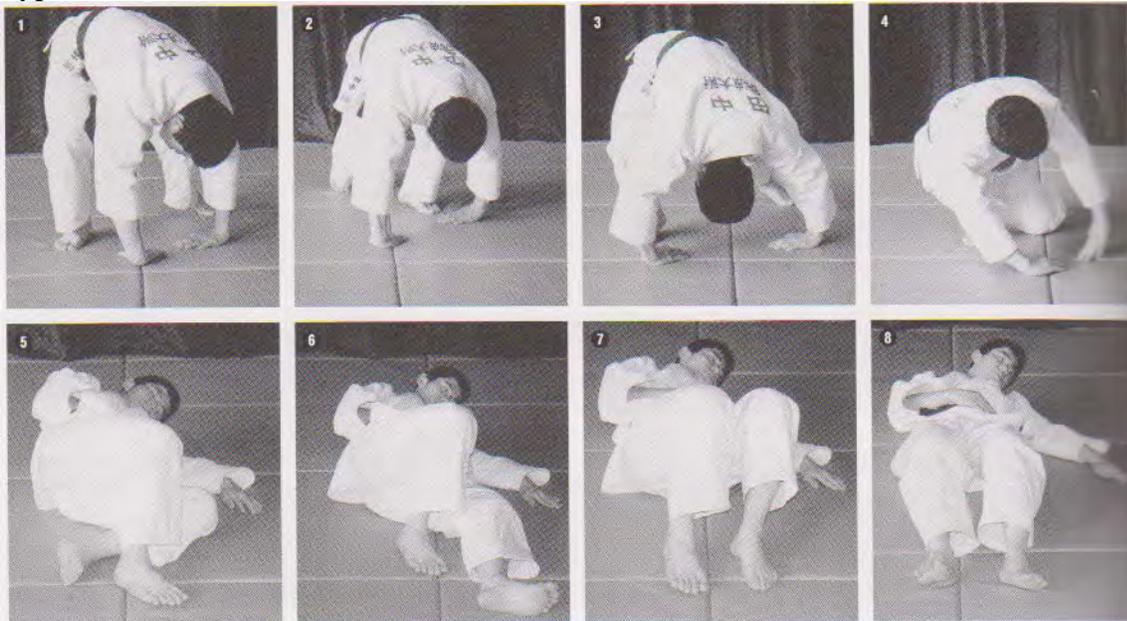
- c. Place your left hand parallel to your right foot with the fingers pointing slightly inward.
- d. Place your right hand, with the fingers facing backwards, at a spot midway between your right foot and left hand at about the same distance
- e. Kick forward with your left leg and roll along the outside of your right arm.
- f. Turn your head to the left as you roll.
- g. Stay in the Yoko-ukemi position at the end of the roll.  
(Insert pictures and diagram)



#### Key points

- It is very difficult for beginners for fall from a standing position so start from a kneeling position. Do not push beginners to start with falling from a standing or walking position as they may injure their shoulders.
- Don't roll sideways, roll forward over the arm and shoulder
- Same side hand and foot go together, especially when done from standing or walking, the same side foot and hand lead the roll
- Make sure beginners stay on the mat after the roll until they are able to take a proper yoko- ukemi position at the end of the roll.

## Typical Mistakes



1. Do not roll over the back of the hand
2. Make sure the right hand and right foot are forward when doing right side ukemi
3. Do not roll over your head
4. Do not roll over your side
5. Do not cross your legs at the end of the roll
6. Do not bend the vertical leg too much (foot is close to buttocks)
7. Do not keep both legs vertical
8. Do not lie on your back and stretch out both legs

## Posture

### **Shizentai (natural posture)**

This is posture from which you can move quickly to effectively deal with the movements of your partner



**Migi-shizentai**  
Right natural posture



**Shizen-hontai**  
Natural posture



**Hidari-shizentai**  
Left natural posture



**Migi-jigotai**  
Right self defense posture



**Jigo-hontai**  
Self defense posture



**Hidari-jigotai**  
Left self defense posture

### **Jigotai (self defense posture)**

When your partner is attacking you open your legs wider and drop your center of gravity to defend from this posture. You shouldn't stay in this posture too long, return to a natural posture as soon as possible.

## Movement

Minimize your body cadence when you move by;

- Not taking deliberate steps (bouncing)
- Not crossing your feet
- Generally keeping your feet shoulder width apart while moving

Introduce Ayumi-ashi (normal stepping), Tsugi-ashi (one foot follows the other) and tai sabaki (body control).

Turning movements must be fluid and fast.

Movement Drills (Ayumi-ashi)

Forward-back

Both students eyes open

One student eyes closed, then switch

Forward-Back drill with kuzushi at the end

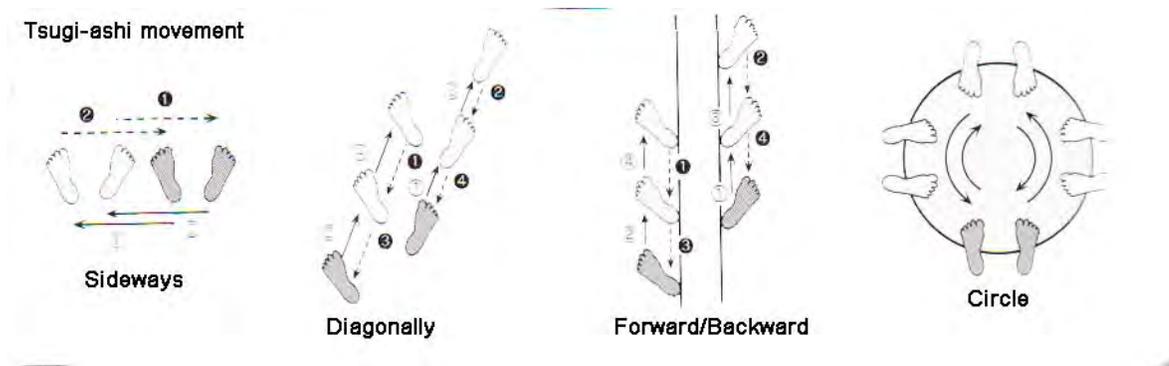
Sideways

Both students eyes open

One student eyes closed, then switch

Sideways drill with kuzushi at the end

Maximize students awareness of their partners body cadence by synchronizing ayumi-ashi. Focus student on feeling their opponents body movements through their hands.



Tsugi-ashi drills- Forward, side, diagonal, circular

## Kumikata (Gripping)

Key points

- Grip, strong but not clenched
- Where to grip the sleeve and lapel

Drills

Right and left hand Grip-shintai, jigotai

Migi-shizentai/Migi-shizentai



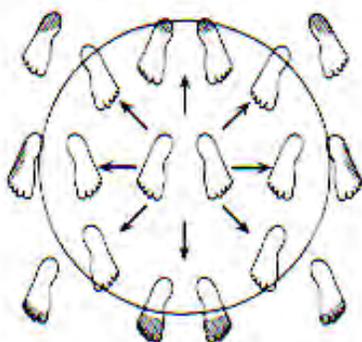
Hidari-shizentai/migisizentai



Both right side grip Grip your partners left lapel with your right hand and grip his sleeve with your right hand

You-left side grip, partner right side grip Left hand grips collar, right hand grips sleeve

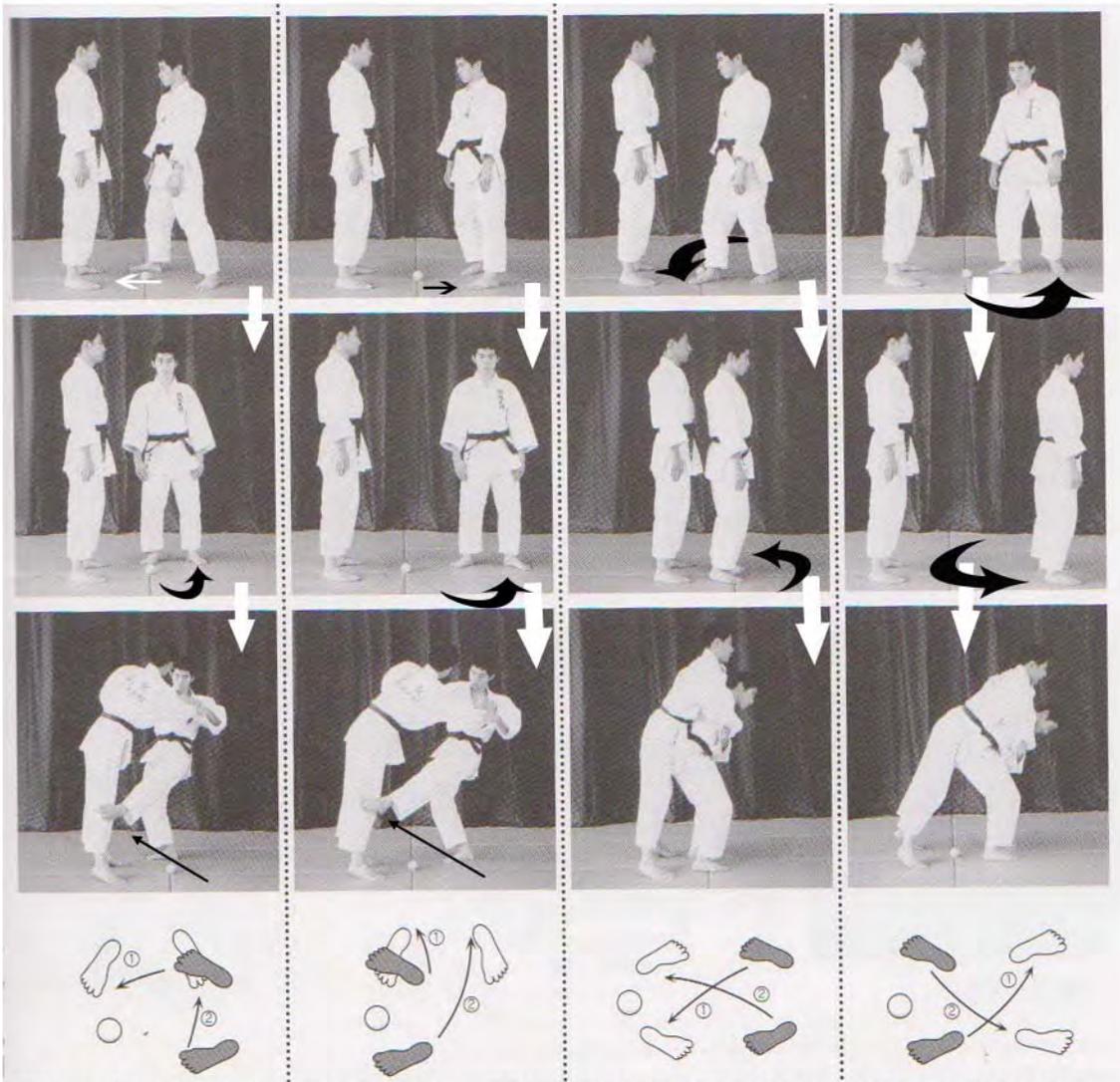
**Happo no kuzushi**



Front

**Kuzushi (off balancing)**

Happo no kuzushi, the eight directions of kuzushi. The shaded portions indicate where most of uke's weight is distributed on his feet.



1/4 turn from right foot

1/4 turn from left foot

1/2 turn from right foot

1/2 turn from left foot

### Parts of a Throw

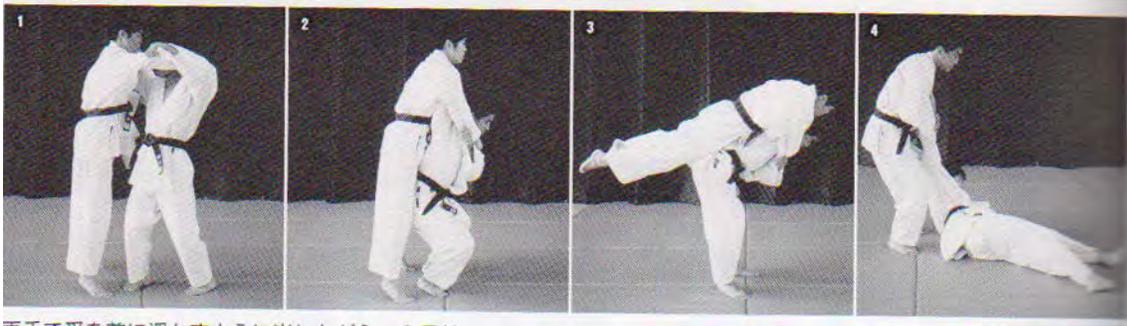
- **Kuzushi**-breaking opponents balance
  - Eight directions drill-focus on using minimum strength, keep feet stationary arms only
  - Emphasize functions of each hand (hiki te- pulling hand, tsuri te- guiding hand)
  - Emphasize that pulling hand palm faces direction of kuzushi
- **Tsukuri**- moving body into position for a throw
- **Kake**-execute the throw
- Use 1 knee drill to emphasize kuzushi and kake for tori and yoko-ukemi for uke

## THROWING TECHNIQUES

### Te-waza-hand throws

#### **Morote Seioinage** (both hands back carry throw)

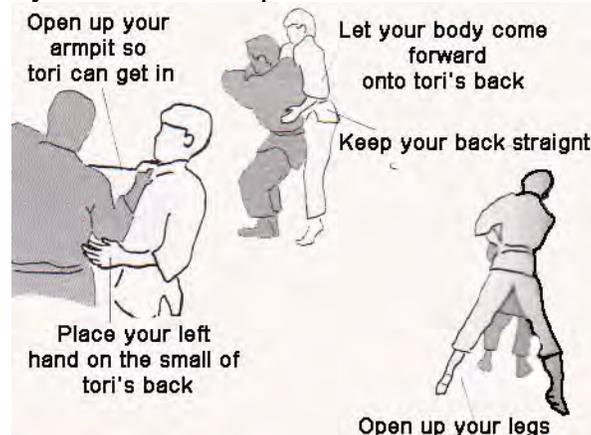
1. Pull uke to his right front corner by pulling his right sleeve with your left hand  
At the same time step with your right foot, putting your right toe just inside of uke's right toe. tuck your right forearm under uke's right armpit.
2. Turn your body to the left and bring your left foot around so it is in front of uke's left foot. Bend both knees as you turn. Your belt should be well below uke's belt.
3. Straighten both your knees, pull uke's left sleeve with your right arm and make a lifting motion into his armpit with your right arm
4. Turn your head towards your left rear corner.



#### Key Points

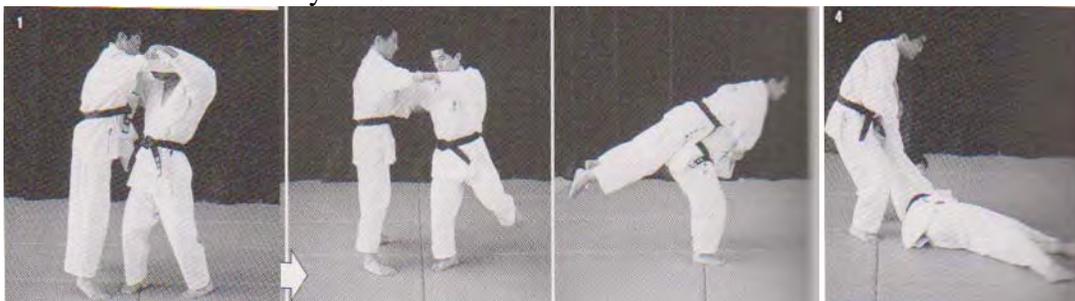
- Pull uke's sleeve and step in with your right foot at the same time
- Turn your hips far enough and bend your knees low enough to lift uke
- Turn your head towards your left rear corner

Uke's help- to allow tori to properly learn the technique uke should take the following actions as tori practices



### **Ippon Seoinage** (one arm back carry throw)

1. This throw uses the same kuzushi as morote seoinage
2. Grip his left upper arm with your right hand just under uke's armpit
3. Pull uke's right sleeve with your left arm and place your right upper arm into uke's right armpit with a lifting motion.
4. Throw uke over your shoulder



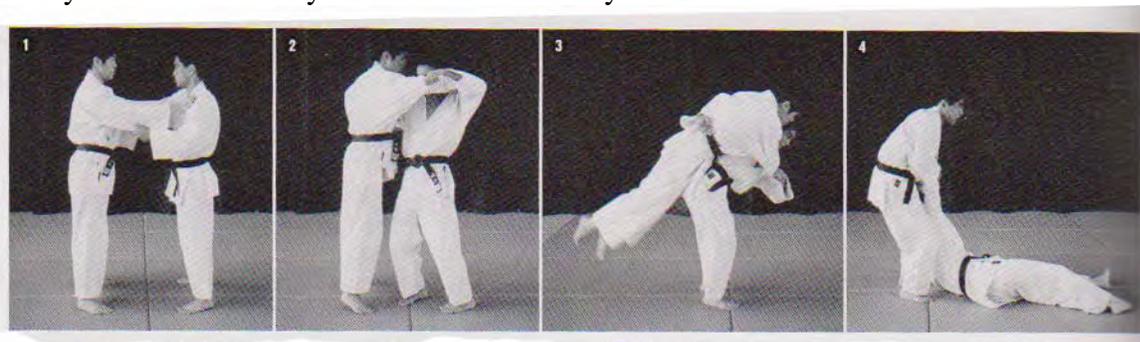
#### Key Points:

- Tighten up the holding arm
- feel uke on the back of your shoulder.

### **Koshi-waza ( hip throw)**

#### **O-goshi** (big hip)

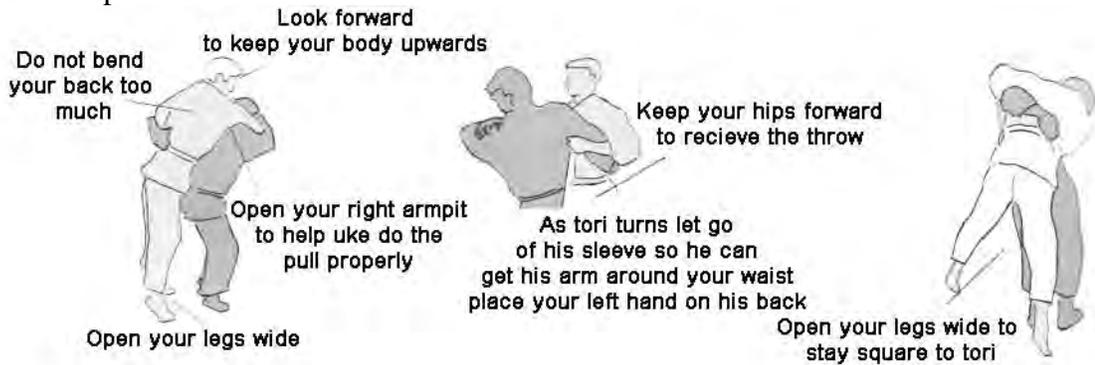
1. Pull uke to his right front corner by pulling his right sleeve with your left hand. At the same time step with your right foot, putting your right toe just inside of uke's right toe. Pass your right arm around uke's back at belt level.
2. Turn your hips to the left, bringing your left foot just in front of uke's left foot. Bend both knees as you turn. Your belt should be well below uke's belt. Turn your hip further than you did for the tewaza.
3. Pull uke's left sleeve and hold his back tightly against your body with your right arm and straighten your knees as you throw
4. Turn your head towards your left rear corner as you throw.



#### Key Points

- Pull uke's sleeve and step in with your right toe at the same time
- Turn your hip far enough and bend your knees deep enough to lift uke
- Create good contact between your hip and uke's lower stomach
- Turn your head towards your left back corner as you throw
- Do not bend your back excessively
- Do not loosen the pulling hand (right hand), keep tension through the whole throw

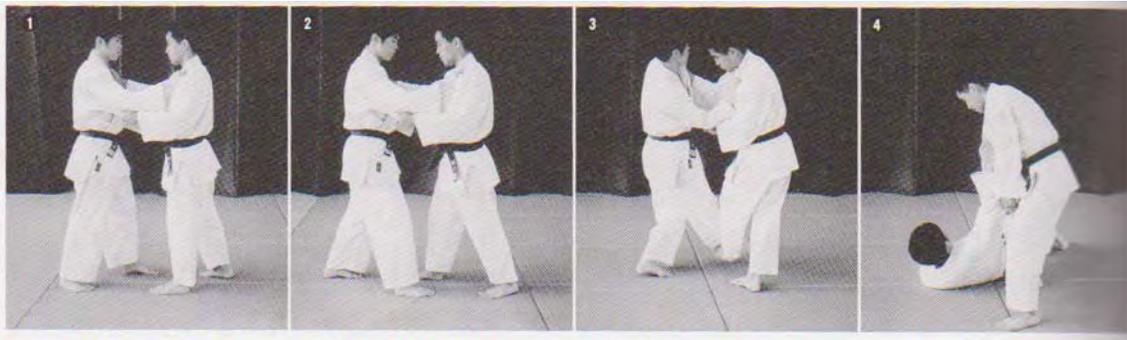
## Uke's help



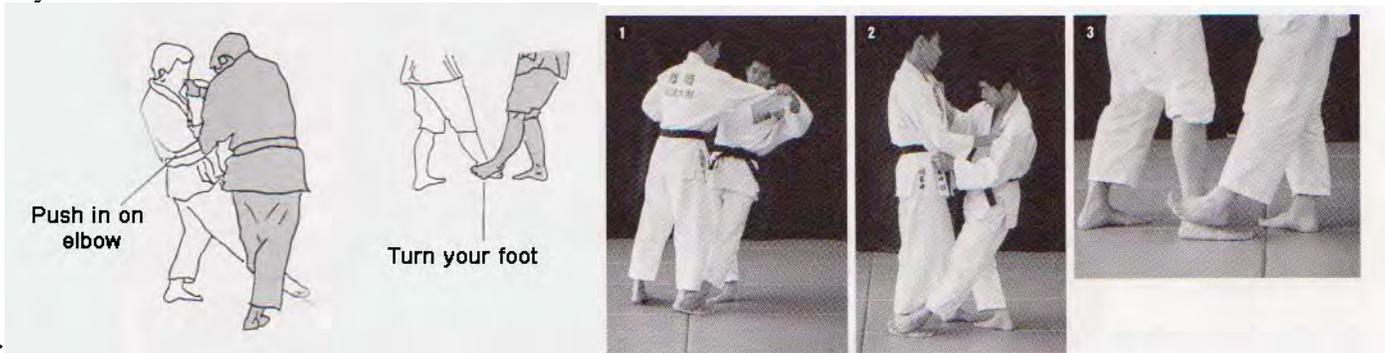
## Ashi-waza (foot throws)

### Deashi-harai (following foot sweep)

1. Step back with your left foot
2. Pull uke's right sleeve to make him step forward with his right foot.
3. Lift uke's lapel with your right hand, pull his left sleeve towards the inside of your left foot
4. As soon as uke's right foot touches the mat, sharply sweep uke's right heel with the instep of your left foot.
5. Keep lifting the lapel with your right hand and pushing uke's elbow inward with your left hand



### Key Points



- Move your hands together, as you would turn the steering wheel of a car
- Sweep uke's right foot as his weight shifts onto it
- Do not pull up on uke's right sleeve, push his elbow down and inward
- Do not sweep uke's foot until it is in front of him
- Do not sweep with the side of your foot, roll the foot so the bottom (instep) makes contact with uke's heel

## Timing

1. When uke is moving forward
  - a. Tori moves backward to make uke step forward
  - b. When uke steps forward with his right foot apply the throw

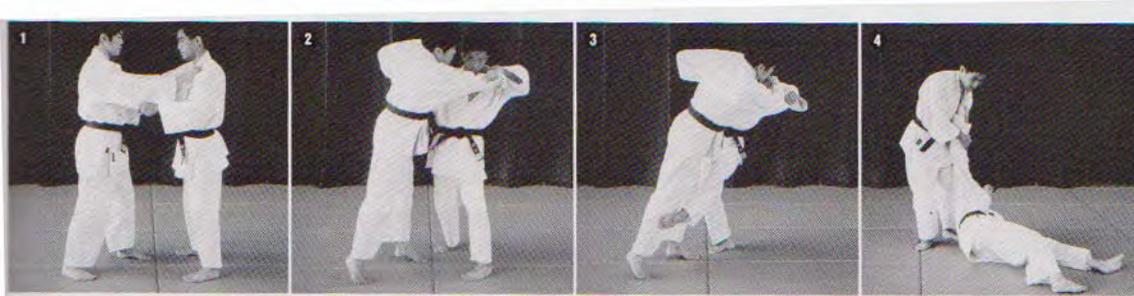


2. When uke is moving backward
  - a. Tori pushes uke to make him step backward with his right foot
  - b. When uke moves his right foot forward again to recover his balance apply the throw
  - c. Pull uke's right sleeve with your left hand and lift his left lapel with your right hand
  - d. Throw uke to your left front corner



## Hiza Guruma (knee wheel)

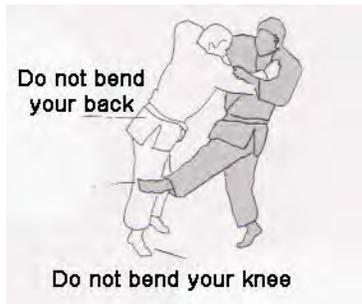
1. Step with your right foot to ukes left front corner, turning your toe inward
2. Pull uke up and forward by pulling uke's right sleeve with your left hand, simultaneously lift uke's left lapel with your right hand.
3. Turn your body 90 degrees to uke as you pull him up to your shoulder height
4. Lift your left leg and place the sole of your left foot on uke's right knee
5. Throw uke by continuing to pull his right sleeve and turning your head and hips toward your left front corner.



## Key Points

- Move all parts of your body simultaneously
- Keep your left leg straight
- Turn your body to the left as uke falls
- Place your left foot on the outside of uke's right knee
- Do not bend your leg or back
- Do not put your weight onto your left foot

Help from uke:



Practice drill

2. Tori turns his left foot to the left, then his body to the left. He turns uke to the right using both hands

1. Tori faces uke in shizen hontai



Uke with right knee on mat



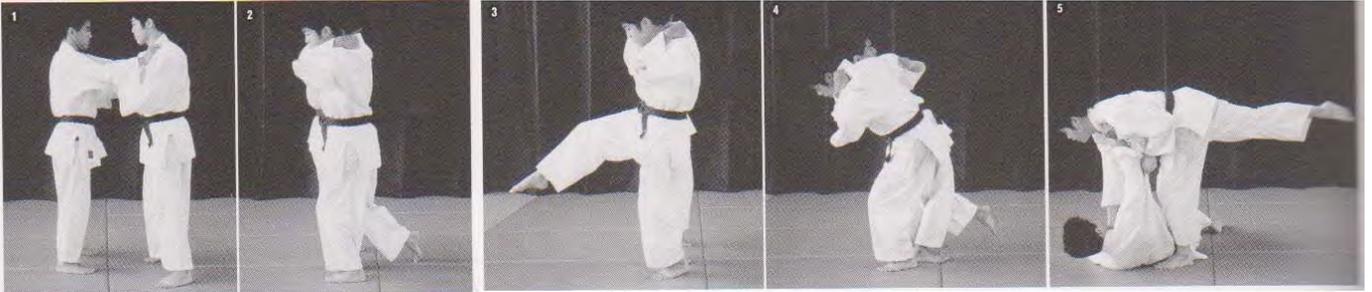
View of #2 from above



3. Without stepping, tori places his foot on uke's thigh

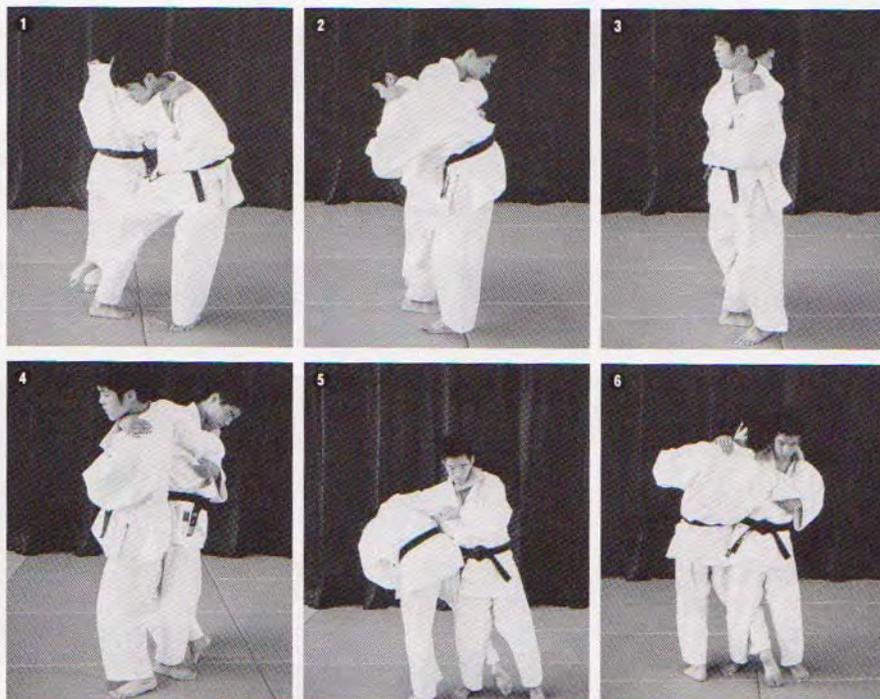
## Osoto-gari (major outside reap)

1. Make uke off balance to the rear by lifting uke's left lapel with your right hand and pulling his sleeve in front of your chest with your left hand
2. Advance your left foot to where it is even with uke's right foot. There should be about 10-12 " between your foot and uke's foot.
3. Lift your right leg and sweep through the gap between your foot and uke's foot with your toes pointing down
4. Throw uke by pushing his right arm with your left hand and chest while lifting and pushing uke's left lapel with your right arm. Keeping your toes pointed sweep your right leg backwards between uke's legs making contact with uke's right leg. (do not put your foot on the mat at the end of the swing)

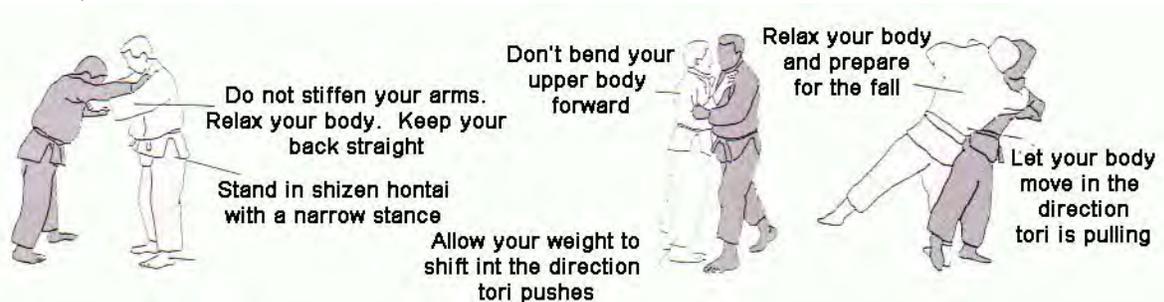


### Typical mistakes

1. Position of the left foot is too shallow
2. Back bent, keep your back straight and open your chest as you step in
3. Close your chin when you sweep
4. Left foot is too deep
5. Right arm is stretched out
6. Uke's weight was not shifted to his right foot

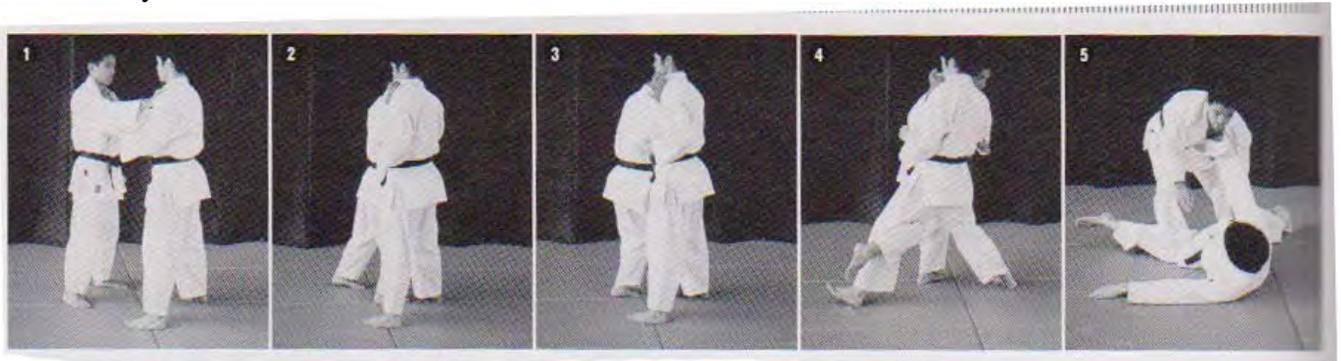


Help from uke;



### Ouchi-gari (major inner reap)

1. Make uke off balance straight back tor to his left back corner by pushing the left side of his chest with your right hand and his right arm with your left hand. Close your armpits and push down on uke's right and left sides as you would open a door (?).
2. Move your left foot up to the heel of your right foot
3. Shift your weight from the right to left foot
4. Turn your hips to your left and then swing back to the right, hooking uke's left leg from the inside with your right leg.
5. Throw uke by continuing to push on the left side of his chest with your right hand and pushing his sleeve down with your left hand.



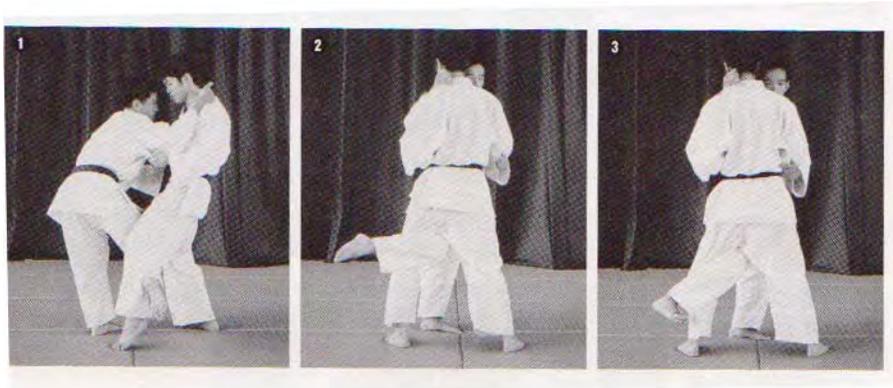
### Key Points:

- Keep your back straight
- Stay on your toes at all times
- Bend your knees to keep yourself balanced
- Do not turn your body 90 degrees to uke and try to push
- Do not take a step after you sweep uke's leg
- Do not lift both hands when you sweep with your leg
- Do not stop your forward movement until uke falls to the mat
- Do not bend your sweeping leg
- Point your toes down when sweeping the leg



### Common Mistakes

1. Back bent
2. Sweeping leg bent
3. Toes not pointed at the mat



### Help from Uke:



## ***NEWAZA- GROUNDWORK TECHNIQUES*** **Osaekomi-waza (pinning techniques)**

### **Kesa-gatame** (Sash or scarf hold)

1. Hold uke's upper body diagonally (along the line of the lapel of his gi) with the side of your upper body
2. Put your right arm around uke's neck, and hold the back of his collar
3. Hold uke's right sleeve with your left hand, tucking his forearm into your armpit

4. Open both legs to sustain your balance

Kuzure kesa-gatame

Ushiro kesa-gatame

Kesa-gatame



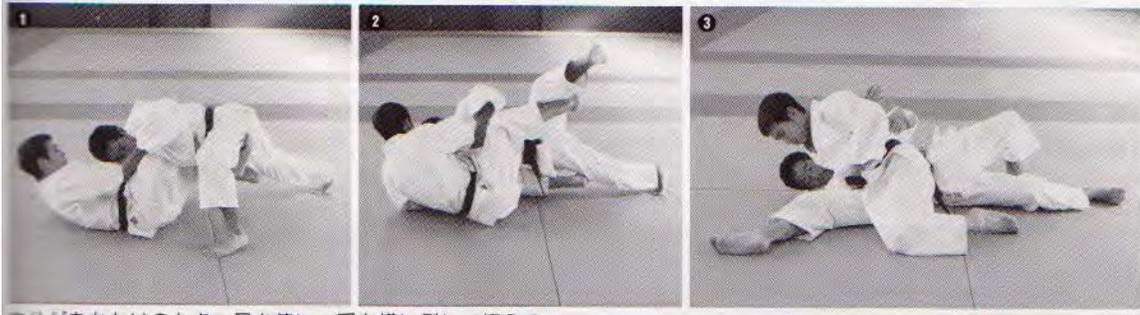
### Typical Mistakes

1. Do not hold uke's neck with both arms
2. Keep your right leg in front of your left leg, keep space between your legs
3. Pull ukes right sleeve and put it under your armpit
4. Do not raise your left knee when uke tries to catch your left leg with his legs
5. Keep your back close to uke's body
6. Do not lay on your back, stay on your side
7. Do not Grip uke's back collar with your right hand too tightly, you should be able to let go and reach out with your right arm to block uke from rolling you over



### Attacking when you are on your back

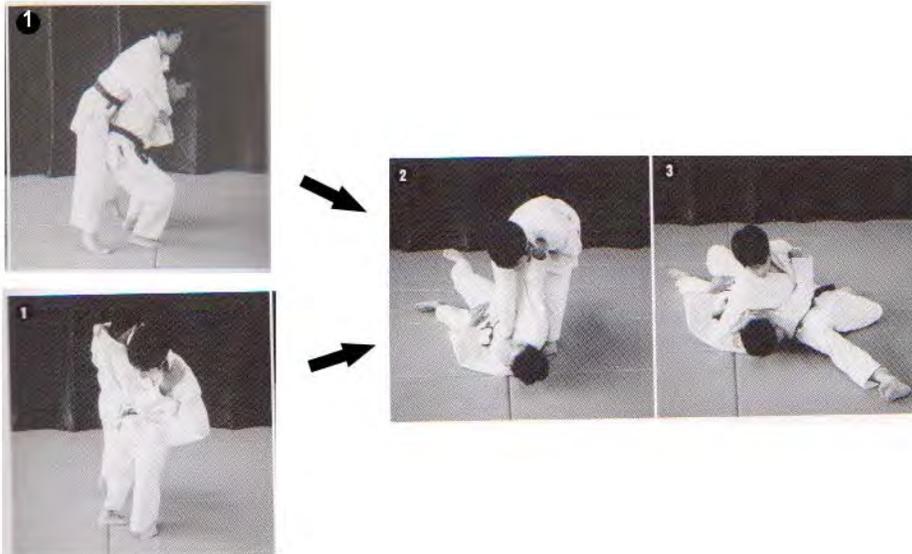
1. Grip ukes right lapel with your left hand and ukes right sleeve with your left hand
2. Raise your upper body and hook your right foot inside of ukes left thigh. Push uke's right leg with your left foot
3. Pull down on uke's sleeve with your left hand and lift up his body by pushing up with your right hand. Combine these motions to roll uke towards your left side. Keep rolling until you can sit out into kesa gatame position, tuck uke's left arm into your armpit and grip his rear collar with your right hand



## Continuing to Kesa-gatame after you throw

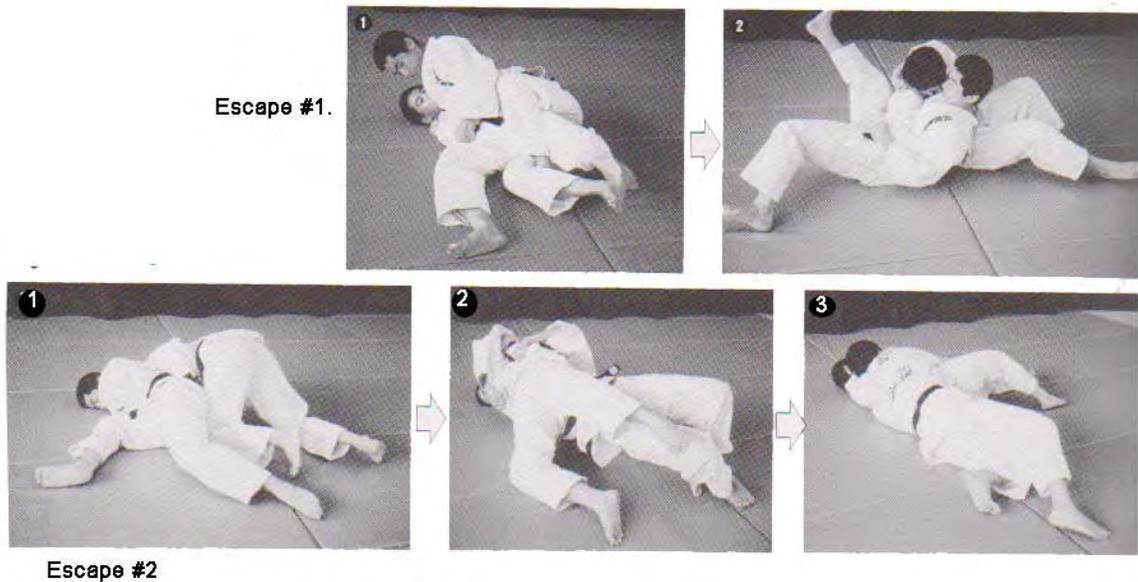
### Osoto-gari to Kesa-gatame

1. Keep your hands in the same position as you throw your partner
2. Continue your throwing movement until uke hits the mat.  
(insert picture)



### Escaping from Kesa gatame

1. Tori moves away trying to avoid uke hooking his left leg, uke keeps the pressure up and tori moves forward. While doing this movement uke creates space and suddenly sits up pushing tori to his back
2. Try to pull your left arm free, when tori tries to recover his position bridge your back and roll him towards your head

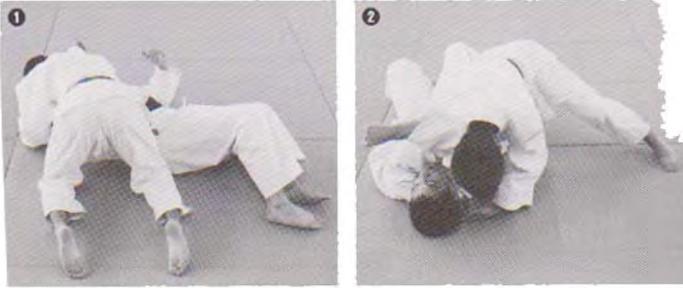


## Kata-gatame (shoulder hold-down)



1. Hold uke's left shoulder and neck with your right arm and shoulder
2. Put your right knee against uke's side with your toes curled under
3. Stretch out your left leg to maintain your balance

### Typical Mistakes



1. You cannot maintain your balance from this position
2. Keep your weight on your right shoulder to put more pressure on uke's right arm and neck
3. Be sure to have a good grip, hand position is important (palm to palm grip)

### Attack from top

1. Control uke's body
2. Let uke roll to his left
3. Slide your right and left legs to get in position



### Escape from Kata-gatame



Turn to your side and put your palms together. Push = your trapped arm towards tori's head and scoot away to make space

Do a backwards roll, forcefully throw your hips away from tori. continue the roll until your head is free



## Judo Glossary

Japanese pronunciation: 1. Pair up vowels and constanants where possible 2. Soft vowels, a as in father, e as in net, i as in feet, o as in toe, u as in soup

| <i>Japanese</i>            | <i>English</i>                     |  | <i>Japanese</i>      | <i>English</i>                    |
|----------------------------|------------------------------------|--|----------------------|-----------------------------------|
| <i>counting</i>            |                                    |  | <i>Mata</i>          | <i>thigh</i>                      |
| <i>Ichi</i>                | <i>1</i>                           |  | <i>Matte</i>         | <i>Stop!</i>                      |
| <i>Ni</i>                  | <i>2</i>                           |  | <i>migi</i>          | <i>right</i>                      |
| <i>San</i>                 | <i>3</i>                           |  | <i>mune</i>          | <i>chest</i>                      |
| <i>Shi or yon</i>          | <i>4</i>                           |  | <i>Nage</i>          | <i>throw</i>                      |
| <i>Go</i>                  | <i>5</i>                           |  | <i>newaza</i>        | <i>mat technique</i>              |
| <i>Roku</i>                | <i>6</i>                           |  | <i>O</i>             | <i>big</i>                        |
| <i>Shichi or nana</i>      | <i>7</i>                           |  | <i>Okuri</i>         | <i>to follow</i>                  |
| <i>Hachi</i>               | <i>8</i>                           |  | <i>Otoshi</i>        | <i>to drop</i>                    |
| <i>Ku</i>                  | <i>9</i>                           |  | <i>randori</i>       | <i>free practice</i>              |
| <i>ju</i>                  | <i>10</i>                          |  | <i>rei</i>           | <i>bow</i>                        |
| <i>General terminology</i> |                                    |  | <i>seiza</i>         | <i>formal sitting position</i>    |
| <i>Ashi</i>                | <i>foot or leg</i>                 |  | <i>sensei</i>        | <i>teacher</i>                    |
| <i>ashi waza</i>           | <i>leg techniques</i>              |  | <i>Seoi</i>          | <i>to carry on the back</i>       |
| <i>atama</i>               | <i>head</i>                        |  | <i>Shizen hontai</i> | <i>Straight natural stance</i>    |
| <i>ayumi ashi</i>          | <i>natural walking</i>             |  | <i>Soto</i>          | <i>outside</i>                    |
| <i>dan</i>                 | <i>grade (black belt rank)</i>     |  | <i>Sukui</i>         | <i>to scoop</i>                   |
| <i>dojo</i>                | <i>Practice hall, club</i>         |  | <i>Sumi</i>          | <i>corner</i>                     |
| <i>H(B)arai</i>            | <i>reap or sweep</i>               |  | <i>Suri ashi</i>     | <i>sliding steps</i>              |
| <i>Hane</i>                | <i>to spring</i>                   |  | <i>Tai</i>           | <i>body</i>                       |
| <i>Hajime</i>              | <i>Start, go!</i>                  |  | <i>tai sabaki</i>    | <i>body movement</i>              |
| <i>hidari</i>              | <i>left</i>                        |  | <i>Tani</i>          | <i>valley</i>                     |
| <i>Hiza</i>                | <i>knee</i>                        |  | <i>Tatami</i>        | <i>mat</i>                        |
| <i>Jigotai</i>             | <i>defensive stance</i>            |  | <i>te</i>            | <i>hand</i>                       |
| <i>Joseki</i>              | <i>high seat, front of dojo</i>    |  | <i>Tomoe</i>         | <i>comma shape</i>                |
| <i>Judogi or gi</i>        | <i>Judo practice uniform</i>       |  | <i>tori</i>          | <i>person doing the technique</i> |
| <i>jutsu</i>               | <i>art or practice</i>             |  | <i>Tskuri</i>        | <i>Preparatory movements</i>      |
| <i>K(G)aeshi</i>           | <i>to avoid, counter-technique</i> |  | <i>tsugi ashi</i>    | <i>following step</i>             |
| <i>K(G)ake</i>             | <i>to hook</i>                     |  | <i>Tsuri</i>         | <i>lifting pull</i>               |
| <i>K(G)ari</i>             | <i>to cut, like a sickle</i>       |  | <i>Tsurikomi</i>     | <i>lifting pull and come in</i>   |

| <i>Japanese</i>  | <i>English</i>                    |  | <i>Japanese</i>     | <i>English</i>                           |
|------------------|-----------------------------------|--|---------------------|--|
| <i>K(G)oshi</i>  | <i>hip</i>                        |  | <i>Uchi</i>         | <i>inside</i>                            |
| <i>K(G)uruma</i> | <i>wheel</i>                      |  | <i>ude</i>          | <i>hand</i>                              |
| <i>Kake</i>      | <i>Throwing action</i>            |  | <i>uke</i>          | <i>person who receives the technique</i> |
| <i>Kata</i>      | <i>shoulder</i>                   |  | <i>ukemi</i>        | <i>falling technique</i>                 |
| <i>Kata</i>      | <i>form</i>                       |  | <i>Uki</i>          | <i>float</i>                             |
| <i>Kiai</i>      | <i>Shout used to focus energy</i> |  | <i>Utsuri</i>       | <i>to switch</i>                         |
| <i>kiotsuke</i>  | <i>attention</i>                  |  | <i>Yoko</i>         | <i>side</i>                              |
| <i>Ko</i>        | <i>small</i>                      |  | <i>Zenpo Kaiten</i> | <i>Forward rolling ukemi practice</i>    |
| <i>koshi</i>     | <i>hip</i>                        |  |                     |  |
| <i>kubi</i>      | <i>neck</i>                       |  |                     |  |
| <i>Kuzushi</i>   | <i>Off balancing</i>              |  |                     |  |
| <i>kyu</i>       | <i>class ( white belt rank)</i>   |  |                     |  |
| <i>Makikomi</i>  | <i>wrapping entry</i>             |  |                     |  |