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USJA LEVEL II

COACH CERTIFICATION COURSE

DEVELOPING A COACHING SYLLABUS

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WELCOME

Welcome to USJA Level II Coach Certification. The fact that you are seeking certification to Level II demonstrates that you are a dedicated leader, and that you are willing to do what you can to improve American judo.

Please note that whenever we use the word “coach” in the following text, it refers to both male and female coaches. However, in the interest of economy and simplicity, we will use the pronouns he, his, or him.

PROGRESSING FROM LEVEL I TO LEVEL II

USJA Level I Coach Certification dealt with the mechanical principles and the Conditions of Learning of judo. In Level II, we are going to put this knowledge to practical use by developing a coaching syllabus for an eight to ten week introduction to judo.

LEVEL II REQUIREMENTS

The primary requirement for USJA Level II Coach Certification is to develop a coaching syllabus, but it is not the only requirement. In order to qualify, you must meet the following criteria:

- A. Be a USJA senior member
- B. Have two years active experience as a USJA Level I Certified Coach
- C. Complete all USJA Level II Coach Certification requirements
- D. Be able to demonstrate a working knowledge of USJA rank requirements through ikkyu
- E. Have a working knowledge of judo contest rules
- F. Demonstrate a working knowledge of player safety
- G. Be familiar with hygiene and nutrition
- H. Have a working knowledge of first aid

Submitting Your Syllabus

Before you submit your coaching syllabus, it needs to be arranged for review.

1) Type your syllabus.

Your syllabus is intended to be a coaching tool that will be used repeatedly and passed on to your students, so take the time to type it so that it is presentable and easy to read.

2) **Place the answers to the coaching philosophy questions** as the first pages of your coach certification package.

3) **Place your coaching syllabus after the coaching philosophy questions.** Your coaching syllabus material must be laid out in the order that you intend to present the skills to your players.

4) **Sample Lesson Plans**

Include not less than five sample lesson plans from your training records.

5) **Sample Training Drills**

Include not less than three sample training drills from your training records. Write a short explanation of each drill. Explain what each drill was meant to accomplish, and what training effect each drill was designed to have.

6) **Photocopy all of your materials.** Keep your original coaching syllabus, and include the copies in your coach certification package. Place your coaching syllabus in a binder before shipping.

7) **In the back of your coaching syllabus binder, place:**

a) Your completed USJA Level II Coach Certification Course Critique,

b) A photocopy of your USJA Level I Coach Certificate, and

c) The administration fee.

There is a \$10 administration fee for processing your USJA Level II Coach Certification. Make your check payable to, and ship your coach certification package to:

George Weers

335 West Olive Street

Canton, Illinois 61520

There will be an additional \$10 administration fee if your coach certification package needs to be returned for additional information or corrections more than twice.

When your USJA Level II Coach Certification Package has been evaluated, it will be returned to you with appropriate comments and an application for certification by the USJA National Office.

Certification Renewal and Upgrade

The certification period for a USJA Level II Coach is five (5) years.

USJA Certified Coaches, Levels I through III, are required to renew their certification at the end of the five (5) year period.

The requirements for USJA Level II Coach Certification renewal are as follows:

Candidates will be required to write a comparative analysis between the coaching syllabus that is being used at the time of renewal, and the coaching syllabus that was initially written for USJA Level II Coach Certification.

You must be able to:

- 1) Explain how you compared the two course syllabi
- 2) Explain the improvements you have made to your coaching syllabus, and
- 3) Outline future changes being considered for your coaching syllabus.

Alternative to Recertification

USJA Coach Certification candidates may, in lieu of certification renewal and if criteria have been met, seek certification at the next, higher level.

A COACHING SYLLABUS

Strictly speaking, this is not a course in how to develop a coaching syllabus even though that is its title. A more accurate description might be a workbook or guideline for developing a coaching syllabus. The majority of this text is comprised of worksheets that will help you outline and finalize your coaching instruction. I have also included a sample of the coaching syllabus that I have used for several years.

What is it?

According to Webster's New World Dictionary, a syllabus is

"a summary or outline; especially of a course of study"

Your coaching syllabus will be a summary or outline of the material that you intend to present to your novice players during their introduction to judo.

The USJA Level II Coach Certification Course is intended to help you to develop a coaching syllabus for an introductory judo course. An introductory course might range from four or five lessons to four or five months. The duration is entirely at your discretion. After all, you are the one who will teach the course.

Likewise, the content of your introductory judo course is up to you. The USJA Level II Coach Certification Course is not designed to tell you **what to teach**, but to help you decide **what you want to teach** your players in an introductory judo course, and give you a way to put that information into a usable document.

Why is it important?

Introducing your novitiates to the wonderful mysteries of judo, requires a structured, dependable approach. You need to apply the Conditions of Learning as well as the mechanical principles of judo. You need to be consistent in your material, and you need to be able to measure your players' progress.

Sounds like a pretty heavy responsibility doesn't it? Teaching novice judo students **is** a very heavy responsibility. In fact, teaching novice judo players may be the most important responsibility that you are faced with as a coach. Let's face it, if your novice players don't get a rewarding experience from their introduction to judo, they are not going to stick around long enough to become veteran judo players. This is exactly why you need to take the time to prepare a coaching syllabus to teach your introductory judo course.

Your coaching syllabus is going to lay the foundation for the future development of your players, therefore, it must be designed to introduce novice players to a full range of judo skills. These skills must also be presented in a manner that closely approximates the way in which the skills are going to be used.

That is to say, if you are preparing your players for *shiai*, then the skills must be presented under *shiai* conditions; i.e. movement and resistance from the opponent. If, on the other hand, you are preparing players to use their judo skills to perform *kata*, training conditions must reflect the conditions under which the *kata* will be performed; i.e. the same partner and a critical audience.

Practicing in conditions that are close to the situations that the skills will be used in, fulfills the Condition of Learning of transference. It is the most important Condition of Learning that your introductory coaching syllabus must satisfy. If there is limited transference in your introductory syllabus, then you are not preparing your players for anything but the complete inability to use the skills that they have worked very hard to acquire.

What goes into a Coaching Syllabus?

Ask ten coaches what skills they teach to their players, and I will bet that out of those ten coaches, you will get at least five different answers. All ten will have perfectly valid reasons for teaching what they teach, and they will all be right in teaching the skills they have chosen.

I'm going to tell you a secret. The skills that you choose to teach your players is entirely up to you. That's right! As long as you teach in a safe manner, your players are having fun, and you are teaching the type of judo that you believe to be important, then you are teaching the right skills.

How you teach judo skills is a slightly different matter. We know that the way that techniques are presented and how they are practiced can influence how quickly, and what, our players learn.

The Foundation of Your Syllabus

The ability to perform any judo skill lies in the proper application of mechanical principles. Because the foundation of a skill lies in mechanical principles, your syllabus must demonstrate and apply mechanical principles in every skill that you introduce to your players.

Every time that you demonstrate a new skill, you should be certain to explain which mechanical principles are being applied. You should also reinforce the use of mechanical principles in your feedback. For example, if you emphasize the power hand placement during your demonstration, you must reinforce the use of the power hand as your players are practicing the skill.

The skills of judo have their foundation in mechanical principles, but the way that you teach the contents of your coaching syllabus must be founded in the Conditions of Learning.

Using the Conditions of Learning should be nothing new. USJA Level I Coach Certification evaluated your ability to apply the Conditions of Learning while you conducted a practice session. What you have to do now is apply them to your coaching syllabus. Ask yourself if movement, activity, satisfaction, and all the rest are built into to your syllabus. If not, then take the time to arrange the material so that the Conditions of Learning are fulfilled.

Utilizing mechanical principles and fulfilling the Conditions of Learning are the two most important considerations that you have in developing your syllabus. However, you must also address the technical needs of your players.

The Four Corners

When you choose the throwing skills to include in your syllabus, those skills must include attacks that will allow your players to be able to attack all four corners of a standing opponent. Why should a player have to be able to attack all four corners?

Think about it.

We know that the opponent can place his supporting leg in only one of four positions, and

We know that we must attack the supporting leg or a throw has no chance of success.

If you don't know how to attack one of the opponent's corners, all he has to do is set the supporting leg in that corner and he'll never be thrown! So, what do the four corners mean to your coaching syllabus?

At the very least, you need to give your players one throwing skill to use against each of the four corners. That means that each player needs to be able to attack left, right, forward, and to the rear. It doesn't matter if the player is left or right-handed. Each player needs to be able to attack on both sides, forward, and to the rear.

If your coaching syllabus does not include throwing skills to use against all four corners, then your players are getting severely short changed!

Ne-Waza Foundation

Ne-Waza has six possible starting positions that your players have to be familiar with. The six situations that ground play begin with are:

- 1) Hands and knees top
- 2) Hands and knees bottom
- 3) Direct transitions as the thrower
- 4) Direct transitions as the person being thrown
- 5) Legs around top
- 6) Legs around bottom

Your syllabus needs to include both offensive and defensive skills for all of the beginning positions. Fortunately, training your *ne-waza* novitiates in the six starting positions of ground play is one of the easier objectives of an introductory judo course. The first thing that you have to do is realize that *ne-waza* cannot be separated from throwing. Throwing skills and *ne-waza* skills are opposite sides of a coin. *Ne-Waza* is a natural continuation of the control that you use in throwing an opponent to the mat.

You might be asking yourself if your players should practice any one of the starting positions more than the others. Statistically, your players can expect to be engaged in the hands and knees ground play starting position 67% of the time that they enter *ne-waza*. Approximately 20% of the time they will begin *ne-waza* directly from a throw, and the remaining 13% is started in the legs around position.

Actually, these statistics are significant to the planning of a coaching syllabus. The data, which has been taken from top level competition, tells us how to focus our *ne-waza* training. You have probably noticed that the data doesn't tell you which *ne-waza* skills to teach, but the statistics do tell us what the most important situations are. The *ne-waza* skills that you decide to include in your coaching syllabus should be organized to train your players accordingly.

What will your players learn?

Do you realize that your players will retain less than 25% of what you teach them? It's true. We all retain less than one quarter of what we learn. However, and more importantly, that 25% will stay with us for as long as we are in judo.

The fact that we retain such a small portion of the information that we are exposed to presents a coach with both a problem and an opportunity. The problem is that you can't be sure which 25% your players are going to remember, and your opportunity is a chance to help your players retain the most important parts of what you teach them during their introduction to judo.

How can you get your players to remember the most important things? Very simple! You emphasize and repeat the same skills throughout your instructions, and you heavily reinforce the important things.

Emphasizing means that you might introduce a skill with a statement like, "this is very important, so I want you to work extra hard on it". Or you might say, "this skill won John Doe three Olympic gold medals and it's really a secret, but I know that I can trust you." You can use any device that calls attention to the skills that you feel are important.

Repeating skills, without causing boredom in your players, is a challenge, but it can be done.

I feel that gripping skills and footwork are the most important skills that I can teach my players. How do we emphasize and reinforce gripping and footwork? We start every attacking skill with an aggressive grip, and our players start their gripping sequence on the opposite side of the opponent's body from where they want to attack. By the way, the defender is not only allowed to move, but is expected to react defensively. In every skill, my players are taught that the only way to get into an attack is to move while taking an aggressive grip.

Reinforcement is the act of calling attention to something that you want your players to recognize or remember. Heavily reinforcing the important things is pretty easy. All you have to do is:

- 1) Tell them the important parts that you want them to do. This is a very good place to use a Performance Goal and make it the important part.
- 2) Watch your players, and every time they come close to doing what you want, tell them so! Remember though, it's no good just to say, "that's a good job, Jane." In order for your feedback to reinforce what you want it to reinforce, you need to say "that's a good job, Jane, because" Even better, you should say "that's good driving leg or power hand placement, etc."

We know why we should focus on the important things, and we know how to focus on the important things, but what are the important things that we should focus on?

We know that what is retained is going to be a pretty small portion of what is taught, so we shouldn't focus on too much. And, since what we focus on is going to stay with our players as long as they are in judo, it had better be useful in a wide variety of situations. So which skills fit this description?

- 1) Gripping
- 2) Power hand placement
- 3) Footwork
- 4) Movement
- 5) Driving leg placement
- 6) The mechanics of throws
- 7) The mechanics of ground play

These are the general skills of judo. These are all areas that your players are going to use every time they step onto the mat. Specific throwing or ground play skills can come later, when your players understand and can apply the general skills of judo.

Which one or two of the general skills you focus on is up to you. **You** have to decide which are the most important to the way that **you** teach judo. Once you have decided which are the most important, then you need to be certain that your coaching syllabus focuses your players' development on these important skills.

What we are talking about here is having a training objective for your coaching syllabus. It's like a mission statement. "I, Coach Hashi, will teach my young students gripping by the end of their introductory course to judo." Then, when we review Coach Hashi's coaching syllabus, we can see that he emphasizes gripping skills at every opportunity.

Developing Your Coaching Syllabus

Writing a coaching syllabus is a lot like eating an elephant. You have to do it with a methodical approach and a little bit at a time. Developing a coaching syllabus for a beginner's judo course is nothing more than:

- 1) Deciding what you want to teach,
- 2) Arranging your material in a logical progression, and
- 3) Writing everything down.

If you're wondering what to put into your coaching syllabus, look at your lesson plans from the last year or so. Your past lesson plans contain:

- 1) All of the skills that you have taught,
- 2) The progression that you used to teach the skills,
- 3) The drills that were used to reinforce the skills, and
- 4) The lectures that you gave to inspire your players.

What's that? You say that you don't have a record of your past lesson plans? That's not a problem, but you have to begin keeping a record of your lesson plans starting right now. Take a group of beginners through an introductory judo course. Write a lesson plan for each session. At the end of the introductory course, sit down and review the lesson plans. As you review, ask yourself if there is anything that needs to be improved or up-dated.

Once you have a record of what you teach during an introductory judo course, you are well on your way to completing your coaching syllabus. The USJA Level II Coach Certification Course contains twelve worksheets to help you to develop your syllabus. When you fill out these worksheets you will:

- 1) Decide which skills to teach your players,

- 2) Arrange the skills in a logical progression, and
- 3) Be able to test your choices and arrangement.

The first step to developing your coaching syllabus is to decide which skills you want your players to have. These decisions can be made by filling out the worksheets for

- 1) Throws
- 2) Gripping skills
- 3) Standing defensive skills
- 4) Ukemi skills
- 5) Ground play starting positions

- 6) Turn-overs
- 7) Holds and escapes
- 8) Ground play defensive skills
- 9) Shime-Waza

- 10) Kansetsu-Waza

Throws

There are four copies of the worksheet for throws. That's enough room for sixteen throws. For most introductory judo courses, sixteen throws may be too much material. However, room for sixteen throws allows for teaching *Nage no Kata*, if you are so inclined.

Fill out all of the areas for each throw.

Situation:

Give a brief description of the situation that the throw will be used in.

Throw:

Give the name of the throw. If you use descriptive English names, which I advocate for a beginner's course, you should include the Japanese name as well.

Key Points:

List some key points of the throw. Key points should be simple keys to performance and easy for your players to understand. Key points should also be able to be used as Performance Goals.

Counter:

Every skill that you teach your players must have a counter! If you don't teach a counter, you are ignoring the most important aspect of judo play-- **defense!** The counter must be taught in the same lesson as the offensive skill. If you cannot fit the defensive skill into the same lesson as the offensive skill, wait until you have time for both offense and defense.

Key Points:

List some key points of the counter. Key points should be simple keys to performance, and easy for your players to understand. Key points should also be able to be used as Performance Goals.

Variations:

List one or two variations for each throw. Variations provide your players with ideas about different ways to use the skills they have just learned. Variations also help you to look at skills in a new light. If you are teaching *kata*, you should definitely include variations. *Kata* skills can have a wide range of application. Your players need to be exposed to variety to be able to develop a *kata* performance that showcases individual abilities.

Gripping Skills

The days of politely walking over to your opponent and taking a sleeve and lapel grip are long past. Today's players maul and brawl for dominant grips that can decide a match from first contact. Even *Nage no Kata* uses a variety of grips. It is your job to introduce your players to the grips that they will need.

Situation:

Describe the situations that the grip will be used in.

Grip:

Give the gripping skill a name. When the grips have names, you and your players will be able to talk about gripping skills accurately.

Counter Grip:

Don't forget the defense! Give it a name, and teach it.

Applications:

How can the grip be used?

Standing Defensive Skills

Standing defensive skills are skills such as turn-outs and bail-outs. What standing defensive skills do you want your beginners to be familiar with at the end of the introductory course?

Situation:

What situations will the defensive skill be used in?

Skill:

Give the skill a name that you and your players understand.

Key Points:

Know and teach the key points of the defensive skill.

Variations:

Variation in defensive skill is very important. Defensive skills are generally actions that get your players out of trouble. Good defensive skills can be used in a wide variety of situations. Be certain that your players understand that the defensive skills that they are practicing can be used in many ways, and give examples.

Ukemi Skills

Ukemi skills are methods of falling safely. Your choice of *ukemi* skills, must be based on the safety of your players. **Teach nothing that you think is unsafe.** Never allow your players to do any skill that you think might cause injury.

Situation:

More so than any other type of judo skill, it is important that your players understand the situations where the *ukemi* skill will be used. In other words, make sure your players understand WHEN to use the *ukemi* skill that you are teaching them.

Skill:

Give the skills names, and be sure that your players understand what each name stands for.

Key Points:

Be certain that your players understand the simple performance keys.

Ground Play Starting Positions

There are six ways to start ground play.

Hands and knees top and hands and knees bottom:

On your hands and knees, with your opponent above you.

With your opponent on hands and knees, and you are above.

Legs around top and legs around bottom:

Lying on your back, and using your legs to repel your opponent.

With your opponent lying on his back, and using his legs to repel you.

Direct transitions to ground play:

Throwing your opponent directly into ground play.

Being thrown directly into ground play.

Your players need to practice starting ground play from each of these positions.

Situation:

Explain the situation that each starting position is used in.

Position:

Give the position a name that you and your players can understand.

Key Points:

List the key points of the starting position.

Counters:

Your players need methods of dealing with each starting position. The methods that you choose will come from your list of turn-overs, turn-outs, or defensive maneuvers. List the counters here for reference.

Turn-over and Control Maneuvers

Turn-overs are used against an opponent in the hands and knees ground play starting position. Control maneuvers could be any ground play maneuver that your players can use to get past legs around bottom, or to prevent an opponent from getting away.

Situation:

What situations are the skill applied in?

Skill:

Give the skill a name that you and your players understand.

Key Points:

What are the key points of the skill?

Counter:

How can the defender counter the skill?

Key Points:

What are the key points of the counter?

Holds and Escapes

There are eight basic hold-down skills. Do you want your players to know all eight? At what point do you want the skills introduced? The worksheets can help you to decide when and how to introduce your players to hold-downs and escapes.

Situation:

What situations are the hold-down applied in?

Hold:

What is the name of the hold? Give the skill a name that you and your players understand.

Key Points:

Players must understand the key points of a skill to be able to perform it, and coaches must understand the key points of a skill in order to teach it.

Escape:

You may have more than one escape for each hold-down. Each escape needs a name.

Key Points:

Know and teach the key points to the escapes!

Ground Play Defensive Skills

Ground play defensive skills are skills such as running away from an attacker, or using the edge of the mat to get the referee to call *matte*.

Situation:

What situations will the defensive skill be used in?

Skill:

Give the skill a name that you and your players understand.

Key Points:

Know and teach the key points of the defensive skill.

Variations:

Be certain that your players understand that the defensive skills that they are practicing can be used in many ways. Give examples of different applications of the skill.

Shime and Kansetsu-Waza

You may not want to teach *shime-waza* and *kansetsu-waza* in an introductory judo course. That decision is perfectly acceptable, and is entirely up to you. However, even if you don't teach these skills, your players should be aware of them. More importantly, if your players are entering competition, they must be aware of how to defend against or surrender to *shime* or *kansetsu*.

Situation:

Explain the situations that the skill will be applied in.

Shime or Kansetsu:

Give the skill a name.

Key Point:

Know and teach the key points of the skill.

Counter:

This is the most important part of introducing *shime* or *kansetsu-waza*! Your players must know how to get away from *shime* and *kansetsu*, even before they are able to use these skills. The safest way out of *shime* or *kansetsu* is to SURRENDER! Teach your players to surrender before they are injured. After they understand that surrender is a safety measure, then they can learn escapes and counters to *shime* or *kansetsu-waza*.

Key Points:

Know and emphasize the key points to the escapes and counters.

Variations:

Variety develops a creative player. Show variations to the skills, and encourage experimentation.

Lectures and Psychological Skills

There are certain subjects that each introductory judo class requires.

Examples are:

Hygiene
Class attendance
Safety
Mechanical principles
Etiquette
Rules of judo play

When developing your coaching syllabus, plan for the standard lectures that you will give. List a subject and a few key points for each subject.

Psychological skills such as relaxation, goal setting, and visualization can be very effective coaching tools. If you want to use psychological skills, include them in your coaching syllabus at the planning stage. List a subject and a few key points for each subject.

PRIORITIZE YOUR MATERIAL

After you have completed the coaching syllabus development worksheets, it is time to arrange your material.

- 1) Review your worksheets to get an idea of how you would arrange the skills from the easiest to the more difficult.
- 2) Mark the easiest skill in each category as number one.
- 3) Mark the next easiest skill in each category as number two.
- 4) Continue arranging the skills from number one to the highest number, until all the skills in all the categories have been numbered.
- 5) Review your choices.
Go back and look at the numbers you have assigned to each skill. If you think that a skill should have a higher or lower number, change it. You must be careful to adjust the numbers of all the skills in any category where you have changed the numbers.
- 6) Arrange your material into training blocks.

Training Block Template

Make several copies of the training block template. The training block template is where you will write out the material that you intend to use in each lesson plan.

Lesson number:

At the top of the form, write down the number of the lesson in your syllabus that each template represents.

Topic:

What is the major topic of the training block? When you decide on a specific

topic such as *seoi-nage*, it is easier to include material that relates to the topic.

Write down the skill for each heading by using your numbered skills. Go back to your numbered lists of skills and put all of the number one skills into your first training block. Repeat the practice with your number two skills, etc. until all of the skills have been put into a training block.

You may not have a skill for each heading, or you may have material that does not fit one of the headings. That's all right. This is your plan. Design it so that your players get training in all of the material that you feel is important.

Testing your Syllabus

Congratulations, you have just written a coaching syllabus! The exercise of numbering the skills and then arranging them into lesson plans has given you a series of lessons with a specific objective. The objective of your series of lessons is to present a number of skills, in a logical progression, to a class of beginning judo players.

Your next step is to present the coaching syllabus to them.

- 1) **Make a lesson plan.** Take each training block template and put the material into a lesson plan or lesson plans.
- 2) **Teach each lesson.**
- 3) **Keep notes!** Be honest. Note any changes you might have made to any lesson plan. You will need these notes to review and improve your syllabus.
- 4) **Evaluate your coaching syllabus.** Review your notes and decide if you need to make any changes to your syllabus. Ask for input from your students and other coaches.
- 5) **Write it all down!** Once you have reviewed and are comfortable with your coaching syllabus, write it down. Take the time to type your syllabus and store a copy. Share your syllabus with your senior students and other coaches.

PHILOSOPHY QUESTIONS

The worksheet, "Coaching Philosophy Questions," asks two questions. Take the time to answer these carefully and honestly.

The first question, "What do you want to accomplish through coaching," will possibly be difficult to answer. The answer can be found by asking yourself, why do I coach, and what am I getting out of coaching? Tough questions, but important answers.

The second question requires you to understand what skills you are teaching and why. This question addresses the idea of having a central theme or distinct objective to your coaching syllabus. When you answer this question, you will better understand what your players are getting out of your coaching.

CONCLUSION

There are six reasons that developing a coaching syllabus is the most important coaching project that you will ever undertake.

1) **Continuity of Training**

When you follow a coaching syllabus, you teach each new group of students the same material in the same progression. With continuity, comes consistent coaching results, and with consistent coaching results, comes the opportunity to predict the development of your players.

2) **Logical Flow of Training**

When you take the time to develop your coaching syllabus, you also take the time to examine the progression of your coaching material. A training progression that is carefully thought out will make learning judo safer and more enjoyable for your players.

3) **Examination of your Coaching Process**

The act of writing a coaching syllabus is an exercise in examining how and why you coach the way you do. Asking yourself how and why, will lead to the question, "Can I do it better?"

4) **Setting Standards**

A coaching syllabus sets performance standards for players to meet before moving on to more difficult material.

5) **Frees Coaching Time**

When you have a coaching syllabus, you have developed a training schedule. Your training schedule can be administered by any person that you have confidence in. When you allow an assistant coach or senior student to administer your coaching syllabus, you are able to free coaching time that might best be used elsewhere.

6) **Perpetuation of Judo**

One of the hardest things that any coach faces is deciding what to teach. By developing a coaching syllabus and making it available to your senior students, you can help a potential new coach in developing his or her own judo group.

ADMINISTRATIVE DUTIES OF COACHING

Developing your coaching syllabus is a major portion of your responsibilities as a coach. As you know however, coaching goes beyond the fun of teaching judo. Coaches also have to become administrators. It may not be as much fun as *randori*, but it is a part of our responsibilities so we should spend some time talking about the administrative duties of coaching.

PLANNING

It is your responsibility to plan the nature and direction of your training system. You also have the responsibility of deciding which events are best for your players to attend, and to decide when, or if, your plans need to be changed.

FLEXIBILITY

In spite of all your careful planning and preparations, your players may not develop to blueprint. Some players will develop rapidly, others more slowly, and some not at all. Unless your coaching syllabus is flexible, you will have trouble dealing with the individual needs of your players.

What do we mean by a flexible coaching syllabus?

A flexible coaching syllabus is written so that you can teach as many or as few of the skills to your group at one time. This means that you should arrange your coaching material in sections. Each section of coaching material must relate to the section that comes before and after it, and each section of coaching material must have a distinct beginning and a distinct ending.

The idea of interrelated sections of coaching material fulfills the Condition of Learning, series and sequence¹. When your coaching material is arranged in easy to handle sections, it can be taught to your players in as many or as few sections as your players' progress allows.

MONITORING

Your coaching syllabus gives you a plan for training a group of beginning players. You also need a way to measure the progress of your plan, and you need to keep track of that progress.

MEASURING PROGRESS

You can measure the effectiveness of your coaching syllabus by the performance of your players. Your players' performance is measured by setting Performance Goals and comparing the players' performance against the goals. Performance Goals are the most important coaching tool that you will ever have available to you².

Performance goals must be:

Based on performance, not outcome:

Throwing an opponent and winning or losing a match are the **OUTCOME**. Neither you nor your players have control over outcome, because outside factors (the referee for example) also influence the outcome of an event.

¹ Refer to USJA Coaching Certification Level I Course

² For further information on Performance Goals refer to USJA Coaching Certification Level I Course or ACEP Master Level Course "Sport Psychology"

Realistic:

It is not realistic to expect a player to enter his first major competition and perform the same way he does in a relaxed practice session. It **is** realistic to expect your player to be able to perform the skills that he has practiced from the beginning of training. These skills are the ones that are developed by the training objectives of your coaching syllabus. The skills that you have emphasized throughout your training objectives are the skills that should be emphasized in Performance Goals and subsequent evaluations of your player's performances.

Measurable:

You must be able to measure your players' performance against their Performance Goals. A very simple method of ensuring a measurable performance is to choose a specific skill, i.e. changing grips, and then set a performance standard.

Using the example of changing grips, a realistic, measurable Performance Goal is to change your grip once every ten seconds.

Performance Goals should also be chosen to reinforce the training objectives of your coaching syllabus.

EVENTS

It is your job to ensure that your players succeed in their Performance Goals. It is also your job to ensure that your players are challenged in attaining their success. You must balance challenge and success by carefully choosing the events that your players participate in.

The choice of the right event is a very important decision. Your developing players need to be challenged in order to be able to maintain motivation. To give your players a motivational challenge, they need to enter events that test their skills while trying to meet Performance Goals. In other words, success has to be worked for before it will build confidence and self-worth.

Be careful you don't choose events that are too challenging for your players. Entering an event that your players are not ready for, can lead to discouragement, reduced motivation, and eventually even the loss of good players.

The best method of deciding when to move to a more challenging event is to monitor Performance Goal achievement. If a player is achieving his Performance Goals at 80% or higher, it's time to increase the challenge. If Performance Goal achievement is lower than 75%, leave the player at the current level a little longer.

WRITING LESSON PLANS

Every time that you step onto a mat to coach, you should have a prepared lesson plan. You must take the time to write out each training session to ensure that it gives your players the best that you have to offer.

During training sessions, refer to your lesson plan to ensure that you are staying on track, and after each training session, review your lesson plan to see:

- 1) What progress was made during the training session,
- 2) What material might not have been covered or postponed in favor of an opportunity to explore the specific needs of your players, and
- 3) What material might have been added extemporaneously to the lesson plan.

Keep your lesson plans for future review. A periodic review of your lesson plans, your players' Performance Goals, and performance progress are the keys to the continuous improvement of your coaching syllabus.

LESSON PLAN COMPONENTS

Lesson plans need to meet the Conditions of Learning. You should review the Conditions of Learning to ensure that your lesson plans meet the requirements of a learning-oriented presentation.

Your lesson plans need to fulfill specific requirements. These requirements range from knowing how much time the lesson plan is supposed to fill to making sure that your players are properly warmed-up before strenuous exercise and cooled down before leaving the mat. The following sections discuss the areas that you need to address in your lesson plans.

Training Session Duration

First decide the duration of the training session that is being planned for. Know the time period you want to fill, and plan your lesson to fill it.

The Lesson Plan Objective

What is the reason for the lesson? When setting lesson plan objectives, you should consider what you want from this lesson, as well as how this lesson plan fits in with your long-range development plans. The desired results of a lesson plan could cover more than one area of training, such as physical conditioning, learning to use competitive tactics, practicing *kata*, or learning new skills.

Lesson plan objectives should be drawn from the training objectives of your coaching syllabus.

Put your lesson plan objective at the top of each lesson plan. This will remind you of the objective, and help keep the training session on track.

Warm-Up

The warm-up is where the tone for each training session is set. The warm-up segment is where your players gradually prepare their muscles for heavier

exertion, and prepare their minds for the necessary concentration of the training session that you have planned. It is important that you plan a warm-up session that prepares your players for the training session that will follow.

Review Previous Material

Prior to introducing new material or drawing on previously taught material, a review should be conducted of any skills that are pertinent to the training session that you are conducting.

LESSON PLAN BODY MATERIAL

The body material is the main portion of the lesson plan. It may introduce new material, strengthen skills that are being developed, or sharpen a player's tried and true competitive skills.

You may include any of several skill development areas in the body material of your lesson plan. Some skill development areas that you might include are:

- 1) Drills that reinforce the lesson plan body material.
- 2) Teaching and reinforcing the tactical application of competitive skills.
- 3) The introduction and application of variations on the skills being taught during the training session.

Requirements of lesson plan body material:

- 1) Teach the offensive as well as the defensive aspects of skills.
- 2) Cover technical, as well as tactical variations, for competitive skills.
- 3) Teach how to use this material with previously learned material.

Review New Material

Before finishing a training session, you should review the material that has just been practiced. Before moving on or finishing a training session, be certain:

- 1) To repeat pertinent points of any new material that was introduced during this training session, and
- 2) That your players understand any material or skills worked on during the training session. The only way to be sure that your players understand the material that you have been working on is to ask for questions or comments about the material.

Cool-Down Period

A cool-down period is just as important as a warm-up period! A cool-down period is a time, just before the end of the training session, that your players should be doing light exercises and drills that allow their breathing and heart rates to slow down gradually. A cool-down period is a time to stretch stressed muscles and relax from the exertion of a hard workout.

Flexibility of your Lesson Plan

Write your lesson plans as guides to each training session instead of an absolute itinerary. Leave room to explore unexpected variations and developments. Leave yourself the flexibility to digress and to answer the questions and concerns of your players.

Review your lesson plans for material that was omitted, missed, or added, so that you can plan future training sessions accordingly. If you write your lesson plan as an absolute itinerary, you may not have the opportunity to explore ideas and variations that arise spontaneously, and you may end up with a session that has little or nothing to do with your creativity or the creativity of your players.

WRITING DRILLS

Drills are designed to meet specific training objectives such as developing a skill, developing attack speed, or improving defensive responses. Drills must be designed to meet the requirements of developing the desired skills. Drills also need to meet your training objectives.

The steps to designing a training drill are basically the same as developing a lesson plan. You must decide:

- 1) What you want the drill to develop (the drill objective),
- 2) How best to reach the objectives of the drill, and
- 3) What effect the drill will have on your players.

Transference

The most important consideration for drill design is transference. Transference refers to the ability to use a skill, as it is developed by the drill, in the situation that the skill is intended to be used in.

Drills for competitive skills should resemble competitive conditions as closely as possible. Drills to develop *kata* or judo techniques for demonstration should be done in the same circumstances that the players will perform the skills.

Drill Objectives

The objectives of a drill can be very broad, such as developing stamina, or very narrow, such as learning an arm lock. You must be careful, however, to recognize that:

1) Both the offensive and defensive aspects of the drill must be considered! If you are offering your players an opportunity to learn a new skill, then you will be wasting time if you don't take the same opportunity to have your players learn the defense to the new skill.

2) There may be effects of the drill that are not immediately apparent.

Training Effect

When designing a drill, you have to take into account the training effect of the drill. Training effects are the benefits or drawbacks that your players' bodies will experience from participating in the drill.

If, for example, your players are learning a new throw and they practice the new throw slowly, then your players are learning to do the throw slowly! If your players practice without resistance to their attacks, then they have not learned to do their skills against resistance. This is only useful for *kata*!

To illustrate the points regarding training effect, two drills are included here.

Guerrilla Gripping

Drill Objective:

The primary objective of this drill is to develop the strong use of defensive mobility in gripping.

The Drill

- 1) Two players begin as though they were engaging in *randori* or *shiai*.
- 2) The attacker may use any gripping attacks, offensive maneuvers, or throwing attacks that he feels comfortable with.
- 3) The defender may not use his hands to grasp the attacker in any way! The defender may use any movement that takes him out of the attacker's reach, but the defender may not simply run away. In other words, the defender must stand and fight without the use of his hands. The defender may use any throwing attack that he feels comfortable with. The defender may bear hug the attacker, or use his arms in any way to trap the attacker. The defender may use his elbows and arms to catch the attacker's extended arms.
- 4) The role of attacker and defender will be reversed after a throwing attack from either player takes the players to the mat.

Discussion of the Drill

The primary objective of this drill is to develop defensive mobility in gripping skills. With this drill players learn:

- 1) To move their torso so the attacker cannot grasp the *judogi*,
- 2) To keep just out of the attacker's reach with footwork,
- 3) To block the attacker's gripping attempts with forearms and elbows,
- 4) To make attacks that do not require a grip on the opponent, and
- 5) To use elbows and shoulders to keep the attacker from getting close enough to throw, even after a grip has been achieved.

The secondary objective of this drill is to teach players how to deal with strong defensive gripping skills. The attacker in this drill learns:

- 1) To find any available grip and improve on it,
- 2) Offensive footwork to keep within reach of the defender, and
- 3) To recognize and make attacks as soon as any controlling grip has been made.

The final objective of this drill is to develop stamina in players. Aggressive gripping exchanges are strenuous! Players should keep the same partner for approximately one minute, and then change partners. The drill should not last for more than the duration of the matches that your players are preparing for.

Cool-Down Kata

The primary objective of this drill is to familiarize players with *Nage no Kata*. The secondary objective of this drill is to provide a safe, judo specific, cool-down exercise.

The Drill

The players are going to perform *Nage no Kata* with some minor innovations.

- 1) The throws will be done on one side only,
- 2) All players will perform the *kata* at the same time, or at least in as many pairs as possible, and
- 3) The throws will be executed in as few steps as possible.

The Kata

- 1) Players begin by facing the audience and bowing, then turn to their partners and bow.
- 2) The coach announces each throw.
- 3) The *kata* begins with a right side *uki-otoshi*.
 - a) *Uke* steps to *tori*, grips, and pushes.
 - b) *Tori* grips, swings his free leg back, drops to his knee, and pushes *uke* down with *uki-otoshi*.
- 4) *Tori* rises and turns to face *uke* as soon *uke* falls.
- 5) *Uke* rolls down, rises, turns, and strikes at *tori* for *seoi-nage* on the left.

The tempo of the *kata* is set by how quickly the coach announces each throw. The players continue the *kata*, with minimum hesitation, alternating between right and left throws, until the exercise is completed. At the end of the *kata*, players bow to each other and the audience. The players switch roles and repeat the *kata*.

Drill Discussion

This drill will teach your players *Nage no Kata* without taking time from training for a competitive event. More importantly, the drill offers your players a safe cool-down exercise that is specific to judo.

THE BOTTOM LINE

Can your coaching syllabus be used to teach an introductory judo course? Please notice that the question was not if **you** could use your syllabus to teach an introductory judo course. That is not the point of this exercise. Of course you can teach from the syllabus, you wrote it! But could one of your senior students teach a course from your syllabus?

The bottom line in taking the time to write a coaching syllabus, is the perpetuation of judo. You are perpetuating judo because you are ensuring that future generations of players will gain the maximum benefit of your experience. You are also developing a record of how you train players that you will be able to hand down to those that choose to follow in your footsteps as a coach. Yes this exercise is difficult, but if **you** don't make the efforts to keep judo alive, who will?

WORKSHEETS

Syllabus Development Work Sheets

Gripping Skills

Situation #1		Situation #2	
Grip		Grip	
Key Points		Key Points	
Counter Grip		Counter Grip	
Key Points		Key Points	
Applications		Applications	
Situation #3		Situation #4	
Grip		Grip	
Key Points		Key Points	
Counter Grip		Counter Grip	
Key Points		Key Points	
Applications		Applications	

Syllabus Development Work Sheets

Throwing Skills

Situation #1		Situation #2	
Throw		Throw	
Key Points		Key Points	
Counter Throw		Counter Throw	
Key Points		Key Points	
Variations		Variations	
Situation #3		Situation #4	
Throw		Throw	
Key Points		Key Points	
Counter Throw		Counter Throw	
Key Points		Key Points	
Variations		Variations	

Syllabus Development Work Sheets
Throwing Skills

Situation #5		Situation #6	
Throw		Throw	
Key Points		Key Points	
Counter Throw		Counter Throw	
Key Points		Key Points	
Variations		Variations	
Situation #7		Situation #8	
Throw		Throw	
Key Points		Key Points	
Counter Throw		Counter Throw	
Key Points		Key Points	
Variations		Variations	

Syllabus Development Work Sheets

Throwing Skills

Situation #9		Situation #10	
Throw		Throw	
Key Points		Key Points	
Counter Throw		Counter Throw	
Key Points		Key Points	
Variations		Variations	
Situation #11		Situation #12	
Throw		Throw	
Key Points		Key Points	
Counter Throw		Counter Throw	
Key Points		Key Points	
Variations		Variations	

Syllabus Development Work Sheets

Throwing Skills

Situation #13		Situation #14	
Throw		Throw	
Key Points		Key Points	
Counter Throw		Counter Throw	
Key Points		Key Points	
Variations		Variations	
Situation #15		Situation #16	
Throw		Throw	
Key Points		Key Points	
Counter Throw		Counter Throw	
Key Points		Key Points	
Variations		Variations	

Syllabus Development Work Sheets
Ukemi / Break Fall Skills

Situation #1		Situation #2	
Fall		Fall	
Key Points		Key Points	
Situation #3		Situation #4	
Fall		Fall	
Key Points		Key Points	

Syllabus Development Work Sheets
Standing Defensive Skills

Situation #1		Situation #2	
Skill		Skill	
Key Points		Key Points	
Variations		Variations	
Situation #3		Situation #4	
Skill		Skill	
Key Points		Key Points	
Variations		Variations	

Syllabus Development Work Sheets
Ground Play Starting Positions

Situation #1		Situation #2	
Position		Position	
Key Points		Key Points	
Counters		Counters	
Situation #3		Situation #4	
Position		Position	
Key Points		Key Points	
Counter		Counter	
Situation #5		Situation #6	
Position		Position	
Key Points		Key Points	
Counter		Counter	

Syllabus Development Work Sheets

Turn Over and Control Maneuvers

Situation #1		Situation #2	
Position		Position	
Key Points		Key Points	
Counter		Counter	
Key Points		Key Points	
Situation #3		Situation #4	
Position		Position	
Key Points		Key Points	
Counter		Counter	
Key Points		Key Points	
Situation #5		Situation #6	
Position		Position	
Key Points		Key Points	
Counter		Counter	
Key Points		Key Points	

Syllabus Development Work Sheets
Holds and Escapes

Situation #1		Situation #2	
Hold		Hold	
Key Points		Key Points	
Escape		Escape	
Key Points		Key Points	
Situation #3		Situation #4	
Hold		Hold	
Key Points		Key Points	
Escape		Escape	
Key Points		Key Points	
Situation #5		Situation #6	
Hold		Hold	
Key Points		Key Points	
Escape		Escape	
Key Points		Key Points	

Syllabus Development Work Sheets

Holds and Escapes

Situation #7		Situation #8	
Hold		Hold	
Key Points		Key Points	
Escape		Escape	
Key Points		Key Points	
Situation #9		Situation #10	
Hold		Hold	
Key Points		Key Points	
Escape		Escape	
Key Points		Key Points	
Situation #11		Situation #12	
Hold		Hold	
Key Points		Key Points	
Escape		Escape	
Key Points		Key Points	

Syllabus Development Work Sheets
Ground Play Defensive Skills

Situation #1		Situation #2	
Skill		Skill	
Key Points		Key Points	
Variation		Variation	
Key Points		Key Points	
Situation #3		Situation #4	
Skill		Skill	
Key Points		Key Points	
Variation		Variation	
Key Points		Key Points	
Situation #5		Situation #6	
Skill		Skill	
Key Points		Key Points	
Variation		Variation	
Key Points		Key Points	

Syllabus Development Work Sheets

Shimewaza

Situation #1		Situation #2	
Skill		Skill	
Key Points		Key Points	
Defense		Defense	
Key Points		Key Points	
Variations		Variations	
Situation #3		Situation #4	
Skill		Skill	
Key Points		Key Points	
Defense		Defense	
Key Points		Key Points	
Variations		Variations	

Syllabus Development Work Sheets
Kansetsu Waza

Situation #1		Situation #2	
Skill		Skill	
Key Points		Key Points	
Defense		Defense	
Key Points		Key Points	
Variations		Variations	
Situation #3		Situation #4	
Skill		Skill	
Key Points		Key Points	
Defense		Defense	
Key Points		Key Points	
Variations		Variations	

Syllabus Development Work Sheets

Lectures and Psychological Skills

Lectures;			
Subject:		Subject:	
Key Points		Key Points	
Subject:		Subject:	
Key Points		Key Points	
Psychological Skills;			
Skill		Skill	
Key Points		Key Points	
Skill		Skill	
Key Points		Key Points	

Syllabus Development Work Sheets Prioritization Template

Lesson Plan # _____			
Topic:			
Standing Skills		Ground Play Skills	
Situation		Situation	
Grip		Turn Over	
Performance Goal		Performance Goal	
Defense		Defense	
Situation		Situation	
Throw		Newaza Defense	
Performance Goal		Performance Goal	
Defense		Defense	
Situation		Situation	
Defense Skill		Hold Down	
Performance Goal		Performance Goal	
Defense		Escape	
Situation		Situation	
Ukemi Skill		Shime/ Kansetsu	
Performance Goal		Performance Goal	
Defense		Escape	
Lecture		Psychological Skill	

COACHING PHILOSOPHY QUESTIONS

What do you want to accomplish through coaching or teaching Judo?

What skills do you focus your coaching/teaching on?

How does your coaching syllabus accomplish this focus?

A SAMPLE COACHING SYLLABUS

UNDERSTANDING THIS SYLLABUS

TRAINING OBJECTIVE

The intent of this coaching syllabus is to develop two areas of judo skill.

MOVEMENT and GRIPPING

As players experience the content of this syllabus, specific judo skills are explored and introduced. These skills however, are not meant to be developed as fully functional weapons for *randori* or *shiai*. The purpose of introducing a wide range of judo skills is to:

- 1) Give players a taste of as many different skills, in as short a period of time, as possible.
- 2) Allow the player to choose skills that he or she is comfortable with for future development.
- 3) Give the coach an opportunity to discover talents and potential directions of future development for new players.

WHAT IS THE LONG LINK

I call my coaching syllabus "The Long Link." It is a long link of judo skills because the skills of my training program are introduced and practiced as links in a chain of events. The first link in a chain of judo events is gripping your opponent. This is true whether you are practicing for *kata* or *shiai*! The second link of the chain is your opponent's reaction to the grip. The third link is your reaction to the opponent's reaction. This judo chain of action and reaction will go on until the players break contact, or they are interrupted by the referee or coach calling *matte*.

The content of this syllabus is taught just as though we were assembling the links of a chain. Skills are taught and practiced in a sequence of action and reaction. The sequences are broken down into manageable chunks, and the skills progress from simple to more complex actions. Of course, the chain begins with gripping skills.

SKILL REINFORCEMENT AND DEVELOPMENT

This syllabus is meant to be taught in a fast paced manner. That does not mean that players are introduced to a skill today and allowed to forget the skill in favor of a new one tomorrow. The skills in each training block are practiced and reinforced in successive training blocks. In other words, my players are introduced to a skill in training block #1, and practice the skill to become familiar with it before moving on to training block #2. In training block #2, the skills from training block #1 are used as the links of action and reaction that lead to new skills. The most important skills, gripping and movement, are emphasized and practiced in all of the training blocks.

By the time my players finish training block #9 they will have:

- 1) Developed offensive as well as defensive gripping and movement skills,
- 2) Learned to use several skills in practical application, and

3) Shown talents toward skills that can be developed into a personal attack system.

TRAINING BLOCK #1

GENERAL

Class Introduction

Judo Etiquette
Class starting time
Class behavior
Safety rules

Determine The Dominant Leg

General Mobility And Movement

Jump-arounds

Shoulder rolls

GRIPPING SKILL

TOUCH AND MOVE RULE

Every time that you touch your opponent, you must move your feet. The objective is to secure an initial grip, move, improve on your grip, and move. This "touch and move" tactic keeps the opponent in a defensive posture, while the attacker gains control through his gripping.

Skill: Wrist Drag

Situation: First contact between players

The wrist drag is used to create a defensive reaction from the opponent, and begin offensive control.

Performance Goals:

- 1) Move your body to the opponent's wrist
- 2) Two hands against one
- 3) Push the wrist down

Counter the wrist drag by using movement.

THROWING SKILL

Skill: Kosoto-Gake (Small Outside Hook)

Situation:

Opponent has his weight on the near leg between the players.

Performance Goals:

- 1) Wrap the opponent's arms tightly
- 2) Drive your free leg hip to the mat

Counter to Kosoto-Gake:

Lift the attacked leg and use a twist down

STANDING DEFENSIVE SKILL

Skill: General Movement

Situation:

Moving away from being controlled by grips.

Performance Goal:

Keep facing your attacker.

UKEMI SKILL

Skills:

Turn-out from Kosoto-Gake

Back-fall from Kosoto-Gake Counter

Performance Goals:

- 1) Turn-out in the direction you are being pushed.
- 2) When you fall, keep your chin tucked to your chest.

GROUND PLAY SKILLS

NE-WAZA RULE: THINK AND MOVE!

When you are standing, if you take time to think about the situation, you are probably going to get thrown. The opposite is true when you are in ground play. The performance goal of ground play is to THINK BEFORE MOVING! In ground play, you need to;

- 1) Decide where you are
- 2) Decide where you want to be
- 3) Plan little steps to get there
- 4) Take the first step towards where you want to be
- 5) Keep repeating this sequence from #1 until you get to your goal

Starting Position: Hands and Knees

Skill: Walk away from the turtle.

Situation: Throwing into a turtle.

Performance Goal:

Push all the way into the mat, with your throw.

GROUND PLAY DEFENSIVE SKILL

Skill: Turn-out into a turtle.

Situation: Avoiding a score.

Performance Goal:

Turn in the direction you are being pushed.

HOLD-DOWN

Skill: Mune-Gatame (Chest Hold)

Situation: Throwing directly into a hold-down

Performance Goal:

- 1) Legs spread wide
- 2) Be ready to move

Escape from *mune-gatame* with an uphill turn.

Performance Goals:

- 1) Trap your opponent,
- 2) Make a hole to PUSH the opponent into,
- 3) Plant your feet to PUSH into the hole, and
- 4) PUSH your opponent into the hole.

LECTURE: PERFORMANCE GOALS

Goal Setting:

Introduce Basic Concepts

Make them:

1. Realistic
2. Challenging
3. Measurable, and
4. Performance oriented

Set the First Practice Goal

Review Performance Goal achievement.

TRAINING BLOCK #2

GRIPPING SKILL

Skill: Lapel Ladder to Sleeve and Lapel Grip

Situation:

Alternate initial gripping sequence when the opponent's sleeve end is difficult to grip.

Performance Goals:

- 1) Start with low grip
- 2) Push the lapel down
- 3) Remember to touch and move

Counter to lapel ladder to sleeve and lapel grip:

Trap and strip counter grip against a sleeve end grip or lapel grip.

THROWING SKILL

Lecture: The Mechanics of Throwing

Body parts that make your throws works.

Power hand
Locking hand
Driving leg

Skill: Tai-Otoshi (Split Throw)

Situation:

The opponent has avoided your attack and is moving into position to counter.

Mechanical Points of *Tai-Otoshi*:

Where is the opponent's supporting leg?
Where is the HOLE?
Where should the driving leg PUSH?
Where to PUSH with your power hand.

Performance Goal:

Push the opponent over the little toe of his supporting foot.

Counter to Tai-Otoshi:

Kosoto-Gake (small outside hook)

STANDING DEFENSIVE SKILL

Skill: Hip Cut

Situation:

Interrupting an attack from your opponent.

Performance Goals:

- 1) Get **closer** to your opponent at **shoulder level**.
- 2) Get **farther** from your opponent **from your hips down**.

Mechanical Points of the Hip Cut:

Where is the opponent's supporting leg?

Where is the HOLE?

Where should the driving leg PUSH?

Where to PUSH with your power hand.

GROUND PLAY SKILLS

Starting Position: Hands and Knees

Skill: Half Nelson Turn-Over to Hold-Down

Situation:

Opponent turns-out to turtle

Performance Goals:

- 1) Push the opponent's elbow toward his ear
- 2) Push the elbow by moving your body.
- 3) Push all the way into a hold-down.

Mechanical Points of the Half Nelson Turn-over:

Where is the point of control?

Where is the controlling arm placed?

Where is the driving leg placed?

Counter to the half nelson turn-over: Stand up and run away.

GROUND PLAY DEFENSIVE SKILL

GROUND PLAY MOBILITY RULE

The performance goals for being able to move in ground play are:

- 1) Keep your head higher than your butt.
- 2) Keep your toes dug in to PUSH.

Skill: Stand Up and Run Away

Situation:

The defender has turned out of a throwing attack.

Performance Goal:

DO NOT wait to be attacked!

HOLD-DOWN

Skill: Kesa-Gatame (Scarf Hold)

Situation:

The defender is trying to get out of your *mune-gatame* (chest hold).
Switch into *kesa-gatame*.

Performance Goals:

- 1) Always be ready to change your hold-down.
- 2) Float on the opponent's chest.

Escape from kesa-gatame: uphill turn

Lecture: Escaping from Hold-downs

Review Performance Goal achievement.

TRAINING BLOCK #3

GRIPPING SKILL

Skill: Trap and Strip

Situation:

The opponent succeeds in taking a grip first.

Performance Goals:

- 1) DO NOT allow the opponent's gripping hand to move.
- 2) Strip by moving your whole body.
- 3) Use the stripping action as the start of your own attack.

THROWING SKILL

Lecture: Throwing into the Hole

- 1) Always attack the supporting leg
- 2) Where to find the hole

Skill: Ouchi-Gari

Situation:

The opponent avoids, or attempts to counter tai-otoshi.

Performance Goals:

- 1) Pinch the opponent's ankle with your leg.
- 2) Bear hug him as you push down.

Mechanical Points of Ouchi-gari:

Where is the opponent's supporting leg?
Where is the HOLE?
Where should the driving leg PUSH?
Where to PUSH with your power hand.

Counter to Ouchi-gari: Rear Twist-down

Rear Twist-down Performance Goals:

- 1) Step back hard and wide with your attacked leg.
- 2) Lock chest to chest as you push into the mat.

Mechanical Points of a Rear Twist-down

Where is the opponent's supporting leg?

Where is the HOLE?

Where should the driving leg PUSH?

Where to PUSH with your power hand.

GROUND PLAY SKILLS

Starting Position: Hands and Knees

Skill: Far Lapel Wrap Shime-waza

Situation:

Opponent turns out to hands and knees, but raises his head to look around.

Performance Goals:

- 1) Reach around until you feel the far ear,
- 2) Pull the lapel toward you,
- 3) Push the opponent's head away from you, and
- 4) Lay on the opponent's near shoulder.

Mechanical Points of the Far Lapel Wrap:

Where is the point of control?

Where is the controlling arm placed?

Where is the driving leg placed?

Controlling the defender's rotation.

Counter to Far Lapel Wrap:

Duck under tackle into Mune-gatame

Performance Goals for the Shime-waza Counter:

- 1) Pull down on the elbow of the choking hand.
- 2) Drop your hips.
- 3) Roll your head the direction that your lapel is being pulled.

Review Performance Goal achievement.

TRAINING BLOCK #4

GRIPPING SKILL

Skill: Double Lapel

Situation:

The attacker has a lapel, but is having trouble getting the sleeve.

Performance Goals:

- 1) Power hand around mid-chest.
- 2) Locking hand set in the lower ribs.

Counter to Double Lapel Grip:

Trap and strip the power hand

THROWING SKILL

Skill: Seoi-nage

Situation:

The opponent takes a large step to avoid *ouchi-gari*.
Cross over from right *ouchi* to left *seoi-nage* (or converse).

Performance Goals:

- 1) Big movements
- 2) Push the opponent back
- 3) Pull yourself into the *seoi-nage*
- 4) THROW TO THE SIDE!

Mechanical Points of Seoi-nage:

Where is the opponent's supporting leg?
Where is the HOLE?
Where should the driving leg PUSH?
Where to PUSH with your power hand.

Counter to Seoi-nage: Tani-otoshi (Rear Cross Body Drop)

Performance Goals for Tani-otoshi:

- 1) Sit into a "hurdler's stretch"
- 2) PUSH TO THE SIDE!

Mechanical Points of Tani-otoshi

Where is the opponent's supporting leg?

Where is the HOLE?

Where should the driving leg PUSH?

Where to PUSH with your power hand.

UKEMI SKILL

Skill: Cartwheel

Situation: Being attacked with low seoi-nage

Performance Goals for a Cartwheel vs. Low Seoi-nage:

- 1) Turn your shoulders and go where the attacker pushes.
- 2) Twist your hips around the attacker's head.

Skill: Back-fall

Situation: Being thrown with Ouchi-gari

Performance Goal: Tuck your chin.

GROUND PLAY SKILLS

Starting Position: Legs Around

Skills:

Ground Play Mobility in Legs Around Bottom

Far Lapel Stack from Legs Around Top

Situation:

Throw with *ouchi-gari* and the defender falls into the legs around bottom position.

Performance Goals:

Defender:

- 1) Head higher than your belt.
- 2) Twist in the direction the attacker pushes.

Attacker:

- 1) Head higher than your belt.
- 2) Drive the defender's knees to his shoulders.

Counter to a Far Lapel Stack: Sankaku-gatame (Triangle Lock)

Mechanical Points of the Sankaku from Legs Around Bottom:

Where is the point of control?

How are the legs locked?

How is the driving force provided?

Performance Goals for this Sankaku:

- 1) Pull the opponent into your legs.
- 2) Place your knee past the near ear.

GROUND PLAY DEFENSIVE SKILL

Skill: Arm Trap and Roll

Situation:

The defender is hands and knees bottom, and the attacker reaches across his back in an attempt to control from above.

Performance Goal:

Roll the opponent across your hip; not the middle of your back!

Mechanical Points of the Arm Trap and Roll:

Where is the point of control?

Where is the controlling arm placed?

Where is the driving leg placed?

HOLD-DOWN

Skills:

Ushiro Kesa Gatame (Rear Scarf Hold)

Kuzure Kamishiho Gatame (Irregular Upper Corner Hold)

Situation:

Rolling the opponent directly into *ushiro-kesa* from the arm trap and roll
Switch holds as the opponent attempts to escape.

Mechanical Points of the Ushiro-kesa and Kuzure-kami-shiho:

Where is the point of control?

Where is the controlling arm placed?

Where is the driving leg placed?

Performance Goal:

Float on the opponent's chest.

Escape by an uphill turn against both holds.

LECTURE

Tactics of Supporting Leg Placement

The three leg positions.

Illustrate positions with examples of throwing skills already learned.

Review Performance Goal achievement.

TRAINING BLOCK #5

THROWING SKILL

Skill: Kouchi-gari

Situation:

The defender attempts to counter *seoi-nage*.

Performance Goal:

Push down on the attacked heel.

Mechanical Points of Kouchi-gari:

Where is the opponent's supporting leg?

Where is the HOLE?

Where should the driving leg PUSH?

Where to PUSH with your power hand.

Counter to Kouchi-gari: Forward Twist-down

Performance Goals for Forward Twist-down:

1) Wide move of the attacked foot/leg

2) Twist hard to where the opponent was pushing.

Mechanical Points of the Forward Twist-down:

Where is the opponent's supporting leg?

Where is the HOLE?

Where should the driving leg PUSH?

Where to PUSH with your power hand.

GROUND PLAY SKILLS

Starting Position: Direct from Throw

Skills: Circle of Holds

Kuzure-yoko-shiho-gatame (irregular side hold)
Mune-gatame (chest hold)
Kuzure-kamishiho-gatame (irregular smothering hold)
Ushiro-kesa-gatame (rear scarf hold)
Kami-shiho-gatame (smothering hold)
Kata-gatame (shoulder hold)
Kesa-gatame (scarf hold)
Yoko-shiho-gatame (side hold)
Tate-shiho-gatame (crab hold)

Situation:

Throw directly into a hold, and switch between holds.

Performance Goals:

- 1) Float like Jello on your opponent's chest.
- 2) Be ready to move.

Review Mechanical Principles of Hold-downs

Review Steps of Escaping Hold-downs

The first four hold-down skills will be performed on the same side that the player starts on, i.e. all holds on the right or left side of the defender. *Kami-shiho-gatame* is done directly over the head. The switch to *kata-gatame* will be done on the opposite side of the first four holds. *Tate-shiho-gatame* is done straddling the defender's body. Return to *kuzure-yoko-shiho-gatame* on the side that the hold-down skills started. In other words:

MAKE A FULL CIRCLE OF HOLDS AROUND THE DEFENDER.

Review Performance Goal achievement.

TRAINING BLOCK #6

GRIPPING SKILL

Skill: Double Sleeve End

Situation:

Opponent grips your sleeve end first.
Use a counter double sleeve end grip.

Performance Goal:

Push the opponent's wrists between his legs.

Counter to the Double Sleeve End:

Knee anchor and leg snap

Performance Goals for the Knee Anchor:

- 1) Drop through your hips.
- 2) Turn your chest toward the anchoring knee.

THROWING SKILL

Skill: Osoto-gari (Big Outside Hook)

Situation:

Cross over combination from *Kouchi-gari* against one leg *osoto-gari* against the opposite leg.

Performance Goals:

- 1) Hold the hooked leg in place.
- 2) Push the opponent over the heel of the hooked leg.

Mechanical Points of Osoto-gari:

Where is the opponent's supporting leg?
Where is the HOLE?
Where should the driving leg PUSH?
Where to PUSH with your power hand.

Counters to Osoto-gari:
Forward Twist-down
Rear Leg Under-hook
Nidan-kosoto-gake (double small outside hook)

STANDING DEFENSIVE SKILL

Skill: Rear Leg Under-hook

Situation:

Defensive reaction to any throw that moves the attacker's free Leg between the players.

Performance Goals:

- 1) Move your attacked leg out of the way.
- 2) Drop through your hips; don't bend over to reach the leg.

Mechanical Points of the Rear Leg Under-hook:

Where is the opponent's supporting leg?
Where is the HOLE?
Where should the driving leg PUSH?
Where to PUSH with your power hand.

Counter to the Rear Leg Under-hook:

Entangle the opponent's near Leg.

GROUND PLAY SKILLS

Starting Position: Hands and Knees Top

Skill: Rear Knee-in

Situation:

The defender turns out to hands and knees.
Drive your rear knee into his armpit for ground play control.

Performance Goal:

Start the knee in the opponent's armpit.

Counter to the Rear Knee-in: Sit-out

GROUND PLAY DEFENSIVE SKILL

Skill: Sit-out

Situation:

Opponent is attacking from hands and knees top, and tries to gain control over one of your hips.

Performance Goal:

Push your weight against the opponent as you turn into him.

SHIME SKILL

Skill: Koshi-jime (Hip Strangle)

Situation:

You are at the side of your opponent on hands and knees.

Performance Goal:

Touch the far ear with the thumb of your choking hand.

Mechanical Points of the Koshi-jime:

Where is the point of control?
Where is the controlling arm placed?
Where is the driving leg placed?
Controlling the defender's rotation.

Escape to the Koshi-jime: Elbow Pull and Duck-under

Review Performance Goal achievement.

TRAINING BLOCK #7

GRIPPING SKILL

Skill: Near Shoulder Break Down

Situation:

Your opponent is slightly bent over during initial gripping exchanges.

Performance Goal:

Push the lapel down.

Counter to the Near Shoulder Break Down:

Hip cut and run Away (cut and run)

THROWING SKILL

Skill: Sasae-tsuri-komi-ashi (Foot Block)

Situation:

- 1) Follow-up to opponent blocking osoto-gari.
- 2) From a ladder into a near shoulder break down.

Performance Goal:

Push down on the opponent's ankle

Counter to the Sasae-tsuri-komi-ashi: Leg grab to ouchi-gari

STANDING DEFENSIVE SKILL

Skill: Leg Grab

Situation:

The opponent attacks with a foot technique.

Performance Goals:

- 1) Drop through your hips.
- 2) Turn to face the leg being grabbed.

Mechanical Points of the Leg Grab:

Where is the opponent's supporting Leg?
Where is the HOLE?
Where should the driving leg PUSH?
Where to PUSH with your power hand.

Counter to the Leg Grab:

Bail out to a prone position

UKEMI SKILL

Skill: Forward Fall

Situation:

Turning yourself to fall forward as a defensive maneuver.

Performance Goals:

- 1) Break slightly forward at the waist.
- 2) Catch yourself from finger tips to elbows.

GROUND PLAY SKILLS

Starting Position: Hands and Knees Top

Skill: Sit on the Head Turn-over

Situation:

Opponent in hands and knees bottom, using inertia to make a turn-over.

Performance Goals:

- 1) Keep your legs flexed and stay off of your knees.
- 2) The back of the thigh sits on the back of the neck.
- 3) Push to the opponent's far shoulder.

Mechanical Points of the Head Sit Turn-over:

Where is the point of control?

Where is the controlling arm placed?

Where is the driving leg placed?

Counter to the Head Sit Turn-over: Forward Somersault

LECTURE

Ground Play Starts on Your Feet

What transitions are, and

The importance of transitions.

Review Performance Goal achievement.

TRAINING BLOCK #8

THROWING SKILLS

Skill: Uchi-mata (Inside Swinging Leg Throw)

Situation:

Follow up attack to *sasae-tsurikomi-ashi* when the opponent leaves his legs apart to stop the foot block.

Performance Goal:

Push the opponent's head down.

Mechanical Points of Uchi-mata:

Where is the opponent's supporting leg?
Where is the HOLE?
Where should the driving leg PUSH?
Where to PUSH with your power hand.

Counter to Uchi-mata: Uchi-mata-sukashi (Avoiding the Inside Swinging Leg)

Skill: Harai-goshi (Outside Swinging Leg Throw)

Situation:

Follow up attack to *sasae-tsurikomi-ashi* when the opponent hip cuts and closes his legs to stop the foot block.

Performance Goal:

Push the opponent's shoulders to the side.

Mechanical Points of Harai-goshi:

Where is the opponent's supporting leg?
Where is the HOLE?
Where should the driving leg PUSH?
Where to PUSH with your power hand.

Counter to Harai-goshi: Nidan-kosoto-gake
(Double Small Outside Hook)

Performance Goal to Nidan-kosoto-gake:
Hook the far leg BELOW the knee

Mechanical Points of Nidan-kosoto-gake:
Where is the opponent's supporting leg?
Where is the HOLE?
Where should the driving leg PUSH?
Where to PUSH with your power hand.

STANDING DEFENSIVE SKILL

Skill: Uchi-mata-sukashi
(Avoiding the Inside Swinging Leg)

Situation:
Being attacked with *uchi-mata*.

Performance Goals:
1) Snapp your knees together.
2) Push the opponent's shoulders to the side.

Mechanical Points of Uchi-mata-sukashi:
Where is the opponent's supporting leg?
Where is the HOLE?
Where should the driving leg PUSH?
Where to PUSH with your power hand.

Counter to Uchi-mata-sukashi: Cartwheel

GROUND PLAY SKILLS

Starting Position: Hands and Knees

Skill:
Sit on the Shoulder for Juji-gatame

Situation:

The defender turns-out to hands and knees, and the attacker is able to hook the near arm from the rear.

Performance Goals:

- 1) Stay off of your knees!
- 2) Hook the near arm with your forward arm.
- 3) Sit on the NEAR shoulder.

Mechanical Points of the Shoulder Sit to Juji-gatame:

- Where is the point of control?
- Where is the controlling arm placed?
- Where is the driving leg placed?

Counter to Shoulder Sit to Juji-gatame: Rear Somersault

GROUND PLAY DEFENSIVE SKILL

Skill: Rear Somersault

Situation:

You are being attacked with *Juji-gatame* from above.

Performance Goal:

- 1) Grasp your own lapel with the attacked arm.
- 2) Turn as soon as the attacker moves.
- 3) DO NOT wait for the attacker to turn you!

Review Performance Goal achievement.

TRAINING BLOCK #9

GRIPPING SKILLS

Skill: Far Arm Under-hook

Situation:

The opponent has bent forward at the waist.

Performance Goal:

Turn your body to PUSH with the arm that is under-hooking the opponent's arm.

Counter to the Far Arm Under-hook: Sokolov Under-hook

Skill: Sokolov Under-hook

Situation:

The opponent has over-extended an arm in his gripping maneuvers.

Performance Goals:

- 1) Grasp the FAR lapel.
- 2) Push the opponent's NEAR shoulder and arm down with the under-hooking side of your body.

Counter the Sokolov Under-hook with Mobility.

THROWING SKILL

Skill: Sumi-gaeshi (Corner Throw)

Situation:

- 1) As a follow-up combination to a swinging leg throw when the opponent bends at the waist.

Performance Goals:

- 1) Set your butt even with the opponent's heels.
- 2) PUSH the opponent's back into the mat.

Mechanical Points of Sumi-gaeshi:

- Where is the opponent's supporting leg?
- Where is the HOLE?
- Where should the driving leg PUSH?
- Where to PUSH with your power hand.

Counter to Sumi-gaeshi: Cartwheel into a Hold-down

FULL CIRCLE

The Sokolov Under-hook is named after World Champion Yuri Sokolov whom I have stolen this gripping maneuver from. Combining *kosoto-gake* with the Sokolov Under-hook makes a very powerful combination of gripping and throwing skills. More importantly, through a long link of attack and counter attack, we have brought our players back to the point that they started. The difference on this go-round is that our players have earned a sophistication of mobility that was not present in their first attempts at attacking an opponent.

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