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USJA Coach Certification

Level III

Developing Personal Integrated Attack Systems

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USJA National Coach Certification Committee

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USJA Coach Level III

Certification Requirements

Welcome to the USJA Coaching Certification Level III Course. Your choice to pursue Level III Coaching Certification is proof of your untiring dedication to building American Judo.

Candidates for USJA Coaching Certification Level III must meet pre-determined requirements prior to being eligible for certification. The general requirements are as follows;

- 1) Be a USJA senior member
- 2) Have two years active Judo Coaching experience, as a certified USJA Level II Coach
- 3) Complete the USJA Level III Coaching Course
- 4) Be able to demonstrate a comprehensive knowledge of USJA rank requirements through Nidan
- 5) Have a comprehensive knowledge of contest rules
- 6) Demonstrate a comprehensive knowledge of player safety
- 7) Have a working knowledge of hygiene and nutrition
- 8) Have a working knowledge of First Aid

Specific Level III Requirements

Design and submit "Personal Integrated Attack Systems" for not-less-than five of your players.

Include a personal history entailing;

- Date of birth
- Age
- USJA registration number
- Rank when player started the personal system
- Current rank

Explain the player's tokui waza and subordinate skills.

Explain the player's favorite;

- a) Newaza situation
- b) Newaza skill from;
 - Direct transition from a throwing attack
 - Legs Around Top
 - Legs Around Bottom
 - Hands and Knees Top
 - Hand and Knees Bottom
 - List each player's favorite version of Sankaku.

Indicate the player's performance goal for each skill.

Provide not-less-than five Tournament Performance Evaluations for each player.

Provide a brief outline for the future development of each player.

All documentation, Evaluation forms and personal attack systems must be dated and signed by the Coach and the player that the system has been designed for. If a player is under eighteen years of age then a parent or guardian must sign with the player.

Drills

The candidate must submit not-less-than two (2) original training drills for each of the following subjects;

- Gripping
- Posture, Tempo and Direction
- Edge Play
- Fatigue
- Match Time Management
- Footwork
- Transitions from Throws to Newaza
- Hands and Knees Starting Position
- Legs Around Starting Position

The candidate must explain the purpose of each training drill and explain the primary and secondary training effect of each drill.

Just in Case

This course provides all necessary materials and information that you need to meet the USJA Coaching Certification Level III requirements. Work sheets and forms can be found in the "Level III Certification Forms" section of this course. Follow the instructions for working with the forms, found throughout the text, and you should have no problems completing this course. If problems should arise please contact;

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When you have completed the course follow the instructions for submitting your Level III Certification package found in the section "Requesting Level III Certification". Until then I hope that you enjoy working through this course. I will look forward to reviewing your USJA Coaching Certification Level III material.

Introduction; Bringing it all Together

Developing the skills of a USJA Level III is a journey in stages of coaching responsibilities. USJA Coaching Level I, or the first stage of coaching involves understanding and applying mechanical principles of Judo skill as-well-as using the conditions of learning. USJA Coaching Level II deals with the ability to plan courses of instruction. USJA Coaching Level III takes planning a step further and deals with developing Integrated Attack Systems for individual players.

Individual Systems

Building a personal integrated attack system is a process of continually improving a player's skill through a combination of observation, evaluation and implementation. Observation, evaluation and implementation must be a systematic process. Your approach to observing and evaluating your players helps you to decide when a player is ready for change, or improvement in his, or her attack system. Implementation of a personal attack system must take place in a manner that allows a player to develop and assimilate skills progressively.

The term "systematic" is very important. You have to develop habits of data gathering and storage before your players can benefit from your efforts. The coaching forms "Initial Player Development Record", "Player Performance Review" and "Periodic Progress Review" are designed to help you gather, share, and analyze player performance data.

Developing an integrated attack system for a player is as simple as;

- 1) Knowing WHAT skills work best for an individual.
- 2) Knowing WHEN to use those skills.
- 3) Knowing HOW to use the skills.
- 4) Knowing WHY the skills work in the way that they do.

From the First Time

Every player's integrated attack system begins the very first time that he, or she, steps on the mat. From the beginning you should be keeping records of the player's dominant leg, inherent skills, size, weight and any other information that you consider being pertinent. As your players progress through your coaching syllabus, your knowledge of each player grows and the seeds of a personal integrated attack system takes root.

Observation of a player's skills and propensities is important. However, observation, alone, is not sufficient to develop a player to full potential. You must keep records! Keep records of periodic progress. Keep records of competitive performance. Keep records of performance goals. Keep records of any aspect that you consider to be important to the development of your players.

The "Initial Player Development Record", found in the "Coaching Forms" section of this text, is a very simple form that helps you track the use of skills by your players. The first line of the form calls for the player's name and dominant leg. Below the identification line is the "Player Performance Review Block #1."

Fill out the "Player Performance Review Block #1" after your players have had a few lessons. By this time, you will have observed your new players to know which skills are used most frequently. Repeat the "Player Performance Review Block #1" through #5 at intervals that allow you to observe changes in your players' favoritism toward skills. At the end of your introductory course review each "Initial Player Development Record", complete the "Initial Performance Summary" and review your findings with each player. After each review you and your players should sign and date the form.

The results of your "Initial Performance Summary" review indicates the natural choice of each player's tokui waza, or specialty skills.

The Four Corners

Tokui and Subordinates

There are four, basic, directions that your opponent can be thrown;

Right Front Corner
Left Front Corner
Right Rear Corner
Left Rear Corner

Your players need to have a throwing skill to use against each of the opponent's Four Corners.

A player's tokui waza is what he, or she, does most often and best. The tokui may be what the player does best but the tokui will, probably, not work against all Four Corners. The situations where the tokui doesn't work is where your players need to have a supporting cast of subordinate skills.

Subordinate Skills

Subordinate skills can be chosen in the same manner that the tokui was selected. All you have to do is use the "Initial Player Development Record" and the "Initial Performance Summary". You'll find that each player has two or three skills that he, or she, uses on a regular basis. These are the skills that can be used as subordinate skills to the tokui waza.

The choice of skills to use against each of the opponent's Four Corners does not have to take place all at once. If a player does not have a skill to attack each corner, there's no problem. You can use reference material, such as books and videotapes, to find potential skills for the player to develop. You can, also, refer to a player's records of competition, and randori sessions to determine further skills to developed.

Above all, you must keep in mind that an integrated attack system is not developed over-night. The tokui may be the only skill that a player has to start with. As players gain experience subordinate skills will develop. You, the Coach, are responsible for tracking and recognizing the skills, and their roles in the individual integrated attack system. You must perform periodic reviews in order to evaluate your player's skills. You must communicate with your players to know that a mutual understanding, toward the development of each personal attack system, exists.

Integrating the Skills

Throwing four skills together and calling them an integrated attack system, does not give a player an integrated attack system. In order to have an integrated system the skills must be able to work together. Ask yourself if each skill can be used in combination with all of the other skills. If your players cannot find a way to combine his, or her, skills to attack from one corner to another then the skills lack integration.

How, What, When, Why

One of your primary responsibilities is to help your players determine the skills to be used in their personal integrated attack systems. It is also your responsibility to teach your players;

How to execute skills.

What skills to use when opportunities arise.

Recognize opportunities **when** they do arise.

Why those skills should be used.

Using Mechanical Principles

Understanding **HOW** to execute skills is nothing more than knowing and following the mechanical principles of Judo. The mechanical principles were covered in USJA Coaching Certification Level I. As long as you reinforce the mechanical principles during demonstration and as a regular part of performance feedback your players will have no problem with how to execute their skills.

Coaching and understanding the what, when and why of throwing skills is addressed in the next sections.

Where to Throw

There are two factors to consider when deciding where to deposit your opponent's body with a throw.

- 1) Where your body is.
- 2) Where the opponent's Supporting Leg is.

Where is your body?

It's physically impossible to fit two objects into the same space at the same time. Everybody knows that. So unless you can get out of the way you can't throw your opponent into the place where you're standing. That's why most Judo throws deposit the opponent somewhere away from the thrower's body. Some throws do, however, throw the opponent where you were standing when you started your attack. That's all right, but if you're thinking about using one of these skills you'd better be ready to move out of the way.

Where is the Supporting Leg?

The location of the defender's supporting leg is single most important consideration that you, as the attacker, have to recognize! What makes the supporting leg so important? The opponent's supporting leg must be the leg that you attack! Research has shown that all successful throwing attacks are aimed at the defender's supporting leg.

What is the defender's supporting leg? The supporting leg is;

- 1) The leg bearing most of the defender's weight at any given moment.
- 2) The leg to which most of the weight is being transferred during travel; i.e., the foot sweeps, Deashi Barai, Okuri Ashi Barai etc., remove the intended support leg as the defender's weight is being transferred.
- 3) The leg over which most of weight is being projected during an attack; i.e., during Osotogari or Kouchi Gari the opponent's weight is projected onto the attacking leg.

In throws like osotogari and kouchigari, if the defender's body were not in a position to support the attacker he, the attacker, would have to place the attacking leg to the mat in order to avoid falling on his, or her, face.

A supporting leg, yours or your opponent's, is different from a driving leg because a driving leg is used to generate enough force to PUSH the defender's body to the mat. A supporting leg, on the other hand, supports your weight.

The Hole

Recognizing where the opponent's supporting leg is placed is the key to understanding what type of throw to use. Recognizing where the opponent's supporting leg is placed is also the key to understanding where to deposit the opponent's body with your throw.

A defender's supporting leg does exactly that, supports or holds the defender up. If you want to throw somebody down you have PUSH them into a place where there is nothing to hold them up. No throwing attack will succeed unless the defender is pushed into a position where the supporting leg is unable to support him, or her. Your throwing action has to make sure that the supporting leg cannot do its job.

Where your opponent's supporting leg is set tells you where to throw! That is to say, if the supporting leg is forward there is no support to the rear of the supporting leg. Conversely, when the supporting leg is to the rear there is no support in front. Where there is no support there is a HOLE that the defender could fall into.

If you want to throw an opponent you must push your opponent where he, or she, has nothing to hold him, or her up. This HOLE, where the supporting leg is not, is where your opponent must be thrown!

When there is a hole in the defender's support system, all you have to do is prevent the supporting leg from moving and push the defender into the hole.

Throwing Opportunities

Wouldn't it be great if we could use our favorite throw any time that we wanted to? Wouldn't such a versatility of throwing skills make Coaching a lot easier? Well, I'm sorry to tell you that you can't use your favorite throw any time you want. You have to match your throws to the needs of the situation that you're faced with. That was the bad news. The good news is that there are, only, three situations that you have to learn to deal with in order to be able to throw an opponent!

The three situations when you can throw your opponent are;

- 1) When the defender exposes his/her supporting.
- 2) When the defender hides his/her supporting leg.
- 3) A player trespasses, and is vulnerable to attack, whenever he, or she, places a supporting leg between him/herself and the opponent. In other words, when your opponent places the supporting leg under your power hand!

Throwing an Exposed Supporting Leg

A supporting leg is exposed when the farthest leg from the attacker's power hand is set in front of the defender's body. The distinction of the leg being the one farthest from the power hand is important. The mechanical throwing actions, used when the supporting leg is on the far side from your power hand, differ significantly from the actions used against a supporting leg on the same side as your power hand. Your players need to recognize that the two different opportunities exist but require different actions. The performance goal, to throwing an opponent with an exposed supporting leg is to;

Capture the Supporting Leg

When your opponent exposes his, or her, supporting leg he, or she, is supported in the front and there is a hole to fall into at the rear. In order to be able to push your opponent into the rear hole you are going to have to hold the supporting leg in place and push the defender into the hole at the rear. Skills that work in the leg capturing manner are "Hooking" throws.

Hooking throws trap the opponent's weight bearing leg by hooking with the attacker's free leg and drive the opponent down over the trapped leg. Examples of hooking throws are;

Kouchi Gari or Kouchi Gake
Leg Pick-Ups
Morote Gari
Osoto Gari or Osoto Gake
Osoto Otoshi

Throwing a Hidden Supporting Leg

A supporting leg is hidden when the farthest leg from the attacker's power hand is set behind the defender's body. As the supporting leg moves to the rear the defender's hole begins to open in front of the supporting leg. If you want to push the defender into his, or her, hole at a forward corner you have to find a way to keep the supporting leg back, where it is, and push the opponent's upper body forward. You can prevent the supporting leg from coming forward by blocking the defender's hips. Once you have placed an obstruction in front of the hips PUSH the opponent's torso around the obstruction, into his, or her, hole.

The performance goal for throwing an opponent with a hidden supporting leg is to;

Block the Defender's Hips

Throws that block the hips and push the torso are;

Seoinage
Uchimata
Tsuru Komi Goshi
Harai Goshi
Taiotoshi
Tomoenage
Sumigaeshi

Taiotoshi

Taiotoshi is an extremely versatile skill. You can use Taiotoshi as either a hip blocking or tripping throw. The tripping style of Taiotoshi throws the defender to the far forward corner when the supporting leg is slightly behind the defender's torso. The tripping style of taiotoshi is similar to Ashi Guruma, the difference being that your foot is on the mat when you throw with taiotoshi. A tripping taiotoshi is the taiotoshi used by World Champions Mike Swain and Neal Adams.

Taiotoshi can also be used against a defender that has deeply hidden his, or her, supporting leg. To use Taiotoshi against a deeply hidden support leg you have to drive your hips strongly across the defender's body and reach back to block the hips with your free leg. Execution of hip blocking taiotoshi requires a high level of physical effort.

Driving your Free Leg deeply enough to block a well-hidden supporting leg can be a problem. An alternative to driving in far enough to block the hips is to use "Wrong Leg" taiotoshi¹. Wrong leg taiotoshi is just like the regular version except that you block the opponent's leg, nearest to you.

The throwing action of a "Wrong Leg" taiotoshi is similar to uchimata. Some differences being;

- 1) Your foot remains on the mat
- 2) "Wrong Leg" taiotoshi generates more twisting force
- 3) Uchimata is a graceful throw, "Wrong Leg" Taiotoshi wads the defender into a little ball and pile drives him, or her, into the mat

Why don't we see Taiotoshi used more often? Taiotoshi is difficult to counter and it is very easy to get into position to attack with. Taiotoshi scores, approximately, 14% of the time but taiotoshi is used only 5.47% of the time².

Could it be that taiotoshi is considered a beginner's skill? Could it be that taiotoshi is not understood? Could it be those players and coaches overlook taiotoshi because it is not as flashy as some of the other popular skills? Whatever the reason; taiotoshi is a strong skill that could find a place in a wide variety of personal integrated attack systems and should be considered as a subordinate skill in many situations.

Rear Somersaults

Where do Tomoenage and Sumigaeshi fit in? Tomoenage and sumigaeshi are the rear somersault throws. The rear somersault throws have the same effect on the opponent's hips and torso as other hip blocking throws. That is to say, the defender's hips are blocked so that the supporting leg cannot come forward and the upper body is pushed around the obstruction.

Vulnerability to the rear somersaults does not lie strictly in the placement of the supporting leg. Defenders can be thrown with the rear somersaults when their supporting legs are just slightly behind their torso or stuck back as far as the supporting leg can reach. The deciding factor of vulnerability to the rear somersaults is how erect the defender's posture remains. A defender that bends forward, at the waist, without lowering his, or her, legs, is vulnerable to tomoenage, or sumigaeshi. In fact the rear somersaults may be the only throwing skills that could turn the opponent, for a score, in this situation.

Your players need to understand the circumstances that the rear somersaults will work against. As the Coach you need to understand that defensive players frequently adopt a posture that is vulnerable to tomoenage, or sumigaeshi. It is your responsibility to train your players to recognize and know how to deal with the situation.

¹ "Contest Judo" page 50; Roy Inman; Cromwood Press; 1987

² Weers, Report of Effective Techniques, 3/91

Throwing a Trespassing Supporting Leg

A supporting leg trespasses when the leg nearest the attacker's power hand is set in the area between the players. The area between the players is a neutral zone, a no-man's-land, that has to be entered very carefully due to the fact that every time you enter the neutral zone you're exposed to attack. The hole of a trespassing opponent is directly below the hip of the defender's supporting leg. In order to throw a trespassing opponent;

Twist the Opponent's Body Around the Supporting Leg.

The space between the players can be trespassed under a variety of circumstances. Each set of circumstances offers a different opportunity to throw your opponent. The key to understanding which skills are applied in which circumstances can be seen in the way your opponent is moving.

Travel Opportunity

Travel opportunity is created as you and your opponent move about the playing area. The very act of moving about means that you're going to have to support your weight on one foot and then the other. At some time, one of those feet is going to trespass into the space between you and your opponent.

The trick here is that the trespassing support leg is not going to be left in the no-man's-land for very long. If you want to throw a transient trespasser you're going to have to be quick enough to catch the trespassing foot. The throwing skills that take advantage of the travel opportunity are the Ashi Barai family of throws;

- Okuri Ashi Barai
- Deashi Barai
- Sasae Tsurikomi Ashi
- Kosoto Gari

Driving In Opportunity

Some throwing skills drive your weight into the neutral space, between yourself and your opponent, as you make your attack. Some of these skills are;

- Osoto Gari
- Ouchi Gari
- Ashi Barai
- Uchimata

If you don't immobilize the opponent or the opponent is able to move his/her supporting leg before you can get there with your attack then you are driving your weight into nothing. This can be a problem, for you, and an opportunity for the defender. All the defender has to do is get out of the way and twist your body down.

Skills that take advantage of an attacker's weight being driven into the neutral space are;

- Uki Otoshi (Forward Twist Down)
- Sumi Otoshi (Lateral Twist Down)
- Tsubami Gaeshi
- Uchimata Sukashi

Forward and lateral twist downs (competitive versions of Uki Otoshi and Sumi Otoshi) are the most frequently used counter throws in top level Judo competition. Twist down counters are very simple to execute and very simple to understand (get out of the way and push). In point of fact, a twist down counter is nothing more than an extension of the survival instinct to run away from being attacked. If your players do not practice twist down counters you should design drills that reinforce these simple, effective-countering skills.

Trap and Twist Opportunity

When your opponent is in a defensive posture and trespasses, your goal is to trap his/her upper body and twist it around the supporting leg. This is a very simple action that does not require much in the way of timing but it does require a good deal of physical effort. Kosoto Gake, Ura Nage and Sumi Gaeshi accomplish the goals of the situation very well.

Process of Recognition

Matching your skills to the situation is a simple five (5) step process.

- 1) Move your opponent towards your Power Hand.
- 2) Find the opponent's Supporting Leg.
- 3) Decide what type of throw you need.
- 4) Find the opponent's Hole.
- 5) Execute your skill.

This is not a difficult process. It is logical and it's easy to develop and reinforce in your players.

You, as the Coach have the responsibility to develop the habit of going through a recognition process. Execute the skill a few times and then explain each step of the process. Execute a few more times and have your players practice the skill.

Reinforce the recognition process by having your players explain the process each time that you evaluate a performance for them. Having the player explain the process is especially helpful during problem solving feedback exchanges. Have your players walk through and explain how they have applied each step of the process to the skill they are having trouble with. By having your players explain the process of choosing skills to match the situation you will develop a player that is able to evaluate situations, and deal with the situations as they arise.

Counter Throws

There are three (3) situations during which you or your opponent is vulnerable to be thrown.

- 1) When the supporting leg is forward of the defender's body.
- 2) When the supporting leg is set to the rear of the body.
- 3) When the supporting leg is set between the players.

The one situation, when the opponent is NOT vulnerable to attack, is when your opponent is in a Square Mobile Posture!

The conditions of a Square Mobile Posture are;

- 1) weight on balls of feet
- 2) feet beneath the shoulders
- 3) shoulders square to the hips
- 4) legs slightly flexed

Players only get countered when they attack defenders who are standing in a square mobile posture. Players standing in a square mobile posture do not get thrown for a score.

Please note, that in the description of a square mobile posture I said nothing about facing the opponent. Some players adopted a radical stance that turns the defender so that he stands with a shoulder in the opponent's chest. This is still a square mobile posture.

There are three points to be learned about square mobile postures;

- 1) If you attack a square mobile posture you are probably going to be countered.
- 2) You must learn to recognize the posture and leave it alone!
- 3) You should practice using your own square mobile posture, as a safety tactic.

Choosing Newaza Skills

Contrary to popular belief newaza does not occur independently from throwing skills. Newaza is the logical extension of your throwing attacks and must be taught and practiced as such. Here is the key to newaza! Successful ground play, or newaza, is actually a series of movements perpetrated by the attacker to expose the defender to attack. No score in newaza occurs without movement.

In newaza the attacker must expose his target in order to gain control. Exposing your target does not, necessarily, mean turning the back toward the mat or extending an arm for kansetsuwaza. Exposing your target means moving the defender in a way that provides an opening to secure a lever for a turn-over, or give you enough room slip your hand in for shimewaza, etc. All successful newaza is a combination of controlling maneuvers which result in sufficient control for a score. Irrespective of the newaza skills in a person's integrated attack system, they must be taught and practiced with preparatory movement.

Developing newaza for your players involves the same steps and principles as developing any other Judo skills. The tools available to you are observation, experimentation and creativity.

Allow your players to experiment and explore the world of newaza. Your players will show you which newaza skills he, or she, is best at. All you have to do is systematically observe, recognize and record each player's newaza talents.

Newaza Opportunity

There is only one way to get into newaza. You and your opponent begin in a standing position and a sequence of events occurs that ends on the mat. The sequence of events can be an attack, a throw that scores, a turn out, a counter or anything that ends-up on the mat. The point is that you can only get into newaza by starting on your feet. For exactly this reason you should always demonstrate newaza by beginning on your feet. For the same reason you should not allow your players to practice newaza without starting in a standing position. Once you get into newaza you will have one of six situations to deal with. The six newaza situations are;

- | | |
|---------------------------|------------------------------------|
| 1) Throwing Directly into | 2) Newaza Being thrown into newaza |
| 3) Hands and Knees Top | 4) Hands and Knees Bottom |
| 5) Legs Around Top | 6) Legs Around Bottom |

There are only six newaza situations that your players need to be trained to deal with. To deal with the six situations we have four families of skills. Newaza skill families are;

Osaewaza
Shimewaza
Kansetsuwaza
Sankakuwaza

Teaching your players to use families of skills to deal with situations, as opposed to individual applications, promotes creativity and develops spontaneous play.

You must include a Personal Ground Play System for each player in the Personal Integrated Attack System Records. A review of your "Initial Player Development Records" will tell you what each player's "Favorite Ground Play Situation" and "Favorite Ground Play Skill" is. Fill in the "Ground Play Favorites" with this information and add each person's performance goal for the situation and skill.

Throwing Skills for Newaza Specialists

Some players prefer ground play skills over standing skills. Just because a person specializes in newaza is no reason to ignore throwing skills. Like everyone else, a newaza specialist must have a method of throwing to all four corners of an opponent. The difference, if there is a difference, between throwing skills for newaza specialists and the throwing skills of a nagewaza specialist, is that newaza specialists have a slightly altered agenda, when compared to tachiwaza specialists.

Newaza specialists want their opponent on the mat! Transitional control, getting to the mat in control of the opponent, is the most important consideration for the throws of newaza specialist. The throws of the newaza specialist should be designed to wrap the opponent, into as small a package as possible, and then roll him to the mat. Once the players are on the mat a newaza specialist is in his element and can take charge of the situation.

Tactical Variables

What is a tactical variable? According to Webster's Collegiate Dictionary, a tactic is "a device for accomplishing an end". In other words, it's something that you do to get something done. A variable is "a quantity that may assume any one of a set of values". I take this to mean something that belongs to a set. Given these definitions we can say that tactical variables are a set of things that we can use to accomplish an objective. In the case of Judo, the objective is to get the referee to raise a hand in our direction at the end of a match.

I recognize six (6) Tactical Variables of competitive Judo:

- Knowledge
- Gripping
- Movement
- Edge
- Time
- Fatigue

Why are tactical variables important to the development of personal integrated attack systems? The tactical variables are the things that we use to get the job done of throwing or holding an opponent.

The problem is that the use of tactics, or the tactical variables, is extremely personal. For example, one player may like to "climb in" from a sleeve end and another player prefers to climb in from a low lapel. Is either player wrong in his, or her, preference? Of course not! Should you, as the Coach, recognize the difference in the approaches to gripping? Of course you should! Should you reinforce the different approaches? Again, yes. It is not so much the choice of tachiwaza or newaza, but the use of tactics and the tactical variables that make a personal integrated attack system, truly, personal.

Knowledge

Sun Tzu admonishes us to;

"Know the enemy, Know yourself. In a hundred battles you shall not be in peril."³

It makes sense that you need to know about your opponent before engaging in combat. The question is; what do you need to know about your opponent?

There are two bits of information that you need to know about your opponent is you are to be successful;

- 1) The opponent's Power Hand side.
- 2) Where the opponent's supporting leg is.

Which Power Hand?

Why would you want to know which side is the opponent's power hand side? You need to know which side the opponent uses as his power hand side because;

In all instances of scoring throws the person being thrown moved toward the thrower's power hand just before the throw took place.⁴

³ Sun Tzu, "The Art of War" Chapter 3, verse 31; Samuel B. Griffith translation, Oxford University Press, 1963

⁴ See Weers, "Report of Findings Travel, Throw and Tempo Relationship Study"

In other words, the defender is the one that made the error of moving in a direction that made himself vulnerable to attack!

You must know where the opponent's power hand is so that you know;

- 1) which of the opponent's hands that you must not allow the opponent to grip with during grip fighting
- 2) if the opponent does get a power hand placed then you need to know which direction to avoid moving.

So the scenario is, once you have identified the opponent's power hand side;

- 1) Do everything you can to prevent the opponent from taking a grip with that hand.
- 2) If the opponent manages a grip with his power hand don't move toward the power hand!

How can you identify the opponents power hand? There are two simple methods to identify the opponents power hand.

- 1) If the opponent has a grip with both hands on your gi then the highest hand is probably his power hand.
- 2) When the opponent approaches you to take a grip, push him away. The opponent will respond by raising his hands with the power hand side towards you.⁵

What is the Supporting Leg?

The supporting leg is the leg that bears or is about to bear the defenders weight.

The significance of the supporting leg is very simple. You must attack the opponent's supporting leg in order to execute a throwing skill.

Coaching to Recognize the Supporting Leg

Learning to take the time to find the opponent's supporting leg and planning an attack is the strongest tactical tool that you can give your players. How can you develop the use of the tool though?

What we are really talking about is developing a habit of finding your target before launching an attack. The key word here is HABIT! You, as the Coach, need to;

- 1) always demonstrate a logical sequence of actions that leads to the skill being practiced

In other words, don't just get in front of your players and say "right, now we're going to practice Seoinage" and then demonstrate Seoinage as an isolated incident! You must demonstrate a sequence of events that lead to the opponent being vulnerable to Seoinage.

- 2) emphasize the opponent's supporting leg whenever you discuss throwing skills

During your demonstration you must point out what the opponent is doing with his supporting leg. When the supporting leg gets to the position that you need for your Seoinage point it out (while you keep moving of course) and then attack!

⁵ John Ross, National Coach of Chinese Taipei, during Camp Bushido, Colorado Springs, 1996
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Gripping

Throwing attacks are NOT the first skill that you attack your opponent with. **Grips** are the first attacking skills that you use on your opponents. More importantly, your gripping skills won't be a very strong weapon unless you practice using them as a weapon.

Gripping is the most important tactical variable. Gripping is how you make contact with your opponent. Your gripping skills give you an opportunity to influence your opponent's movement. If you dominate with your grips then you will dominate the match.

Climbing Into Your Grips

The objective of gripping is to;

- 1) Place your power hand in the correct position to PUSH the defender's back toward the mat.
- 2) Secure a locking hand that will prevent the defender from getting away from your throwing action.

Your power hand cannot be placed without preparation! That's right. You simply won't get your power hand on an opponent that has, even marginal, gripping skills.

Placing your power hand has to be done in degrees. The first step to placing a power hand is to grab the nearest part of the opponent that you can touch. The nearest exposed surface may be a sleeve end, elbow, jacket end or lapel. Anything that is hanging out is fair game.

Once you have the slightest little bit of the opponent's uniform, in your grasp. PUSH IT DOWN! Please note, I did not say pull the opponent forward. I said PUSH DOWN any part of the Gi that you can get your hand, or hands, on. As you push down, keep your gripping hand tucked in close to your side and move the whole gripping side of your body in under your grip.

When the opponent reacts to your push he, or she, will expose something else to grip. Make a small improvement on your grip by;

- 1) slide your body in under the new gripping position
- 2) take a grip on the, newly, exposed area,
- 3) PUSH IT DOWN!

It may take two, three, four or more, repetitions of this sequence to get your power hand placed where you want it. The number of moves, that it takes to place your power hand, does not matter. What matters is that you make your opponent resist being controlled by your grips. Remember, an opponent that is worried about being controlled by your grips has less time to worry about your attacks.

Once you have your power hand secured, locking hand placement is very simple. PUSH DOWN with your power hand and move your body to where you want to place your locking hand. You may have to take two, or more, steps to get where you want to be, but that's all right. Move your body to your locking hand position.

All the time that you are pushing and moving, you're forcing your opponent to resist. With practice and planning, you'll be in position to begin a throwing skill as soon as you get your locking hand placed.

Once grips are secured elite players attack! **Under no circumstances does a dominant gripping player pause after securing his, or her, desired gripping position!**

The time for a catching your breath is between gripping bouts or after the match, not while holding on to an aroused opponent. If your grip is there then attack! If your grip is close to what you want, attack! If the attack is not successful then break off and start over. Holding a grip for any period of time only allows your opponent an opportunity to counter your advantage and apply his, or her, own attack.

Tempo, Posture and Direction

The tactical variables of Tempo, Posture and Direction are frequently thought of as distinctly separate variables. This is, simply, not practical. Tempo, direction and posture are the three, inseparably, related variables that combine to;

- 1) Comprise the tactical variable of MOVEMENT
- 2) Create a feedback loop that lets us know what skills to be using when the opportunity arises.

Tempo

Tempo is more than how fast you and your opponent move around the mat. P.M. Barnett suggests that;

Tempo is "the **changing** pace and effort, between attacks, of the two contestants moving around the contest area"⁶.

Please note that Barnett identifies two components of tempo;

- 1) **Pace**, which is how rapidly you travel about the mat area.
- 2) **Effort**, is the amount of force you will have to generate to throw your opponent.

The combination of pace and effort gives us "attacking tempo". Barnett defines attacking tempo as;

"the appropriate speed and effort ratio, on the part of the thrower, to bring about a successful throwing action"⁷.

You can see the attack tempo relationship in the mechanics of throwing. When you move about quickly it takes very little effort to kick the opponent's feet away for an Ashi Barai. In Ashi Barai, we can see the relationship of a high rate of movement to a low physical effort for a fast attack tempo. Conversely, when your opponent is in a deep defensive posture it takes a lot of effort to bear hug and slam him into the mat with uranage or kosotogake. Uranage or kosotogake are body throws that combine a low rate of movement and high physical effort for a slow attack tempo.

The most obvious and consistent indicators of attack tempo are the mechanics of the attack being used. Fast tempo attacks take advantage of the defender's inertia. A fast tempo throw will impede, or even stop, the travel of upper or lower limits of the body and accelerate the opposite end. The most common example of this action can be seen in the ashi barai family of throws. When you execute ashi barai the opponent's shoulder girdle is held back while the feet are pushed on.

Fast tempo throws that accelerate the torso are;

- Sasae tsurikomiashi
- Ukiotoshi (Forward Twist Down)
- Sumiotoshi (Corner or Rear Twist Down)

Twist downs are frequently used as a counter throw against ouchi gari, kouchi gari and osoto gari. Twist downs do not actually impede the defender's lower body. Twist downs accelerate the movement of the attacker's torso beyond his, or her, ability to keep their feet under them.

Medium tempo attacks obstruct the pelvic girdle and accelerate the upper or lower body. A medium attack tempo balances inertia with force. Osoto gari and haraigoshi are attacks that trap the opponent's torso and then accelerates the travel of the opponent's hips. Seoinage, and similar skills, such as tsurikomigoshi, block the opponent's hip region, and then accelerate the torso around the obstruction to throw the lower body.

⁶ JUDO TO WIN, 1973 USJA

⁷ ibid

A slow attack tempo relies on force. Slow tempo attacks trap the defender's feet and legs and then push the torso into the mat. Examples of the slow attack tempo skills are kosotogake, sumigaeshi, osotogake or ouchigake.

The Influence of Posture

Mobility and strength are the polar functions of posture. The more pronounced the "S" shape of a player's posture the greater the trade off for strength over mobility. In other words, the more erect you stand the faster you'll be able to move. Conversely, the more defensive your posture, that is to say, crouched down into a strong position, the slower you'll be able to move. However, the further you crouch the more you will be able to generate force against your opponent. What this means is that, if you want to know how much force to use and which direction you need to push just look at your opponent's posture. Everything that you need to know, about how to throw your opponent, is clearly spelled out in how he, or she, stands!

Death of a Myth

One of the oldest cliches in Judo is that you should throw the opponent in the direction that he is moving. I'm very sorry to have to tell you, but this is simply not true. In the observation of 227 scoring throws, in international competition, not one of the throws occurred in the same direction as the defenders travel. We are not talking about a simple majority, or "evidence to suggest" that throws don't happen in the same direction as the defender's travel. We are talking about, **it never happens!**

The point here is that myth may be entertaining and, might, come close to the truth, some time, but not this time. When it comes to throwing an unwilling opponent this particular myth has now been replaced with fact. (thanks largely to the miracle of video tape, computers and great deal of patience)

Direction of Travel

Judo players do not move in straight lines! Judo players move in semi-circles. Judo players move at diagonals. Judo players move side to side two or three steps at a time. Judo players take one strong step at a time. Judo players make a burst of footwork just before an attack.⁸

Simply observing which direction your opponent is moving does not do any good, because Judo players don't move in one direction long enough to be attacked. What you have to know is, which direction you want your opponent to move in order to throw him.

After research⁹ and much, much thought I have come to realize that there is only one direction that your opponent can be traveling for your throws to work.

IN ORDER FOR YOUR THROWS TO WORK YOUR OPPONENT

MUST BE MOVING TOWARD YOUR POWER HAND!!!

⁸ See Weers, "Movement Patterns of Judo Play"

⁹ See Weers, "Report of Findings Travel, Throw and Tempo Relationship Study"

Why would your opponent have to be moving toward your power hand? Your power hand pushes the opponent's back toward the mat. When your opponent is moving away from your power hand you have nothing to push against. If you try to push, when the opponent is moving away from your power hand, you help him, or her, move away from you. When your opponent moves towards your power hand resistance is offered for you to generate throwing force against.

Understanding the need for the opponent to travel toward your power hand, before throws can work, is critical to Coaching successful throwing skills. Each player must understand which direction that he, or she, wants the opponent to be moving before an attack can be made, with each of the throwing skills in the personal attack system. Each player must understand and practice getting the opponent to move toward the power hand as part of the preparation for attacks. You must design drills to reinforce moving the opponent into the power hand as preparation for throwing attacks. You must reinforce the habit of moving the opponent toward the power hand and eliminate any practice that does not move the opponent toward the power hand prior to an attack.

Having the opponent move into your power hand is an absolute necessity for a successful throw. Moving the opponent into the power hand must be part of the tactical training for all players. Tricks and maneuvers for moving the opponent into the power hand must be part of the personal integrated attack system!

"Where is he is strong, avoid him"¹⁰

Understanding the relationship, between the direction of travel and the direction of throwing, will also improve your players' defensive skills. Coach your players to recognize where the opponent is trying to set his, or her, power hand. When you know where the opponent's power hand is, or is likely to be, then don't go near it and you can't be thrown!

Any tool must be put to use before it can do any good. You, the Coach, have to introduce the use of the opponent's direction of travel, to your players. You have to plan the training that will condition the use of this, very important, tool. You will also have to reinforce the use of the tools of direction, posture and tempo through performance goals and training drills.

At first it may not be easy, using the latest tool, but a personal integrated attack system cannot be properly developed without using all of the coaching tools at your disposal.

¹⁰ Sun Tzu, "The Art of War" Chapter 1, verse 21; Samuel B. Griffith translation, Oxford University Press, 1963
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Edge

The edge of the playing area is a serious detriment if you get near it without knowing what to do. You, the Coach, must drill your players on playing at the edge. You must give your players different practical situations of edge play to practice. You must develop several options to deal with practical situations on the edge. You must also encourage your players to practice and experiment on the edge of the playing area so that they learn, through creativity.

You can use the edge to your advantage in, at least, three situations;

- 1) When your back is to the edge your opponent will, usually, put a little extra pressure on you so that you have worry about stepping out of bounds. This can be turned to your advantage if you snap around and throw towards the boundary.
- 2) Put the opponent on the edge and put extra pressure on him as though you were trying to get him to step out of bounds. When the opponent resists snap around and throw towards the center of the mat.
- 3) With the opponent's back to the edge make several attacks. Make the attacks 50% to 75% of full force so that the opponent has to defend. The longer your opponent stays in the "Warning Area", without attacking, the more passive he will appear to the officials.

Time

Time is intangible but it is still a tactical variable. Time must be explored and experimented with in order for players to learn how to manage time effectively. There are two types of Time that a Judo player must deal with, Match Time and Tactical Time.

Match Time

The objective of match time is beat the opponent before the clock runs out. You also want to deprive your opponent of the same objective. Players must understand that there is a limited amount of time available in a match and that the time must be managed carefully.

Players must also understand the relationship between match time and the scoreboard. When a player is ahead he, or she, must manage time, within the rules, to avoid any action that might put himself/herself at risk. When your players are behind on the scoreboard they have to learn to manage time in order to press the action and keep the opponent from wasting precious seconds.

20 Second Rule

The most common time wasting tactic is the "Flop and Drop". Flop and droppers pretend they are attacking by taking a loose grip and then turning into something resembling a real Judo throw. The trick is that the flopper doesn't really close the attacking space and just falls to the mat in front of the defender. Of course, the flopper drops right into a strong turtle position!

The turtle, also know as the hands and knees bottom ground play position, is VERY difficult to defeat!¹¹ Players behind on the score board MUST limit the time that they spend attempting to get the opponent out of a turtle. Set a limit of twenty (20) seconds or less for your players to assault a turtler. At the end of twenty seconds the attacker should simply walk away and let the Referee take over. When faced with a frequent flopper, train your players to walk away without pursuing newaza.

A very simple training drill, for dealing with the turtle, is to have one player "flop and drop" and the other partner makes one, or two quick attacks and then walks away. The players can then switch roles as often as you want.

¹¹ See Weers "The Futility of Assaulting the Turtle"
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Using Non-Combativity

When a player gets ahead on the score board he, or she, will, frequently, stop fighting and look for ways to waste time. Becoming passive because you're ahead is a tactical error! Players that are behind tend to attack more and make a passive player appear even more passive. The result will be a penalty for the passive player.

When you're ahead on the score board, is when it's time to put more pressure on your opponent!

Gripping Pressure

The safest way to pressure your opponent is through aggressive gripping control. If you want to control your opponent, fight hard to climb into your grips. Push down on any and every part of the opponent that you can touch. Drive the opponent into the mat with your gripping pressure! If your opponent has the audacity to resist your gripping pressure, then attack with a terminal throw.

Terminal Throws

Flop and drop attacks are NOT acceptable time use tactics. Attack with terminal throws. Terminal throws are the real thing. Climb into your grips, hard, lock yourself and your opponent into one tight package and then throw. Throw right to the mat! Throw right into a ground play attack. Keep driving until you hear "Ippon", "Osaekomi" or "Matte".

Newaza

If you have match time to waste, newaza is the place to waste it! As long as you're making an earnest effort, and progress towards a legitimate newaza score, you can stay in ground play. If your opponent comes near a ground play position start grinding him, or her, into the mat. Keep pressure on until you get your self into scoring position.

Tactical Time

Tactical time is not quite as simple as match time. **Tactical time deals with recognizing fatigue**, both yours and the opponents, and dealing with the situation.

Sun Tzu said;

"During the early morning spirits are keen, during the day they flag and in the evening thoughts turn toward home.

Therefore those skilled in war avoid the enemy when his spirit is keen and attack when it is sluggish and his soldiers homesick. This is control of the moral factor."¹²

These passages from "The Art of War" tell us that there is a logical time to be wary of the opponent and a logical time to attack. If you apply the idea of avoiding the opponent "when he is keen" to match time it is easy to see that the opponent is strongest at the start of a match and tires toward the end. This is pretty obvious! We can take the idea of tiring, as time progresses, one step further.

The sequence of aggressive grip, attack, recover, and attack again, uses Sun Tzu's principle of "control of the moral factor". The first attack in any combination is strong aggressive gripping! Break the opponent down, physically and spiritually, with a strong gripping assault. As the opponent tires from your grips, hit him with an attack, or two, or three, or even four. Finally, after the opponent blocks your throws, pause, take a step or two and blast back with your tokui! This is control of the moral factor. This is the use of "Tactical Time"!

¹² "The Art of War", Sun Tzu, Chapter VII verse 21 and 22 Oxford University Press 1963
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Fatigue

The very nature of a physically demanding sport, like Judo, means you're going to get tired. If you know that you're going to get tired then you had better train to delay fatigue as long as possible. If you know that your opponents are going to get tired you should train to induce fatigue in your opponent.

You must condition your athletes to be able to play effectively under varying degrees of fatigue. Drills that force players to tire rapidly and still perform their skills will help to postpone fatigue. You should also develop drills that induce fatigue in your opponents.

Drills that fatigue your opponent will serve three purposes;

- 1) Your players will learn to fatigue the opponent.
- 2) Your players will learn to deal with situations where the opponent attempts to induce fatigue.
- 3) Your players will develop stamina because they have to be in good condition to induce fatigue in their opponents.

Using Training Drills

Practice DOES NOT make perfect! Planned purposeful practice makes perfect. Unfortunately, we see far too much practice without purpose or focus. You have to establish a focus to your practice and execute a plan to achieve your design. Training drills give you the tools to achieve your purpose.

The only, reliable, way to develop the skills of your players' personal integrated attack systems is to design training drills that will reinforce the desired skills. Top players don't have good movement, throws, ground play skills, or tactics, just because it comes naturally. Top players have strong competitive skills because they practice the skills that they need for competition. Top players practice movement patterns, gripping skills and defensive maneuvers because they have Coaches who recognize the importance of reinforcing competitive skills and drill their players to develop the desired skill level.

Hips, Hands and Feet

"Elite Players move their hips, hands and feet."¹³

The one outstanding trait that separates elite Judo players from everybody else is their ability to move. Elite Judo players move their hands in a constant effort to improve grips¹⁴. Elite Judo players keep their feet moving, all-the-while probing the opponent for openings and ever ready to move out of danger¹⁵. Elite Judo players keep their hips loose and mobile in order to respond to the smallest opportunity or slightest threat of attack.

¹³ Phil Porter, Kudan, tactical lecture during Camp Bushido, a National Training Camp.

¹⁴ See Weers, "First Contact and Grip Domination", and Weers, "Power Hand Placement Survey and Report"

¹⁵ See Weers, "Movement Patterns of Judo Play"

Moving Your Hips

Elite players keep their hips moving for two reasons;

- 1) Defense Mobility
- 2) Offensive Mobility

Defensive Hip Mobility

Your first line of defense is always movement! Throws can only happen when the thrower controls the movement of the opponent's hips! If you keep your hips moving you make the attacker's task much more difficult. If you move your hips away from the opponent's power hand you make it impossible to be thrown.¹⁶

Your second line of defense is interruption. You must be ready to interrupt and attack at any time. The quickest way of interrupting a throw is to simply not allow your opponent to enter the attacking space. The attacking space is the area between yourself and your opponent that you need to move your body through while you get into position to throw. Obviously you can't throw if you can't get into attacking position. So the simple solution is don't allow the opponent any room between you and him. If you keep a portion of your body ready to wedge into the attacking space then you remain ready to repel attacks. The strongest body part that you can wedge into the attacking space is one of your hips. Wedging a hip into the attacking space is called a hip cut. By keeping your hips moving you're always ready to wedge into the attacking space.

Offensive Hip Mobility

"The enemy must not know where I intend to give battle. For if he does not know where I intend to give battle he must prepare in a great many places. When he prepares in a great many places, the strength in any one place will be small."¹⁷

This quote, from Sun Tzu, illustrates how movement can, and should, be used as an offensive weapon. The more your hips move the less the opponent will be able to understand your movement. Constant movement of your hips will keep your opponent from being able to guess where attacks might come from. By not being able to understand your movement the opponent must prepare to defend against a variety of attacks.

Constant movement will confuse your opponents, and;

"One who is confused in purpose cannot respond to the enemy."¹⁸

The ability to move your hands, hips and feet; the ability to recognize when an opponent is vulnerable; the skill to snatch an arm lock or roll the defender into a hold down all take practice. Skills also need to be practiced in conditions that match, as closely as possible, the way they will be used. In other words learning skills requires planned purposeful practice. The best way to structure, focus and give purpose to your training is through organized drills.

¹⁶ See Weers, "Report of Findings Travel, Throw and Tempo Relationship Study"

¹⁷ Sun Tzu, "The Art of War" Chapter VI, verse 14; Samuel B. Griffith translation, Oxford University Press, 1963

¹⁸ Sun Tzu, "The Art of War" Chapter III, comment to verse 23; Samuel B. Griffith translation, Oxford University Press, 1963

Drill Objectives

When you design drills you have to understand the training effect of the drill. Training effect is the impact of the drill on your players. For each drill that you design you must understand;

- 1) The Specific Objective
- 2) The Offensive Impact
- 3) The Defensive Impact
- 4) The Effect on Stamina

Specific Objectives

Before you design or write a drill you need to have an idea of what you want your players to get from the drill. On the "Drill Design Work Sheet", fill in the "Drill Objectives" and describe the training benefits and reasons you are writing this drill.

Offensive Impact

What Offensive Skills will this drill develop? In the "Offensive Impact" block of the "Drill Design Work Sheet" give a brief explanation of the impact that this drill will have on offensive skills.

Defensive Impact

What defensive skills will this drill develop? In the "Defensive Impact" block of the "Drill Design Work Sheet" give a brief explanation of the impact that this drill will have on the defensive skills of your players.

Performance Goals

A Performance Goal is a simple key to executing a skill. Performance goals must be realistic, challenging and, most importantly, MEASURABLE. Above all the accomplishment of a performance goal must lead to the successful completion of the skill being practiced. In every drill situation you must give, both, the attacker and the defender a performance goal.

In the "Offensive Performance Goal" block of the "Drill Design Work Sheet" describe the performance goal for the offensive partner in the drill. In the "Defensive Performance Goal" block of the "Drill Design Work Sheet" describe the performance goal for the defensive partner in the drill.

Energy Demands

Your muscles work by using one of two types of energy, aerobic energy or anaerobic energy. Aerobic energy means that your muscles are working with oxygen. Anaerobic means that the muscles function without oxygen.

Aerobic exercises are steady outputs of effort that allow the muscles to get a constant flow of blood, and oxygen, that replenishes fuel and carries away the by-products of muscular activity. General movements, around the mat or holding an opponent down are aerobic exercises.

Anaerobic exercises are short bursts of intense exertion that do not allow the muscles time to replenish the blood and oxygen. Activities, such as, fighting for grips and throwing are anaerobic exercises. Anaerobic activity fatigues players very quickly, because no new fuel is going to the muscles. Drills that utilize anaerobic activity increase your players' ability to work under an anaerobic load. In the "Energy System" block of the "Drill Design Work Sheet" indicate the primary energy system used in each drill.

Level III Drill Requirements

USJA Level III Coaching Certification requires that you design not-less-than two (2) drills for each of the following Practical Situations of Judo play;

Knowledge

Gripping

Movement

Edge Play

Fatigue

Match Time Management

Footwork

Transitions from Throws to Newaza

Hands and Knees Starting Position

Legs Around Starting Position

Fill out a "Drill Design Work Sheet" for each drill and provide a full explanation of how the drill is to be executed. Sample drills for each situation have been included in the next sections.

Knowledge Drills

Drill Title: Push Back to a Quick Hit

Drill Objectives:

To develop a habit of thinking and evaluating situations.

Offensive Impact:

Players learn how to find out the opponent's Power Hand side and develop attacking off of a cross grip.

Offensive Performance Goal:

Move to your grips.

Defensive Impact:

Develop Turn Out skills and defensive transitions

Defensive Performance Goal:

Lead the Turn Out with your shoulders

Energy Demands: Primarily aerobic

Drill Description:

1. Players begin facing each other in a ready posture.
2. The attacker lightly and quickly pushes the defender back.
3. The defender responds by stepping back and settling into a ready stance with his Power Hand side toward the attacker.
4. The attacker climbs into a cross lapel or cross sleeve grip on the defenders Power Hand side.
5. Continuing the action of the climb in attack with a preferred throwing skill.
6. The defender turns out to hands and knees, the attacker pursues into newaza.

Discussion of the Drill:

The primary objective of this drill is to develop a habit of evaluating your situation before engaging the enemy. The attacker should use a variety of skills for his throwing attacks. The defender should alternate which side that is presented as the Power Hand side so that the attacker can practice against both right and left side Power Hand players.

Drill Title: Shake the Tree

Drill Objectives:

Develop combination-attacking skills and teach players how to find out the opponent's Supporting Leg.

Offensive Impact:

Improvement of combination attacks.

Offensive Performance Goal:

Three to five steps between shaking the tree and attacking

Defensive Impact:

Develop Defensive reactions, Turn Out skills and Defensive transitions

Defensive Performance Goal:

Lead the Turn Out with your shoulders

Energy Demands: Primarily aerobic

Drill Description:

1. Shake the Tree and see where he settles!

While you and the opponent are moving about stamp your feet, shake your arms and yell.

2. The defender reacts and tries to keep from being thrown.

The attacker must note which leg the defender is pushing with in order to avoid being thrown!

3. Shake the tree again just to see if he pushes with the same leg.

Now you know where your opponent lives. You know which is his dominant leg, which leg the he depends on for strength. The next question is how can you get to the supporting leg to attack it?

- 4."Fake the Lead Leg, attack the Support Leg"!!

This time instead of merely shaking the tree you're going to shake the tree and then attack the supporting leg. When the opponent shifts his weight, shift your attack to the leg that you already know is going to be the supporting leg.

5. The defender Turns Out, the attacker follows into newaza.

Discussion of the Drill:

There are three equally important objectives to this drill;

- 1) develop a habit of doing things that the opponent doesn't expect
- 2) to teach players to evaluate the opponent's reactions
- 3) to teach players to develop a plan of action on the opponent's reactions

Gripping Drill

Drill Title: Guerilla Gripping

Drill Objectives: Develop creative gripping skills

Offensive Impact: This drill develops climb in skills and the ability to attack with minimal gripping contact.

Offensive Performance Goal: Push Down on the defender's torso

Defensive Impact: This drill develops the ability to use the management of vertical space as a defensive tactic.

Defensive Performance Goal: Keep your chest open, and your back straight

Energy Demands: Anaerobic

Drill Description:

- 1) Two players begin as though they were engaging in randori.
- 2) The Attacker may use any gripping attacks, offensive maneuvers or throwing attacks that he, or she, feels comfortable with.
- 3) The defender MAY NOT use his, or her, hands to grasp the Attacker in any way!
 - a) The Defender MAY use any movement that takes him/her 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, or her hands.
 - b) The defender MAY use any throwing attack that he, or she, feels comfortable with.
 - c) The defender MAY bear hug the attacker or use his/her arms in any way to trap the attacker.
 - d) The defender MAY use his/her elbows and arms to catch the attackers 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. Your players learn;

- 1) to move their torso so the attacker cannot grasp the Gi
- 2) to keep just out of the attacker's reach with footwork
- 3) to block the Attacker's grips with your forearms and elbows
- 4) to make attacks that do not require a grip on the opponent
- 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 to recognize and make Attacks as soon as any controlling grip has been made
- 3) 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 matches that your players are preparing for, without a break.

Movement Drill

Drill Title: The Throwing Trail

Drill Objectives:

The objective of this drill is developing the ability to understand and meet the mechanical demands of various tempi, postures and directions of travel.

Offensive Impact: The offensive player will learn how best to attack, with is, or her, favorite throws under various conditions.

Offensive Performance Goal:

Not less than three preparation steps to each attack. Lead with your hips during attacking maneuvers.

Defensive Impact:

The Defensive player will learn the strongest tempi, posture and directions of travel for defensive purposes.

Defensive Performance Goal:

Keep your back straight, chest open, and your head above your hips when moving.

Energy Demands: Aerobic

Drill Description:

- 1) Mark a random trail or path on your mat with masking tape. At various intervals place, and number, squares. The players travel the trail in pairs, gripping each other as though in randori and traveling at the tempo and direction indicated by the Coach. i.e. the thrower could be moving quickly backwards
- 2) At each square the players attack using the throwing skill designated for the square.
- 3) After an attack the Coach announces the tempo, direction of travel and posture to the next square.
- 4) Include several throwing types, combinations of tempo and direction and posture as-well-as counter throwing skills.

Edge Play Drill

Drill Title: Ouchi, Kouchi Turn Out Drill

Drill Objectives:

This drill develops skill at attacking an opponent on the edge of the mat, footwork, turn out skills and counter throwing skills.

Offensive Impact:

This drill trains offensive skills in taking advantage of an opponent with his back to the boundary while moving near the edge.

Offensive Performance Goal:

Keep moving in front of the defender, keep your driving leg back and ready to set, use not-less-than three preparation steps in all attacks.

Defensive Impact:

This drill develops the ability to turn out quickly when attacked.

Defensive Performance Goal:

Back straight, chest open, keep your head above your hips when moving. Be ready to turn out!

Energy Demands: Aerobic and Anaerobic

Drill Description:

- 1) Start with the players in pairs
- 2) The defender is in the red zone with his, or her, back to the edge. The attacker is in position in front of the defender and ready to attack.
- 3) The defender moves laterally along the edge trying to get away from the attacker. The attacker matches the defender's movement and stays right in front of the defender.
- 4) At random intervals the Coach calls out Ouchi Gari or Kouchi Gari and the attacker must attack with the throw that is called for. The defender must turn out to hands and knees, out of bounds, as the attack takes place.
- 5) On random occasions the Coach should call for an Ouchi counter or Kouchi counter. The attacker will attack with the skill called for and the defender then counters the attack and throws the opponent towards out of bounds.

Fatigue Drills

Drill Title: Lap Run Throwing

Drill Objectives:

To develop stamina and learn how to use favorite-throwing attacks when the player is tired.

Offensive Impact:

This drill will develop the ability to use attacks through a range of levels of fatigue.

Offensive Performance Goal:

Climb in with grips, use-not-less than three preparation steps for each throwing attack.

Defensive Impact:

This drill will reinforce turn out skills.

Defensive Performance Goal:

Back straight, chest open, keep your head above your hips when moving. Be ready to turn out!

Energy Demands: A heavy demand on the aerobic system.

Drill Description:

- 1) Divide the players into groups of three. Match player sizes and weight as closely as possible.
- 2) Two defenders go to opposite sides of the mat area.
- 3) The thrower starts out standing beside one of the defenders.
- 4) On the Coach's command the thrower runs to the other defender and attacks with his, or her favorite throw, the defender should turn out to hands and knees.
- 5) As soon as the defender touches the mat the attacker turns and runs to the other defender and attacks with his, or her favorite throw, the defender should turn out to hands and knees.
- 6) The attacker should repeat the sequence of running and throwing for a fixed number of throws or a fixed period of time.

Drill Title: Barrel Drills

Drill Objectives:

To improve the ability to work in anaerobic conditions.

Offensive Impact:

This drill helps to develop automatic offensive responses when players are fatigued.

Offensive Performance Goal:

Performance goals will vary with the skills that the offensive players are using.

Defensive Impact:

This drill helps to develop automatic defensive responses when players are fatigued.

Defensive Performance Goal:

Performance goals will vary with the skills that the defensive players are using.

Energy Demands: Heavy anaerobic exertion

Drill Description:

- 1) Divide your players into groups of four to six players. Keep the players matched for size and weight as closely as possible.
 - 2) The players form a circle and one player is designated as "In the Barrel".
 - 3) The barrel player takes a position in the center of the circle.
 - 4) The circle players attack the barrel player one at a time and in the manner determined before the drill started.
 - 5) The barrel player responds to the attack in the manner determined before the drill started.
 - 6) The next circle player attacks within seconds of the one before.
- The Barrel player stays in the center for not-more-than thirty (30) seconds at a time.

The attack and response sequence between circle and barrel players can be any exchange of Judo skills that the Coach wants to develop into automatic responses.

Time Management Drill

Drill Title: 20 Second Turn Overs

Drill Objectives:

To develop understanding of the importance of attacking in short bursts and attacking speed.

Offensive Impact:

This drill will develop quick turn over attacks.

Offensive Performance Goal:

Keep your drive leg and power hand pushing until the opponent comes to rest.

Defensive Impact:

This drill will improve defensive transitions

Defensive Performance Goal:

Be ready to turn out! Keep your elbows tight to your ribs, lower your hips so that they rest on your heels.

Energy Demands: Moderate, Aerobic

Drill Description:

- 1) Players pair off with a partner as near their size as possible.
- 2) The attacker attacks with his, or her, favorite throwing skill at, approximately 50% power.
- 3) The defender turns out to Hands and Knees.
- 4) While keeping gripping contact, the attacker follows right to the mat and attacks with two turn over skills in quick succession. The defender should defend vigorously! After making the second turn over attack get up and walk away.
- 5) The players should repeat the sequence for a pre-determined number of repetitions.

Footwork Drill

Drill Title: Hip Cut Drill

Drill Objectives:

Develop the ability to react quickly to attacks by removing yourself from the path of the attack.

Offensive Impact:

The attacker develops an "Offensive Fox-trot".

Offensive Performance Goal:

Use not less than three preparation steps during each attack.

Defensive Impact:

The defender develops a "Defensive Fox-trot".

Defensive Performance Goal:

Use not less than three preparation steps during each hip cut.

Energy Demands: Moderate to heavy, aerobic

Drill Description:

- 1) Partners move randomly about the mat as though in randori
- 2) The first attacker executes any throw, of his, or her, choice, at 75% to 80% force.
- 3) The defender hip cuts and drives the near hip into the attacker as he, or she, enters the throw.
- 4) The partners change roles and exchange attacks and hip cuts for a pre-determined period of time.

Transitions

Drill Title: Throwing Rolls

Drill Objectives:

To develop offensive and defensive transitional skills.

Offensive Impact:

This drill conditions the attacker to throw directly to the mat without breaking contact with the opponent.

Offensive Performance Goal:

Keep your drive leg and power hand pushing until the opponent comes to rest.

Defensive Impact:

This drill conditions the defender to control his, or her, body while being thrown.

Defensive Performance Goal:

Lead your turn out with your shoulders!

Energy Demands: Aerobic

Drill Description:

- 1) Players pair off with a partner as near their size as possible.
- 2) The attacker attacks with his, or her, favorite throwing skill at, approximately 50% power.
- 3) The defender turns out to hands and knees.
- 4) The players should repeat the sequence for a pre-determined number of repetitions.

Hands and Knees Drill

Drill Title: Roll Down and Turn Over

Drill Objectives:

To develop immediate ground play attacks directly from throwing attacks.

Offensive Impact:

The attacker is being conditioned to attack directly with turnovers

Offensive Performance Goal:

- a) Move the defender to expose your target
- b) Pry one of the defender's elbows to his ear.

Defensive Impact:

The defender reinforces turn out and hold down escaping skills.

Defensive Performance Goal:

Lead your turn out with your shoulders!

Energy Demands: Moderate, aerobic

Drill Description:

- 1) Players pair off with a partner as near their size as possible.
- 2) The attacker attacks with his, or her, favorite throwing skill at, approximately 50% power.
- 3) The defender turns out to hands and knees.
- 4) The attacker follows the defender to the mat and immediately attacks with a pre-determined turn over skill. The defender should resist the turn over at 50% effort.
- 5) The attacker turns the defender onto his, or her, back and enters a hold down skill.
- 6) The defender escapes from the hold down. The attacker should resist the escape at 50% effort.
- 7) After one player executes the sequence the players switch roles.
- 8) The players should repeat the sequence for a pre-determined number of repetitions.

Legs Around Drill

Drill Title: Roll Down to Legs Around

Drill Objectives:

To develop immediate ground play attacks from throwing attacks into newaza situations.

Offensive Impact:

The attacker is being conditioned to attack directly from a throwing score into ground play.

Offensive Performance Goal:

Stack your weight into your opponent's shoulders.

Defensive Impact:

The defender reinforces turn out and hold down escaping skills.

Defensive Performance Goal:

Keep your head above your belt.

Energy Demands: Moderate, Aerobic

Drill Description:

- 1) Players pair off with a partner as near their size as possible.
- 2) The attacker attacks with his, or her, favorite throwing skill at, approximately 50% power and the defender is rolled down for a Koka or Yuko score.
- 3) The defender quickly rolls over to face the attacker from legs around bottom defensive position.
- 4) The attacker follows the defender to the mat and immediately attacks with pre-determined legs around top attacking skill. The defender should resist the attack at 50% effort.
- 5) The attacker maneuvers around the defender's legs and enters a hold down skill.
- 6) The defender escapes from the hold down. The attacker should resist the escape at 50% effort.
- 7) After one player executes the sequence the players switch roles.
- 8) The players should repeat the sequence for a pre-determined number of repetitions.

A Balance Between Kata and Randori

Originally, Jigoro Kano taught Judo through a balance of randori and kata.¹⁹ The use of kata, as a training tool, has fallen out of use. This is unfortunate! Kata has value as a teaching vehicle as-well-as a method of physical conditioning.

Kata puts players through a full range of exercise without undue exertion. Kata is a light exercise perfect for warming up, prior to a training session or for cooling down stressed muscles after a hard work out. Kata is also well suited for use as "light" training in an alternating "hard day/light day" training program.

As a candidate for USJA Coach Certification Level III you are required to outline performance goals for each skill in either the Nage no Kata, Katame no Kata or Ju no Kata. Performance goals must be written for Tori, the attacking role, and Uke, the defending role.

When developing your outline, keep in mind that a performance goal is a simple key to performing a skill. You will also need to remember that your performance goals need to be realistic, challenging and measurable.

You will find a "Kata Performance Goal Work Sheet" in the Level III Certification Forms section of this course.

I have included an example of Performance Goals for the Seoinage from the Nage no Kata, here.

Skill: Seoinage

Uke Performance Goal:
Keep your back straight,
PUSH Uke around your Hip.

Tori Performance Goal:
Keep your back straight,
follow through all the way to the mat with your striking action.

¹⁹ "JUDO, Formal Techniques", Otaki and Draeger, 1983 Charles E. Tuttle CO. Publisher
USJA Level III Coach Certification Manual

Requesting Level III Certification

Before you submit your request for USJA Coaching Certification Level III, your Coaching materials need to be arranged for review.

1) Individual Integrated Attack Systems;

Separate all materials of the "Personal Integrated Attack Systems" for not-less-than five (5) players into individual packets. Include not-less-than five (5) "Tournament Performance Evaluations" in the packet of each player. Staple or paper clip each packet together.

2) Sample Training Drills;

Include not less than two (2) sample training drills, for each subject described in the USJA Coaching Certification Level III Requirements. Write a short explanation of each drill. Explain what each drill was meant to accomplish. Explain what training effect each drill was designed to have. Drills should be submitted on "Drill Design Work Sheets".

3) Package your Coaching Materials;

Photocopy all of your materials. Keep your original Coaching materials and send the copies in your USJA Level III Coaching Certification Application Package.

4) In the back of your USJA Level III Coaching Certification Application Package place;

- a) Your completed Request for USJA Level III Coaching Certification
- b) A photocopy of your USJA Level II Coaching Certificate
- c) Your completed USJA Level III Coaching Certification Course Critique

5) Administration fee;

There is a \$10 administration fee for processing your USJA Level III Coaching Certification Application Package. Make your check payable, and ship your Coaching Certification package, to;

George Weers
335 W. Olive St.
Canton, IL 61520

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

Level III Certification Forms

This section contains examples of records and forms for the development of personal integrated attack systems. The examples are for your information and use as you deem necessary. You may apply any form of record keeping and progress evaluation that suits your needs. There are, however, specific reports and information that must be supplied to meet USJA Coach Certification Level III requirements. The table below lists all reports and information required for completion of USJA Level III Coach Certification.

Required Report	Required Information
Player Identification data (may be included as a section of the Personal Integrated Attack System Record)	Name; First, Middle initial, Last Date of birth USJA registration number Date started Judo Date started development of personal integrated attack system Player's dominant leg Player's current rank
An Initial Evaluation	Player's name Most frequent throwing attacks Most frequent newaza attacks Coach's and Player's signature and date of review
Periodic Progress Review	Periodic progress reviews should be conducted not-less-than quarterly. Periodic progress reviews shall include; <ul style="list-style-type: none"> • Player's name • Review date • Date of last review • Performance goal(s) from last review • Assessment of accomplishments of performance goal(s) since last review • New performance goal • Coach's and Player's signature and date
Performance Reviews	Player's name Name and date of event Performance goal(s) for the event Assessment of accomplishments of performance goal(s) for the event Coach's and Player's signature and date
Personal Integrated Attack System Record	Player identification information List the favorite throwing skill against each corner of the defender, for each skill list; <ul style="list-style-type: none"> • Defender's corner that the skill attacks • Performance goal(s) for the skill List the favorite newaza skills used for each newaza situation, for each skill list; <ul style="list-style-type: none"> • Favorite offensive skill and performance goal(s) • Favorite defensive skill and performance goal(s) List of newaza situations shall include; <ul style="list-style-type: none"> • Direct transitions • Hands and Knees Top & Bottom • Legs Around Top & Bottom • Osaekomi • Shimewaza • Kansetsuwaza • Sankakuwaza Coach's and Player's signature and dates of review

Initial Player Development Record

Name _____ Dominant Leg _____

Player Development Review #1

Frequent Throwing Attacks _____

Frequent Newaza Attacks _____

Frequent Newaza Starts _____

Remarks; _____

Player Development Review #2

Frequent Throwing Attacks _____

Frequent Newaza Attacks _____

Frequent Newaza Starts _____

Remarks; _____

Player Development Review #3

Frequent Throwing Attacks _____

Frequent Newaza Attacks _____

Frequent Newaza Starts _____

Remarks; _____

Player Development Review #4

Frequent Throwing Attacks _____

Frequent Newaza Attacks _____

Frequent Newaza Starts _____

Remarks; _____

Player Development Review #5

Frequent Throwing Attacks _____

Frequent Newaza Attacks _____

Frequent Newaza Starts _____

Remarks; _____

Player Development Review #6

Frequent Throwing Attacks _____

Frequent Newaza Attacks _____

Frequent Newaza Starts _____

Remarks; _____

Initial Development Summary

Frequent Throwing Attacks _____

Frequent Newaza Attacks _____

Frequent Newaza Starts _____

Remarks; _____

Coach's Signature

Review Date

Player's Signature

Review Date

Player Performance Review

Name: _____ Date: _____

Event: _____

Performance Goal: _____

Match #1

Opponent: _____

Attacking Throws: _____ Scoring Throws: _____

Attacking Throws: _____ Scoring Throws: _____

Newaza Attacks: _____ Newaza Scores: _____

Newaza Attacks: _____ Newaza Scores: _____

Attacked Throws: _____ Scored Throws: _____

Attacked Throws: _____ Scored Throws: _____

Attacked Newaza: _____ Scored Newaza: _____

Attacked Newaza: _____ Scored Newaza: _____

Performance Goal Accomplishment _____ %

Match #2

Opponent: _____

Attacking Throws: _____ Scoring Throws: _____

Attacking Throws: _____ Scoring Throws: _____

Newaza Attacks: _____ Newaza Scores: _____

Newaza Attacks: _____ Newaza Scores: _____

Attacked Throws: _____ Scored Throws: _____

Attacked Throws: _____ Scored Throws: _____

Attacked Newaza: _____ Scored Newaza: _____

Attacked Newaza: _____ Scored Newaza: _____

Performance Goal Accomplishment _____ %

Match #3

Opponent: _____

Attacking Throws: _____ Scoring Throws: _____

Attacking Throws: _____ Scoring Throws: _____

Newaza Attacks: _____ Newaza Scores: _____

Newaza Attacks: _____ Newaza Scores: _____

Attacked Throws: _____ Scored Throws: _____

Attacked Throws: _____ Scored Throws: _____

Attacked Newaza: _____ Scored Newaza: _____

Attacked Newaza: _____ Scored Newaza: _____

Performance Goal Accomplishment _____ %

Match #4

Opponent: _____

Attacking Throws: _____ Scoring Throws: _____

Attacking Throws: _____ Scoring Throws: _____

Newaza Attacks: _____ Newaza Scores: _____

Newaza Attacks: _____ Newaza Scores: _____

Attacked Throws: _____ Scored Throws: _____

Attacked Throws: _____ Scored Throws: _____

Attacked Newaza: _____ Scored Newaza: _____

Attacked Newaza: _____ Scored Newaza: _____

Performance Goal Accomplishment _____ %

Performance Summary:

Coaches Signature and Date

Player's Signature and Date

Favorite Throwing Skill

Skill Name _____

Dominant Leg _____

How/when used: _____

Performance Goal : _____

Corner Attacked: _____ Grip Used : _____

Variation 1: _____ Variation 2: _____

Variation 3: _____ Variation 4: _____

Subordinate Throwing Skill

Skill Name _____

Dominant Leg _____

How/when used: _____

Performance Goal : _____

Corner Attacked: _____ Grip Used : _____

Variation 1: _____ Variation 2: _____

Variation 3: _____ Variation 4: _____

Subordinate Throwing Skill

Skill Name _____ Dominant Leg _____

How/when used: _____

Performance Goal : _____

Corner Attacked: _____ Grip Used : _____

Variation 1: _____ Variation 2: _____

Variation 3: _____ Variation 4: _____

Subordinate Throwing Skill

Skill Name _____ Dominant Leg _____

How/when used: _____

Performance Goal : _____

Corner Attacked: _____ Grip Used : _____

Variation 1: _____ Variation 2: _____

Variation 3: _____ Variation 4: _____

Personal Ground Play System

Ground Play Favorites

Favorite Ground Play Situation: _____

Favorite Ground Play Skill : _____

Performance Goal for favorites: _____

Direct Transition Skills

Offensive Skill: _____

Performance Goal: _____

Defensive Skill: _____

Performance Goal: _____

Leg Around Top Skills

Offensive Skill: _____

Performance Goal: _____

Defensive Skill: _____

Performance Goal: _____

Legs Around Bottom Skills

Offensive Skill: _____

Performance Goal: _____

Defensive Skill: _____

Performance Goal: _____

Hands and Knees Top Skills

Offensive Skill: _____

Performance Goal: _____

Defensive Skill: _____

Performance Goal: _____

Hand and Knees Bottom Skills

Offensive Skill: _____

Performance Goal: _____

Defensive Skill: _____

Performance Goal: _____

Sankaku Skills

Offensive Skill: _____

Performance Goal: _____

Defensive Skill: _____

Performance Goal: _____

Osaekomi Skills

Offensive Skill: _____

Performance Goal: _____

Defensive Skill: _____

Performance Goal: _____

Shimewaza Skills

Offensive Skill: _____

Performance Goal: _____

Defensive Skill: _____

Performance Goal: _____

Kata Performance Goal Work Sheet

Name of Kata: _____

Skill #1: _____

Tori Performance Goal: _____

Uke Performance Goal: _____

Skill #2: _____

Tori Performance Goal: _____

Uke Performance Goal: _____

Skill #3: _____

Tori Performance Goal: _____

Uke Performance Goal: _____

Skill #4: _____

Tori Performance Goal: _____

Uke Performance Goal: _____

Skill #5: _____

Tori Performance Goal: _____

Uke Performance Goal: _____

Kata Performance Goal Work Sheet

Name of Kata: _____

Skill #6: _____

Tori Performance Goal: _____

Uke Performance Goal: _____

Skill #7: _____

Tori Performance Goal: _____

Uke Performance Goal: _____

Skill #8: _____

Tori Performance Goal: _____

Uke Performance Goal: _____

Skill #9: _____

Tori Performance Goal: _____

Uke Performance Goal: _____

Skill #10: _____

Tori Performance Goal: _____

Uke Performance Goal: _____

Kata Performance Goal Work Sheet

Name of Kata: _____

Skill #11: _____

Tori Performance Goal: _____

Uke Performance Goal: _____

Skill #12: _____

Tori Performance Goal: _____

Uke Performance Goal: _____

Skill #13: _____

Tori Performance Goal: _____

Uke Performance Goal: _____

Skill #14: _____

Tori Performance Goal: _____

Uke Performance Goal: _____

Skill #15: _____

Tori Performance Goal: _____

Uke Performance Goal: _____

Request for USJA Coaching Certification Level III

Certification Code SC1

Candidates Name: _____

Street: _____

City: _____ State: _____ Zip: _____

Phone: _____ E-mail: _____

Date you started this course: _____ Date you finished: _____

The above named candidate has successfully fulfilled the requirements for USJA Coach Certification Level III.

Signature of certifying official: _____

Printed Name: _____

Certification date: _____

USJA Coach Certification Level III Course Critique

Mark the response that fit reflects your feeling about each area.

Text and Examples					
Clear	Poor	Fair	Average	Good	Excellent
Understandable	Poor	Fair	Average	Good	Excellent
Meaningful to you	Poor	Fair	Average	Good	Excellent
Reinforcement for you	Poor	Fair	Average	Good	Excellent
Creativity Encouraged	Poor	Fair	Average	Good	Excellent
Your satisfaction	Poor	Fair	Average	Good	Excellent
Your Opinion of Specific Areas					
Principles of competition	Poor	Fair	Average	Good	Excellent
Training for competition	Poor	Fair	Average	Good	Excellent
Help in player development	Poor	Fair	Average	Good	Excellent
Your Overall Evaluation of the Course					
Course organization	Poor	Fair	Average	Good	Excellent
Informational Value	Poor	Fair	Average	Good	Excellent
Motivation to further study	Poor	Fair	Average	Good	Excellent
Value of this course to your coaching	Poor	Fair	Average	Good	Excellent

Please offer further comments in the space below.