

ADDENDUM 1.2

JUDO SOUTH AFRICA



Ratified 2019/06/02-3

JUNIOR BLACK & DAN GRADING SYLLABUS

JUNIOR BLACK BELT

1 BACKGROUND

This grading is a Provincial or District grading controlled by the relevant District or Province scheduled as per the regional demand.

The Grading fee is set annually by Council and may not exceed the costs of a Dan Grading.

The fee is payable to the relevant District or Province.

The belt color is black with both ends 200 mm white.

This is not a compulsory grade, a person may grade from 1st KYU to SHODan, providing the requirements are met.

Certificate / Diploma is issued by relevant District or Province

2 REQUIREMENTS

- The candidate must be a minimum 14 years of age and a maximum of 20 years of age.
- Must be a fully registered member of Judo SA
- Must be a 1st KYU grade for a minimum of 6 months
- The candidate must be able to demonstrate NAGE-no-KATA in full, both as Tori and as Uke with a pass mark of minimum 55%.
- Nomination by District
- Volunteer hours as per District requirement. – Accumulated hours since 1st KYU may be carried over to SHODan.

SHO DAN (1st DAN) SYLLABUS

1 REQUIREMENTS AS PER GRADING POLICY DOCUMENT

- Minimum age 16 years (calendar year)
- Minimum 100 points as per point's allocation table,
- Minimum of 20 volunteer hours worked as per Policy document table,
- Minimum time since achieving 1st KYU must be at least one (1) year and cumulative registration period of at least two (2) years (24 months).

2 NAGE-NO-KATA

- The candidate must perform the full NAGE-no-KATA, both as Tori and as Uke.
- Candidates over 50 years old may apply to be exempted to act as Uke.

3 NAGE WAZA

3.1 IK-KYO (FIRST GROUP) FROM GO-KYO

Throws must be demonstrated to the left and to the right as well as in two different directions (4 actions per technique)

The above-mentioned techniques must be executed in movement.

Kuzushi, Tsukuri and Kake, when demonstrating, must be clearly displayed.

- DE-ASHI-HARAI
- HIZA- GURUMA
- SASAE-TSURI-KOMI-ASHI
- UKI-GOSHI
- O-SOTO-GARI
- O-GOSHI
- O-UCHI-GARI
- SEOI-NAGE

3.2 BLOCKING AND EVADING AGAINST THE TECHNIQUES IN 3.1.

Blocking and/or evading Uke's attack by body movement and positioning (Tai-Sabaki) of Tori.

3.3 RENRAKU WAZA

Tachi-Waza combinations with change of direction

Examples as illustrated in KODOKAN Judo (Pg. 133)

- RIGHT-HARAI-TSURIKOMI-ASHI to LEFT-HARAI-TSURIKOMI-ASHI
- RIGHT-HIZA-GURUMA to LEFT-DE-ASHI-HARAI
- UCHI-MATA to KO-UCHI-GARI
- HANAE-GOSHI to O-UCHI-GARI
- O-UCHI-GARI to TAI-OTOSHI
- Add two combination techniques of own choice

3.4 RENZOKU WAZA

Combination of the same technique in the same direction

Examples as illustrated in KODOKAN Judo (Pg. 133)

- RIGHT-HIZA-GURUMA to RIGHT-HIZA-GURUMA
- O-GOSHI to O-GOSHI
- DE-ASHI-HARAI to DE-ASHI-HARAI
- SEOI-NAGE to SEOI-NAGE
- Add two combination techniques of own choice

4 KAESHI WAZA

The counter techniques of the Go-No-Sen-no-Kata

- O-SOTO-GARI to O-SOTO-GARI
- HIZA-GURUMA to HIZA-GURUMA
- O-UCHI-GARI to DE-ASHI-HARAI
- DE-ASHI-BARAI to DE-ASHI-HARAI (TSUBAME GAESHI)
- KO-SOTO-GAKE to TAI-OTOSHI
- KO-UCHI-GARI to SASAE-TSURI-KOMI-ASHI
- KUBI-NAGE to USHIRO-GOSHI
- KOSHI-GURUMA to UKI-GOSHI
- HANAE-GOSHI to SASAE-TSURI-KOMI-ASHI
- HARAI-GOSHI to UTSURI-GOSHI
- UCHI-MATA to SUKUI-NAGE
- IPPON-SEOI-NAGE to SUMI-GAESHI

5 KATAME WAZA

Demonstrate the techniques from KATAME-no-KATA

5.1 OSAE-WAZA (HOLDS)

- KESA-GATAME
- KATA-GATAME
- KAMI-SHIHO-GATAME
- YOKO-SHIHO-GATAME
- KUZURE-KAMI-SHIHO-GATAME

The candidate must be able to demonstrate two (2) different methods of applying each of the holds above starting from Tachi-Waza

The candidate must be able to demonstrate two (2) different methods of escaping from each of the techniques above

5.2 SHIME-WAZA (STRANGULATIONS)

- KATA-JUJI-JIME
- HADAKA-JIME
- OKURI-ERI-JIME
- KATA-HA-JIME
- GYAKU-JUJI-JIME

The candidate must be able to demonstrate two (2) different methods of applying each of the techniques above, starting from Tachi-Waza

The candidate must be able to demonstrate one method to defend or escape from each of the techniques above

5.3 KANSETSU-WAZA (ARM LOCKS)

- UDE-GARAMI
- UDE-HISHIGI-JUJI-GATAME
- UDE-GATAME
- UDE-HISHIGI-HIZA-GATAME
- ASHI-GARAMI

The candidate must be able to demonstrate two (2) different methods, for each of the techniques above, of getting Uke into an arm lock starting from Tachi-Waza

The candidate must be able to demonstrate one technique to defend or escape from each of the techniques listed above.

5.4 TURNOVER / CONTROL TECHNIQUES

For each of the situations defined below, the candidate must be able to demonstrate three (3) turnover/control techniques into a hold:

- Uke is on his stomach
- Uke is in the bench position
- When Uke is between the legs of Tori when Tori is on his back.
- When Tori is between the legs of Uke when Uke is on his back.

6 TRANSITION FROM STANDING INTO GRAPPLING TECHNIQUES

6.1 TRANSITION FROM TACHI-WAZA INTO NE-WAZA (TORI→TORI)

- Tori attacks and follows up with Ne-Waza technique
- Candidates to demonstrate at least four (4) Techniques of their choice
- *Tori – Tori = Continuous attack starting in Tachi-Waza ending in either Osae-, Shime-, or Kansetsu-Waza*

6.2 TRANSITION FROM TACHI-WAZA INTO NE-WAZA (UKE→TORI)

- Uke attacks and Tori follows up with Ne-Waza technique
- Candidates to demonstrate at least four (4) Techniques of their choice
- *Uke – Tori = Tori taking over a failed attack from Uke with Tori ending in Osae-, Shime-, or Kansetsu-Waza.*

7 OFFICIAL JSA KYU GRADE SYLLABUS

The candidate will be tested on his knowledge and understanding of the official JSA KYU grade syllabus.

8 HISTORY OF JUDO

Attached to the Grading Syllabus as an Addendum (see section 11) you will find a document outlining in short the history of the sport Judo.

9 VOLUNTEER DUTY

A candidate should have served a minimum of 20 volunteer hours before he/she is eligible to upgrade. Volunteer service means working at any of the JSA, Provincial or District events as one of the following:

- Referee
- Kata judge
- Grading Master
- Technical official
- Administrative assistant
- Weigh-in master
- Coaching at National, or Provincial, or Regional (not District) courses and training camps.

10 ACCUMULATION OF HOURS (FROM GRADING POLICY)

Level	Time
District (Closed)	1 hours per event
District Open / Regional Event (*)	4 hours per event
National (*)	All hours may be counted

Table 1: Accumulation of Hours

* – Participant to be present for the duration of the tournament

11 HISTORY OF JUDO

“Document adapted from the “HISTORY of JUDO by Michel Brousse) and the IJF Academy”

The history of judo is the transformation of a martial art into a modern sport. It specifies how a man, Jigoro Kano, has dedicated his life to the education of the youth of his country, combining tradition and modernity, with the progress of the individual in the service of the community. The beginnings of judo are closely related to the tradition of Japanese combat and life arts and the personality of Kano.

11.1 PRINCIPLES AND FOUNDATIONS

Judo is a means of education. Conceived by Jigoro Kano, it leans on the study and the practice of a system of attack and defense, resulting from different systems of Japanese traditional fighting (jujitsu) that make techniques of throwing and control possible. Sincere and regular practice, over time, and guided by the principles of Judo and respect for its foundation, encourages autonomy, self-control and respect for others.

It is the educational value of Judo - reflected by the 'DO' part (meaning, way, progress, area of study) of the word JU-DO)

11.2 THE MAIN PRINCIPLES

Three main and indivisible principles, distinguished by Jigoro Kano, guide the practice of judo. They are:

- JU
- SEIRYOKU ZENYO
- JITA YUWA KYOEI

JU (Adaptation)

The first is the principle of non-resistance and adaptation of the movements of a partner/opponent. This principle is bound closely to the discipline that it gives its name. To practice Judo is to enter the way (Do) applying the “adaptation principle” (Ju). It requires practice beyond the use of muscular strength, reaching a real mastery of the subtle laws of the movement, the rhythm, the balance of strengths. Ju is an attitude.

SEIRYOKU ZENYO (The best use of energy)

The second principle requires study of the best use of physical and mental energy. Using the first principle and overcoming it, the second principle suggests the application to any problem. It is the most applicable solution: to act correctly, at the right time, with perfect control of the energy of a partner, using the partner's strength and the partner's intentions against him.

11.3 FROM JUJUTSU TO JUDO

In Japanese, the words judo and jujutsu are written using ideographs that are an illustration of their founding principles. *Ju* means “gentleness”. The meaning is “giving way”. In this, *ju* is opposed to *go*, meaning strength. *Do*, “the way”, corresponds to the principle of spiritual development. By this juxtaposition, judo wants to be 'a way of flexibility' much more intellectual than physical. Judo and jujutsu use the same ideogram in the beginning. *Jutsu* means “technique”. The distinction between *jutsu* and *do* is identical to that which differentiates between “medium” and “purpose”. Jujutsu assumes an education oriented primarily towards the body based on the principle of non-resistance.

Kano considered this too restrictive a dimension. By introducing a semantic breakdown, the founder of judo testified he wanted a radical transformation: raising the combat to the rank of a universal method of education.

As its name suggests, the samurai is “one who serves”. It is around him that the history of martial arts is written. Historical studies on martial arts distinguished three stages corresponding to the main stages in the history of Japan. Classical *bujutsu* (or martial arts) correspond to the period that goes from the establishment of the military Government until the establishment of the Tokugawa shogunate (1192-1603). These are combat systems created for the protection of individuals. The *bujutsu* (*bu*, *bushi*, warrior) brings together all of the *jutsu* (art, technique), i.e. systems of combat whose names include the suffix *jutsu*, as kenjutsu swordsmanship, sojutsu, the art of the lance, the ninjutsu, the art of espionage techniques, ... The term jujutsu is a generic term which concerns all forms of confrontation with bare hands or with a minimum of weapons. Jujutsu includes using feet, fists, knees, projections, disarticulations, and the use of small arms as well as how to control or to tie up one's enemy. In the art of combat as a whole jujutsu is, in fact, a supplementary system that allows the disarmed warrior to continue to fight. The *jutsu* forms have been designed to be effective on the battlefield. They belong to the feudal period, the most belligerent in the history of Japan.

Classical *budo* (or martial ways) appear during the Tokugawa shogunate (1603-1868) in a different period in the history of Japan. The relative peace imposed in the Edo period greatly reduced opportunities for the samurai to exercise his art on the battlefield. The political and social stability transformed the everyday life of the warrior. *Bujutsu* masters then strove to combat the idleness caused by the inactivity of the samurai. In their teaching, they reinforced the ethical and philosophical principles. This change of orientation is affirmed by the substitution of the suffix *do* for the suffix *jutsu*. In *bujutsu*, control is based on technical expertise. In *budo*, control leads to wisdom. There were more than 700 separate schools during the Tokugawa shogunate.

Technically, the evolution meant a specialization of studied forms and a tendency to strengthen the defensive aspect. Created for war, the techniques were adapted to the conditions of civilian life. Gradually, the realism of the battlefield faded.

Modern *bujutsu* and *budo* belong to the Meiji era. Technically they are inspired by classical forms, but they bear the mark of the transformations of Japanese society. At the beginning of the Meiji era, neither martial arts nor the traditional Japanese culture had the favour of the Japanese people. Donn Draeger, a martial arts historian, noted: **“In fact, many of the applications of jujutsu were focused on altercations that took place in tea rooms, houses of prostitution, gambling dens, and the other places for entertainment frequented by the commoners”**. The reconstruction of martial arts involved the transmission of priority values, discipline and moral. In 1895,

a government institution, the Dai Nippon Butoku Kai, was established for the purpose of “reviving *bushido* spirit”, “promoting *bujutsu* among soldiers and strengthening the national military power”. Its growth was quick. In 1906, the association, patronised by the imperial family was present in 42 prefectures and gathered 1,300,000 members. At the end of the last century, the social and political situation boosted the practice of martial arts.

11.4 JIGORO KANO

Jigoro Kano was born on October 28, 1860, in Mikage, now a borough to the East of the city of Kobe. Very early, he received a rigorous education in which Western influences mingled with traditional and Oriental teachings. In the 1860s, Kano’s father worked as a senior official for the shogunate Government. In 1870, shortly after the death of his wife, he decided to move to Tokyo where Jigoro studied classics, and at the same time studied English. He developed a strong fondness for mathematics and languages. As a child, Kano had a fragile constitution but was very gifted, he studied in the company of classmates often older and physically stronger than him and he was repeatedly bullied and teased. He decided to study jujutsu, an art that helps the weak to defeat the strong. He eventually managed to find one of the old jujutsu masters, *Hachinosuke Fukuda*. After two years of diligent practice, he was chosen to participate in the demonstration given in honour of the visit to Tokyo of the U.S. President, general Ulysses Grant. At the death of Fukuda, he continued his practice under the direction of *Masatomo Iso*. In 1881, Iso died. He then studied the jujutsu of the Kito School with another master expert in throws, *likubo Tsunetoshi*. He focused on the spiritual dimension. *Koshiki no kata* comes from the *Kito* School. This kata demonstrates techniques of fighting in armour. This kata was one of the favourites of Kano who demonstrated this kata before the Emperor in 1929.

In 1882, while a student at Tokyo Imperial University, Jigoro Kano created a private preparatory school, *Kano Juku*, and a school of English. In May, he opened the school of the Kodokan, “a school for studying the way” in a 12 tatami room rented in a Tokyo Buddhist monastery. He taught a new practice, “judo”. His disciples, nine students and friends, met in a small room of 20 square metres. They learned to throw, to pin down the opponent forcing him to submission by strangulations or arm locks. The novelty was not in technical actions but in the way to accomplish them, and in the finality of the techniques. The number of students increased rapidly. The Kodokan dojo moved several times. Kano’s method was adopted by the police and the Navy and introduced into several schools and universities.

11.5 KODOKAN JUDO

Kano’s method derived from the ancient forms of jujutsu, which the founder of judo practiced or studied but he discarded all the techniques aiming to kill or injure. Grasping became compulsory. In doing so, Kano reduced the level of violence. For the same reasons, he improved the ways to fall. The technical content was mainly inspired, from the *Kito* School, for projections, and from the *Tenjin Shin Yo* School for blows and locks. An anecdote demonstrates his versatility on the technical level. Helpless against an opponent heavier and stronger than him, Kano failed in all his attempts at throwing him until the day when in one of the books he brought from abroad he came up with a solution. In his memoirs, he tells: **“Kenkichi made a step forward, then with lightning speed jumped on Jigoro. It was very quick; with one hand Jigoro took the sleeve of his opponent and the other grabbed his thigh”**. The body of Kenkichi, which weighed more than ninety kilos, flew in the air barely touching the shoulders of Jigoro and in a deafening uproar, crashed to the

ground. **"What is this movement?"** asked respectfully Kenkichi. **"I think to call it kata guruma,"** replied smiling Jigoro, with an air of delight."

The philosophy of Kano is based on the principle of the three cultures:

- The acquisition of knowledge;
- The teaching of ethics; and
- The development of the body through the practice of physical education.

He explained his point of view by stating: **"a healthy body is not only a precondition for the existence but the basis of all mental and spiritual activity."** He insisted on the purpose of the exercise. **"However excellent is the health of an individual, his existence remains fruitless if he does not put it at the service of society."**

He emphatically showed, that the effective use of the mind and the body is the key to self-realization. However, he added the Confucian concept of social obligation that leads to help one's neighbour. The principles of Kano are summarized in the two maxims enacted at the founding of the Kodokan cultural society founded in 1922: *Seiryoku Zenyo* and *Jita Kyoei*, everyone must make a just use of his physical and mental energy for the good of all in search of self-realization. The educational approach is reflected in the methods of learning: the randori and kata are the basic elements of the education provided by Kano. They are reinforced by complementary assets, the *shiai* or competition, and the *mondo*, a talk that Kano liked to use with his students. Randori, an exercise common in other schools, is a form of training where full freedom of choice is given to each. Kano gave an educational definition. **"During randori, no one can guess what his opponent will do; so everyone should be ready to cope with a sudden attack of the opponent. The habit of this mental attitude develops a high degree of control and lucidity".**

Considered imperfect because too focused on the specialization of the body, the exercise was complemented by kata, or pre-arranged forms. Left for a time to the initiative of the experienced judoka the practice of kata quickly took an important part in the teaching of the Kodokan. It balanced the physical commitment of randori. Kano says: **"In this, I have not lent exaggerated importance to the competitive dimension, as was the case previously, but I searched for a combination of exercises intended to combat and to train mind and body"**. The kata of Kodokan judo were established between the end of the 1880s and the early 1900s. The different kata can be grouped into four categories (free exercise, confrontation, physical preparation, theory). They illustrate the aims of Kano's judo: the physical development of the body, the shaping of the spirit, and the training in combat efficiency.

Kano made reference to science. He said: **"I have developed my Kodokan Judo by bringing together the positive aspects found in schools of jujutsu in 1882, and I've developed a method of instruction consistent with the teaching of modern science"**. The technical gestures are studied, analysed with a constant effort of justification. **"In this new position, he may have become so weak (not in actual strength but because of his awkward position) as to have his strength represented for the moment by only three units, instead of the normal ten units. But meanwhile, by keeping my balance, I retain my full strength, as originally represented by seven units. Here then, I am momentarily in a superior position and can defeat my opponent by using only half of my strength"**. Theoretical reflection gave rise to the development of a specific system, *gokyo no waza* (five principles of judo techniques) that formed the contents of education. Established in 1895, depending on the complexity and the difficulty of each gesture, the *gokyo no waza* was revised in 1920. The first technical move of the initial *gokyo* (1895), *hiza*

guruma, was then replaced by *de ashi harai*. The motion of the body, which is performed with agility and precision, had to anticipate that of the opponent. Strength played a secondary role and had to be mastered to be effective. The sliding fall was safe and provided the beginner with confidence.

The relationship between theory and practice showed the degree of maturity achieved by the method of the Kodokan, in the 1920s.

Judo by Kano is first of all a system of education. It is based on the principle of balance between “three cultures”, intellectual, physical and moral, where only a harmonious development can ensure the progress of the individual and, therefore, its usefulness to society. His whole life was dedicated to a cause he described in these words: **“Nothing is more important than education; the teaching of one wise man can reach multitudes and knowledge from one generation can be enjoyed by another hundred”**. He wrote: **“What is the excellent health of an individual; his existence remains fruitless if he does not put it at the service of the society”**. His method relied on the ancestral forms of combat, but the finalities differed. Kano was particularly exacting when he chose the name of his method. **“Why I called this Judo instead of jujutsu? Because what I teach is not only jutsu (art or practice). Of course, I teach jutsu, but it is on “do” (way or principle) that I want to put a special emphasis. The Kodokan judo that I teach compared to the ancient jujutsu principles is more vast and different in technique, so that I had to choose a new name.”**

11.6 JUDO AND THE WOMEN

In 1923, Jigoro Kano opened a women's section. He focused on the technical study and on the kata and did not allow the practice in competition that he considered dangerous to the health of future mothers. Keiko Fukuda, who is the granddaughter of Hachinosuke Fukuda, who taught jujutsu to Kano, dedicated her life to spreading women's judo throughout the world.

11.7 BIOGRAPHY OF JIGORO KANO

- 1860 Birth, October 28
- 1882 May, opening of the Kodokan judo school
- 1895 Creation of the *gokyo no waza*
- 1900 Establishment of Kodokan *yudanshakai*, college of the black belts
- 1909 International Olympic Committee Member
- 1920 Reform of the *gokyo no waza*
- 1922 Foundation of the Kodokan Cultural Association
- 1932 Creation of an Association of medical research within the Kodokan
- 1938 Death, May 4

11.8 TERMINOLOGY

Japanese term	English Translation
Ai-yotsu	Basic Judo stance and grip
Ashi	Foot, leg
Ashi Waza	Foot techniques
Atemi Waza	Striking techniques
Ayumi Ashi	Ordinary pattern of walking
Budo	Martial ways
Bushido	Way of the warrior
Dan	Rank of Black belt
Debana	Opportunity to break your opponents balance as soon as they move
Do	Way, path or principle
Dojo	Place to train
Dojo	Place where you train
Eri	Lapel
Goshin Jutsu	Art of self defense
Hajime	Begin or start
Hansoku-make	Most serious penalty resulting in an instant disqualification
Hantei	Referee decision
Happo no Kuzushi	Kuzushi in all 8 directions
Hara	Stomach
Hiji	Elbow
Hikite	Pulling hand -- usually the sleeve grip
Hiki-wake	Draw in competition
Hiza	Knee
Ippon	Instant win in competition
Jigoro Kano	Founder of Judo
Jigotai	Defensive position in Tachiwaza
Jita Kyoei	Principle of mutual welfare / Mutual benefit mutual welfare
Ju	Being gentle and giving way
Ju no Kata	A form of Kata
Judo	The gentle way
Judogi	Judo uniform

Japanese term	English Translation
Judoka	One who studies Judo
Jujutsu	Gentle art
Kaeshi Waza	Counter attack techniques
Kake	Completion or execution of technique
Kansetsu Waza	Joint locking techniques (usually elbow joints)
Kappo	Resuscitation techniques after a strangulation until unconsciousness
Kata	Shoulder
Katame no kata	Form of Kata
Kenka Yotsu	Left vs right grips
Kiai	To gather spirit with a shout
Kime no Kata	Forms of kata
Kinshi Waza	Illegal techniques in competition
Kodokan	First official Judo Dojo / Judo institute in Tokyo where Judo was founded
Koshi	Hip
Koshi Waza	Hip techniques
Kubi	Neck (as in Kubi nage)
Kumi kata	Method of gripping
Kumikata	Gripping methods
Kuzure	Modified hold
Kuzushi	Unbalancing your opponent
Mae	Forward, front
Mae Ukemi	Falling forward
Masutemi Waza	Back sacrifice throws
Matte	Stop, pause or wait
Mune	Chest
Nage	Throw
Nage no Kata	Forms of kata
Nage Waza	All Throwing techniques
Nagekomi	Throwing practice
Ne Waza	Techniques on the ground
Obi	Judo belt
Osaekomi	Pin or hold down, referee call to begin timing
Osaekomi Waza	Hold down or pinning techniques
Randori	Free practice or sparring
Rei	Bow
Renraku Waza	Combination techniques
Ritsurei	Standing bow
Seiryoku Zenyo	Jigoro Kano's Principle of maximum efficiency, minimum effort
Seiza	Formal kneeling posture
Sensei	Teacher, instructor
Shiai	Contest
Shido	Penalty
Shime Waza	Choking techniques
Shintai	Moving forwards, sideways & backwards

Japanese term	English Translation
Shisei	Posture
Shizentai	Natural posture
Sode	Sleeve
Sono Mama	Stop action; command to freeze (usually in Newaza)
Sore Made	Finished, time is up
Sutemi Waza	Sacrifice techniques
Tachi Waza	Standing techniques
Tai Sabaki	Body control, turning
Tatami	Mat
Te	Hand, arm
Te Waza	Hand techniques
Toketa	Is spoken after a judoka has escaped a pin and the hold down clock is to be stopped
Tokui Waza	Favorite or best technique
Tokyo, Japan	Birthplace of Judo
Tori	Person performing a technique
Tsugi Ashi	Walking by bringing one foot up to another
Tsukuri	Entry into a technique, positioning
Tsurite	Lifting hand
Uchikomi	Repeated practice without completion
Ude	Arm
Uke	Person receiving the technique (getting thrown)
Ukemi	Breakfall techniques
Ushiro	Backwards
Ushiro Ukemi	Back breakfall
Waki	Armpit
Waza	Technique
Waza Ari	Nearly an ippon score
Waza ari Awasete	Two waza-ari together to equal an ippon
Yoko	Side
Yoko Sutemi Waza	Side sacrifice throws
Yoko Ukemi	Side breakfall
Yoshi	Resume action, continue Sona mama
Yudansha	Person who earned the black belt
Yusei Gachi	Win by judge's decision
Zenpo Kaiten Ukemi	Forward break fall
Zori	Sandals

11.9 SUGGESTED READINGS

Brousse Michel, David Matsumoto, *Judo, a Sport and a Way of Life*, Seoul, International Judo Federation, 1999.

Cadot Yves, *Du Judo et de sa valeur éducative comme pédagogie*, s.l., Éditions Metatext, 2013.

Draeger Donn, *The Martial Arts and Ways of Japan: Classical Bujutsu, Classical Budo, Modern Bujutsu & Budo*, New York, Weatherhill, 1974.

Hernandez Jean-François, translated and introduced by, *Jigoro Kano, Judo (Jujutsu), Méthode et pédagogie*, Paris, Éditions Fabert, 2008.

Kodokan, *Jigoro Kano and the Kodokan, an Innovative Response to Modernization*, Tokyo, Kodokan, 2009.

Kodokan, *Judo by the Kodokan*, Osaka, Nuno Shobo Co., 1961.

Matsumoto David, *An Introduction to Kodokan Judo, History and Philosophy*, Tokyo, Hon no Tomosha, 1996.

Mazac Michel, *Jigoro Kano, Père du judo*, Noisy-sur-École, Budo Éditions, 2006.

Murata Naoki, compiled by, *Mind over Muscle, Writings from the Founder of Judo, Jigoro Kano*, Tokyo, Kodansha International, 2005.

Stevens John, *The Way of Judo: A Portrait of Kano and His Students*, Boston, Shambhala Publications Inc., 2013.

Watson Brian, *The Father of Judo, A Biography of Jigoro Kano*, Tokyo, Kodansha International, 2000.

Watson Brian, *Judo Memoirs of Jigoro Kano*, Victoria, Trafford Publishing, 2008.