



الجمهورية الجزائرية الديمقراطية الشعبية  
People's Democratic Republic of Algeria



وزارة التعليم العالي والبحث العلمي

Ministry of Higher Education and Scientific Research

University of Algiers 3

جامعة الجزائر 3

Sport and Physical Education Institute

معهد التربية البدنية والرياضية

# Judo Conferences

المستوى: طلبة السنة الثانية ليسانس

إعداد الأستاذ: د. آيت عمار توفيق

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السنة الجامعية: 2024 / 2023



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## 1- معلومات عامة عن المقياس:

عنوان الوحدة: ثانوية

المقياس : الجيدو

نوع الدرس: أعمال موجهة  محاضرة  سداسي  سنوي

المعامل : 2 الرصيد: 3

المدة الزمنية: 10 أسابيع

الفئة المستهدفة : السنة الثانية ليسانس

أهداف التعلم

❖ أهم المعارف التطبيقية المرتبطة بتخصص الجيدو.

❖ الرفع من المستوى المعرفي للطالب في التخصص.

المعارف المسبقة المطلوبة:

✓ معرفة بعض المفاهيم والمصطلحات ذات الصلة بالجيدو.

✓ معرفة التقنيات و قواعد اللعبة .

طريقة التقييم: المتابعة الدائمة والامتحانات

-كيفية تقييم التعلم : يكون التقييم بطريقتين:

1-تقييم كتابي اخر السداسي والذي يحوي كل ما تم التطرق اليه و مناقشته اثناء المحاضرة إضافة الى الموارد التي

طلب منهم الاطلاع عليها والتي تمت مناقشتها. ويتضمن التقييم أسئلة التحليل والتركيب والفهم والاستنباط. والعلامة

تكون 50٪ من المعدل العام.

2-التقييم المستمر و الذي يقوم به الأستاذ المكلف بالأعمال التوجيهية. و العلامة تكون 50٪ من المعدل العام.

المعدل النهائي للنجاح يكون أكثر أو يساوي 10 من 20

## 2-معلومات عن الأستاذ

الجامعة : الجزائر 3-دالي إبراهيم

المعهد : التربية البدنية والرياضية

الأستاذ: د. أيت عمار توفيق

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# Origins of judo



## 1. Introduction

The word "Judo" means "the way of suppleness" in Japanese. It is this latter quality, in its two forms - biomechanical and philosophical - that is essential in this sport, which is also, it should not be forgotten, an art and a philosophy inspired by the moral code of the samurai.

## 2. History of Judo

Ancient legend has it that the idea for the invention of martial arts (jiu-jitsu is a martial art, the ancestor of judo) came about when a Japanese monk realized through constant observation that the rigid branches of the tree (the oak) were breaking under the weight of the natural aggressor, the snow. Next door, on the branches of the other tree (the willow), the flexible branches bent to throw off the weight of the snow and then returned to their original position. The monk deduced that flexibility could prevail over strength. And it was on this basis that the martial arts were conceived and designed. Judo is therefore inspired by nature. It should also be said that hand-to-hand combat has existed for as long as man has existed. In prehistoric times (the Stone Age), when man was on the move or hunting, he was attacked and retaliated against highwaymen. Their natural reaction was to use self-defense techniques. With the development of human intelligence (polished stone age), these combat techniques, whether using bare hands or bladed weapons, evolved and were even kept secret for the sake of efficiency in the defense of clans, ethnic groups, families, etc. The advent of gunpowder and later firearms somewhat diminished the interest in martial arts.

Modern judo was created during a pivotal period in Japan's history (the Meiji era 1868-1912). At this time, the Land of the Rising Sun (Japan) was opening up to the world. The American-European impact was not without influence on the evolution of Japanese society. Reforms were carried out at the cost of numerous upheavals that put an end to voluntary isolation and the start of Japan's modernisation policy. In response to the new needs of modern Japanese society, judo was founded in 1882 by Master Jigoro Kano, himself a practitioner of jiu-jitsu, who founded the first judo school, the Kodokan.

Master Jigoro Kano, the future founder of Judo, was born on 28 October 1860 in the village of Mikage in Hyogo prefecture near Kobe. He was the third son of Jirosaku Mareshiba Kano.





His father, from an ancient Samurai family that had won its nobility on the battlefield, was directly at the service of the most powerful clan in Japan, from the Minamoto branch. Following a coup d'état in 1615, this clan conquered power, which it retained until 1867, when Japanese feudal society collapsed and the authority of the Imperial Throne was restored under the name of the Meiji era.

The young Jigoro Kano came from a very privileged caste and spent the first years of his life in a very traditional environment, bathed in the sacrosanct respect for Bushido, the "Samurai Code of Honour", and the rigid etiquette of medieval manners.

A brilliant student, although small and sickly, weighing just 45kg for 1m50, he entered Tokyo Imperial University in 1877. On his father's advice, he bought clothes from an English tailor and developed a passion for Western sports.

In 1878, he founded the first baseball club in Japan. As brilliant and proud as ever, he often fell victim to the jealousy of certain academics who took advantage of his short stature to pester and bully him. So, in secret, he decided to take up the famous Jiu-jitsu. He remembers how, as a child, he used to watch demonstrations of this art when he went with his father to visit the Shogun. Unfortunately, since then the practice has fallen completely into disuse. Didn't Inouye Kaoru, Emperor Meiji Mutsu Hito's Minister of Foreign Affairs, just declare "Let's make our country a Western-style power, let's make our people a Western-style people, let's make Japan a Western-style Empire"?

There was little room left for ancestral practices considered retrograde, if not outdated. Despite his patience, he managed to discover two formerly renowned masters in Tokyo: Hachinosuke Masayoshi Fukuda, a teacher at the Tenjin Shinyo-ryu School, and Tsunetoshi Ikubo, a teacher at the Kito-ryu School.

Alongside his studies, the young Kano began to practise this "art of supple grips" assiduously and, following both his university and martial arts teachers, made immense progress.

After a few months, he earned the nickname "Kano the plaster", both because of the various bandages he wore on his elbows and knees, worn down by working on the straw mats, and because of his exceptional ability to "stick" to his potential attackers after throwing them to the ground.



Later, following Fukuda's death, he became the direct disciple of Masachi Iso, who held the secrets of Mataemon Iso, founder of the Tenjin Shinyo-ryu School. This new passion did not prevent him from obtaining his Bachelor of Arts in 1881 and a doctorate in aesthetic and moral sciences in July 1882. This was a particularly favourable year for him, as he was immediately appointed as a junior instructor at the famous Gokushuin School reserved for the Nobles and Princes of Japan, and it was also the year in which he decided to create his own method of Jiu-jitsu.

At university, he had befriended two fellow students: Takaaki Kato, the future prime minister, and Kumazo Tsuboi, the future dean of the same faculty. Having informed them of his project, even though they had no interest in Jiu-jitsu, they intervened so that he could obtain a place to practise at the Eishoji Temple in Tokyo.

In February 1882, Master Jigoro Kano realised his dream and created the Kodokan, literally "House where the Way is studied". He was assisted by his faithful domestic student, Tsunejiro Tomita, with whom he trained in a room he had in Saga-Cho.

Within the walls of the Temple, practice became easier and the young Master Kano, who was 23 at that time, was soon able to count nine students. At the time, the practice hall had twelve tatami, a surface area roughly equal to 24 m<sup>2</sup>. On 5 June 1882, in order to make his school better known, he had the genius to name it "Judo", the Way of Flexibility.

The suffix Do, which translates into Chinese as Tao, was still used at the time for renowned arts such as Chado (Way of Tea), Syodo (Calligraphy), Kado (Art of Flower Arrangement) and Ido (Way of Classical Medicine), and gave a completely different dimension to the term Jitsu, which referred to a simple technique or method.



# Evolution of judo in the world



## 1. Introduction

Jigoro Kano was a humanist who, after a successful school and university career, held several high positions in the Japanese state. He was the founder of several Japanese institutions. He was also a leading adviser and teacher. After his death in 1938, he left a large number of studies, of which judo is the benchmark. He was behind judo's inclusion in the Olympic Games, having successfully popularized and promoted it in a large number of nations around the world. Judo, as conceived by Master Jigoro Kano, is above all a method of education. The basic complementary values of the sport born in the Land of the Rising Sun are: the best use of energy. Judoka must seek to optimize and harmonize the use of their physical and mental energy. Mutual aid and prosperity are the other values, which advocate that individual progress depends on mutual aid and the union of one's strength with that of others. And the rank represents a triple shin-ghi-tai value. The shin stands for moral value, the ghi for technical value and the tai for physical value. The shin, placed first, alone gives meaning to the other two. Today, in dojos all over the world (the place where you learn the way), the moral code of judo remains the reference and guide for perpetuating the Kano philosophy. The moral code focuses on the values of friendship, courage, sincerity, honour, modesty, respect, self-control and politeness.

## 2. Judo moral code

- Politeness means respecting others
- Courage means doing what is right
- Sincerity means expressing yourself without disguising your thoughts
- Honour means being true to your word
- Modesty: talking about yourself without pride
- Respect, without respect there can be no trust
- Self-control means knowing how to keep quiet when anger rises
- Friendship is the purest and strongest of human feelings.

This is one of the ways in which judo is gaining ground in the sporting world today. From a handful of disciples at its inception, judo now has millions of followers around the world, and 200 nations from different continents are



currently affiliated to the International Judo Federation. Modern judo began its construction with the organisation of the first World Championships in 1956 in Tokyo, Japan. 31 judokas, representing 18 nations, took part. At that time, weight categories did not yet exist as they do today. The competition was open and it often happened that judokas weighing less won bouts. Shokichi Natsui became the first world champion in his own den. In 1958, Japan once again hosted the World Championships and it was once again a Japanese, Koji Sone, who won the supreme title. The great turning point in the history of world judo at the 1961 World Championships in Paris (France) was the victory of a non-Japanese, the Dutchman Anton Geesink, who ended Japan's invincibility by beating Koji Sone. The referee was Japanese Ichiro Abé, a skilled teacher who had been an official Kodokan emissary in France and Belgium. Abé was also a technical advisor in Africa. So judo became universal. Another important step in judo was the introduction of weight categories in sporting competition. This was at the 1965 World Championships in Rio de Janeiro, Brazil. Four weight categories were included in the programme (68 kg, 80 kg, +80 kg, Open). From six weight categories (63 kg, 70 kg, 80 kg, 93 kg, +93 kg, Open) at the 1967 World Championships in Salt Lake City, USA, there are now eight for men and eight for women.

The popularity of judo led to the creation of the European Judo Union (UEJ) in 1948. The Union subsequently gave birth to the International Judo Federation (IJF) in 1951. Four member countries were the founding nations. They were Great Britain, Austria, the Netherlands and Italy. Aldo Tori of Italy, President of the European Union, presided over the destiny of the IJF. Aldo Tori relinquished his post a year later to Risei Kano, grandson of the founder of judo, Jigoro Kano, because of a difference of opinion between the amateur spirit of Japanese judo and judo as a sport and all the changes it entailed.

Judo was not included in the 1968 Olympic Games in Mexico City because of the small number of sports on the programme (only 18), but this time it entered another milestone in its existence when it was included in the Olympic programme for the first time, but only as a demonstration sport in Tokyo, Japan, in 1964. That same year, Anton Geesink repeated the feat by winning the supreme title. In 1972, at the Olympic Games in Munich, Germany, judo was definitively recognised as a fully-fledged Olympic sport. It remains so to this day. Continuing its rise, judo widened its field of practice and in 1980, in New York (USA), it held its first World Championship open to women.



In 1988 in Seoul (South Korea), women's judo entered the Olympic Games programme as an exhibition sport. In 1992, at the Olympic Games in Barcelona, Spain, women's judo appeared on the official programme alongside men's judo.

In the years that followed, with the growing interest in achieving sporting results at all costs, judo was distorted and even lost its *raison d'être*. In fact, it became confused with local wrestling. Judo, once a spectacular sport, is losing ground in a sporting world where quality of play is increasingly the order of the day.

In 2008, the International Judo Federation (IJF) put an end to this situation and introduced major reforms. The sport had to regain its former values, but also adapt to the evolution of humanity. And so new competition rules were introduced, which no longer allowed the opponent's legs to be grabbed directly, as in sport wrestling.

The IJF's reforms also saw the introduction, for the first time, of an extensive circuit of professional international competitions, where not only money but also ranking points are earned, enabling the world's best judokas to qualify directly for the Olympic Games.



# Judo in Algeria



## 1. The influence of French judo and practice during the colonial occupation

During the Second World War (1939-1945), the Americans, who had subjected their troops to judo instruction in North Africa under the direction of Japanese masters, allowed the practice to become established in our country. However, there is no evidence to suggest that Algerians practised judo during this period. The actual beginnings of judo in our country are closely linked to French judo, which was first launched and structured in France by the Japanese master Mikonosuke Kawashi and his assistant Shozo Awazu a few years later. After the crisis of growth, which was dominated by the conflict between the conservatives of traditional judo values, defended by the members of the college of black belts, and those of the professionalisation of the discipline advocated by the Fédération française de judo et disciplines assimilées (FFJDA), judo spread, and it was Kawashi's students who were the forerunners. Judo was first introduced in France in 1947, then in Morocco and Cameroon in 1948. It was only later that judo saw the light of day in Tunisia. And it was a Frenchman of Algerian origin, a certain Jim Al Cheikh (source: Fédération tunisienne de judo), the first Tunisian black belt, who founded the first Tunisian judo club in Tunis.

As part of this drive for expansion, Algeria was a particular magnet. In the departments of Algiers, Oran and Constantine, clubs were created little by little, and then spread throughout the country. The clubs were run by no more than 1st kyu (brown belts), who taught under the technical supervision of black belts from mainland France. Judo was practised on makeshift mats made of sawdust or rubber and covered with a strong woollen tarpaulin attached by a rope to a frame of wooden rafters.

Judo was first practised in the heart of Algiers in 1948 in a room in the Algiers bus depot (now ETUSA), and later at the Groupes Laïcs d'Études d'Alger (GLEA) located at the Champ de Manœuvres, now avenue Ahmed Ghermoul. Classes were taught by Henri Monducci. Judo in Algiers later spread to the Sport Athlétique de Bab El Oued (SABO). Raoul Dipas was the club's technical director. It was also in the basement of the town hall and under the leadership of Hans Gerdes that the Amical sportive de la mairie d'Alger club took root.

The first club to be launched was the Judo Club d'Alger (JCA). Other clubs followed in the same year, such as the Amicale sportive de la mairie d'Alger





(ASMA). Oran also saw the birth of a private judo jiu-jitsu club. As in greater Algiers and the surrounding area, Boufarik, Miliana, Tipasa, El-Harrach, Bir Mourad Raïs, Hussein Dey, etc., civilian clubs were opened. Like civilian judo, military and police judo also took root in Oranie, in Sidi Bel Abbès, Mascara and Aïn Témouchent, and elsewhere too. Thanks to the appointment of new black belts, judo in Algiers is booming. From the healthy emulation that existed between the judokas of Algiers and Oran was born the Algerian Judo League, attached to the French Federation of Judo and Assimilated Disciplines. Competitions and training courses under the direction of Japanese masters were organised in perfect harmony between the FFJDA and the college of black belts. Many Algerian judokas even took part in the French Championships.

Apart from the Amicale sportive de la mairie d'Alger (ASMA) club, which operated under the FFJDA umbrella, all the other French clubs in Algeria operated under the umbrella of the collège des ceintures noires. The Japanese Haku Michigami, 9th dan in judo and 8th dan in karate, then technical director of the College of Black Belts, played a very important role in the technical development of judo in Algeria and Africa. After a number of training courses and competitions led by renowned Japanese masters such as Mikonosuké Kawashi, Haku Michigami and Shozu Awazu, the judokas of Algeria were hardened and the sporting results soon followed.

Valuable champions emerged and also qualified for the French Cup. The greatest achievement was that of the judokas from the SABO club in Bab El-Oued, Algiers, who won the Coupe de France in difficult conditions. The city of Algiers, which was experiencing the events that preceded the recovery of national independence, did not offer the right setting for good preparation. Despite this, the pieds-noirs of Algeria proved that they had nothing to envy those of mainland France.

Many French judokas from Algeria made a major contribution to the development of judo in France after Algeria regained its independence. Some of the great names in French judo, such as Henri Courtine (10th dan) and Pierre Guichard (8th dan), came from Algeria. The former even held the position of technical director of the International Judo Federation (IJF) for many years, while the latter was an emeritus French judo executive.

During the French occupation, judo was forbidden to ethnic Algerians because it represented a danger to the occupying forces. The few judokas who had the privilege of practising did so under the auspices of the French left-wing



tendency in favour of national independence. It was thanks to judokas of European and working-class origin living alongside Muslim and Jewish families that judo could be taught to the locals. Good neighbourly relations also played an important role in the discovery of judo by native Algerians.

This explains why the names of Muslim Algerian judokas such as Mustapha and Ahmed Chabi, or Nordine Immerzouken, Mustapha Djadoune, Lyes Benhadda, Abdellah Moussaoui, Omar Djouabri, Mohamed Amrouche, M'hamed Chalabi and Mohamed Tiouine, all disciples of the Patriote club in Algiers, appear on the rolls of regional champions at the time.

Training sessions were organised at the Champ de manœuvres civic centre (now Place de la Concorde), but also at the vaults of Algiers under the colours of the CCA (Croissant club d'Alger). In the latter venue, training was carried out clandestinely by Hamid Chabi, the first Algerian black belt to be wounded by the French secret army (OAS).

At the end of the French colonial era, judo in Algeria had around a hundred clubs and some 10,000 disciples, many of whom held sports licences allowing them to take part in official competitions. There were also more than 300 black belts active on Algerian soil.

Particular tribute should be paid to the pioneering masters Manducci (Judo club d'Alger), Dipas (SABO de Bab El-Oued) Algiers, Hans Gerdes (ASMA), Ramis and Cattaldo du Ruisseau Algiers, Sasso de la Patriote d'Alger, Lacombe, Seigneurie and Etienne in Oranie, Lafuenté in Skikda who were instrumental in introducing and developing judo in Algeria.

## 2. Post-independence practice

With very limited resources, but a fierce desire to assert the national identity and in the euphoria of regained independence, as in other sectors of activity, national sport was organized. The first national sports federations were created. Judo saw its own federation created in 1963, after the Algiers League was the first to be set up.

The judokas who were members of the college of black belts and the French judo federation (FFJDA), the few nationals who had practised judo clandestinely in Algeria and the French who had remained in Algeria were the pioneers of the effective beginnings of national judo.



Abdelkader Benachour was the president of both groups. The first meeting of the FAJDA board took place on 19 January 1963 in the presence of Mr Bouchoukh, National Director of Sport at the Ministry of Youth and Sport. On that occasion, the FAJDA also set up a national grades committee and a medical committee, chaired by Dr Mustapha Mansouri.

May 21 1967 saw the arrival of Colonel Amar Ouamrane, a leading figure in the Algerian revolution, who presided over the destiny of the Fédération Algérienne de Judo et Disciplines Assimilées (FAJDA).

With no fixed headquarters at the outset, board meetings were held at the Café Terminus in the Square Port Saïd in Algiers, as well as at the Club de la Patriote in Algiers and the Maison des Etudiants of the Union Nationale des Etudiants Algériens (UNEA). It was only later that the FAJDA set up its own headquarters at 18, boulevard colonel Amirouche in Algiers. In 1981, the FAJDA was transferred to the headquarters of the Maison des Fédérations sportives in the Cité Olympique du 5-Juillet in Algiers. The instability that characterized this stage in the life of national judo did not allow the FAJDA to bring its regulations up to standard. The FAJDA's approval was not published in Official Gazette 08 until 21 February 1983. From a few disciples to national independence, judo quickly gained ground to become one of the most popular national sports. With its roots in the pre-independence era, clubs were re-launched. Leagues were also set up to organize and run the sport, as well as training human resources, particularly athletes and coaches.

## 2. The first judo events organized in Algeria and abroad

From an archaic and occasional sports organization at the beginning, national judo moved on in just a few years and with the support of the public authorities to a more regular activity which resulted in judo taking part alongside football, boxing, cycling and athletics in the Friendship Games in Dakar, Senegal, in 1963. Six judokas took part in this event. They were Kada Kribiche and Ahmed Chabi in heavyweight, Mustapha Chabi in middleweight, Mohamed Saïdani and Deba Nour in middleweight and Meziane Berkani in lightweight.

The first Japanese visit to our country after national independence took place in 1964. As part of Air France's economic fortnight, master Haku Michigami demonstrated his skills as an effective competitor at the Salle Ibn Khaldoun in



Algiers. The Japanese judoka knocked out a group of seven local judokas, the best in the country, in a series of line-up bouts.

There was a major turning point in the history of national judo with the organisation in September of the same year of the first Algerian team and individual championships at the Ouaguenouni stadium in Algiers. The USH Constantine team triumphed over the Groupes Laïcs d'Alger team by a score of 3-2, for a total of 32-5 points. In the individual event, the competition was based on color belts.

Judo in the Constantine is also a center of excellence for the entire eastern region of the country. The history of judo in this locality also dates back to colonial times, with the existence of Constantinoise-judo, a club reserved exclusively for pieds-noirs, and the Judo club de Constantine (JCC). After independence, the judo section of the Mouloudia club de Constantine (MOC) was created, but did not survive for long. And so a new judo section was launched, this time under the colors of the Union sportive des hospitaliers de Constantine (USHC). The latter club had absorbed the former judokas of the Constantine Judo Club, which had also ceased all activity. The arrival of Tahar Benhaddad, known as "Ami Saïd", a 3rd dan black belt judoka from France, boosted the country's post-independence practice in the ancient Cirta.

In the absence of a regular coach, the Algerian champion Hospitaliers team, which was made up of a group of friends, trained using technical judo manuals.

From 16 to 30 April 1964, a national course for black belts and 1st kyu (brown belt) was organised for the first time in Algeria, at Sidi Moussa in Algiers. The course, run by Master Roger Verne, 5th dan black belt, lasted a fortnight and was attended by around fifty students. The aim was to improve technique, but it was also an opportunity to select the national team that would take part in the first African Games in Brazzaville (Congo) from 18 to 27 July 1965. Ahmed Chabi won a bronze medal, the first in the history of Algerian judo.

As time went by, Algerian judo continued on its merry way and, in 1967, was once again visited in Algiers by two Japanese experts, Mr Hashimoto, 8th dan black belt, who was coach of Japan, and Mr Anshu, university world champion. As part of their tour of North Africa, the Japanese also visited Oran and Constantine to run courses and attend local competitions. In Algiers, the Japanese were invited to a competition called the 'Black Belt Promotion Cup',



organised in their honour at the Jeunesse Sportive d'El-Biar (JSEB) hall. Boussad Boudiaf won the tournament.

The following years were marked by our country's participation, in 1971 (20-21 June), in the first Maghreb Championships in Casablanca, Morocco. Algeria won two medals, a gold by Ahmed Moussa and a silver by Haliche Mouloud.

At these championships, our country came third in the medal count, behind Morocco and Tunisia, who won 2 gold and 2 bronze medals each. In the same year, Algerian judo, which was facing a serious shortage of top-level technical staff, had a major breakthrough: the return of Mr Ahmed Hifri from a two-year training course at Tenri University in Japan. He was appointed national coach by the Ministry of Youth and Sport.

Things were progressing well in national judo, and this time led to the creation of a national team.

The next international event in which our elite took part was the second Maghreb School and University Games in July 1972 in Casablanca, Morocco. Algerian judo did not take part in the first Maghreb Games, which were held in Tunis (Tunisia).

In this international team competition, Algeria won first place in the cadet, junior and senior age categories, ahead of Morocco and Tunisia.

At this time, Algerian judo is gaining in importance, and the enthusiasm it arouses among young people is also greater. The positive results achieved by our elite athletes have played a large part in this positive trend.

Algeria's participation in the second All-Africa Games in Lagos (Nigeria) in 1973 (from 6 to 18 January) marked a new turning point. The national judo team won the first gold medal in its history at this level of competition. It was Mohamed Belmir, a judoka who had emigrated to France, who was crowned the first Algerian champion of Africa. In this continental competition, in which our country took part for the first time, four other medals were won by nationals. These included two silver medals from Ahmed Moussa and Tahar Abbad, and two bronze medals from Hamane Boussad and Fodil Goumrassa. Following these convincing results, Ahmed Hifri was promoted to the position of National Technical Director (DTN).

In the wake of this success, and in the same year, our country embarked on a new adventure, more intense this time with the World Championships. This



was our first taste of top-level judo. It came off well with some remarkable performances, notably from Tahar Abbad, Ahmed Moussa and Fodil Goumrassa. Tahar Abbad went through two rounds, only to be eliminated by Frenchman Jean Luc Rouget, who went on to become France's first world champion. The World Championships were held in Lausanne, Switzerland in 1975.

#### **4. The impact of the 1975 Algiers Mediterranean Games**

Even if the sporting results were not up to scratch, with only one bronze medal won by Khalid Benabdellah in the light-heavyweight category, the repercussions of the Algiers Mediterranean Games were beneficial to the development of Algerian judo, particularly in terms of the organization of major judo events. The years leading up to the 1975 Algiers Mediterranean Games were important training periods for many club and league officials. Under the aegis of the Games Organizing Committee (COJM), training and information courses were organized by the Algerian Judo Federation (FAJDA) to bring national judo players up to speed with the best in international sports organization.

The staging of the Mediterranean Games in our country and the extensive media coverage they received also had a positive impact on raising awareness of the importance of sport among the general public, particularly women. It was at this time that Algerian women's judo made its effective entry into the world of sporting competition, previously the preserve of men.

#### **5. The 1978 All-Africa Games in Algiers**

Following on from the 1975 Mediterranean Games, the Algiers All-Africa Games, held three years later, were a resounding success both in terms of organization and the results achieved by our country's athletes. The experience acquired at the World Games had an impact on the organizational mastery of the debates. Judo was first on the programme for these multi-sport events. A few minutes before the end of a grandiose opening ceremony at the Mohamed-Boudiaf Olympic City in Algiers, judoka Tahar Abbad, competing in the 95kg class, won the first medal in vermeil. Judo was in the spotlight and remained so throughout the African Games. Three other gold medals were also won.

The first was won by Djillali Benbrahim in the under 71kg category, and the others by Lahcene Saïd (65kg) and Ahmed Moussa in the 60kg category. Fodil Goumrassa (86 kg) won silver and Kamel Imanssouren (78 kg) bronze. With a



total of six medals, Algeria is on top of Africa. The tone was set. Our country will long remain one of the greatest judo nations on the African continent and in the Arab world.

It is also worth noting the important role played by the media at the time in promoting and popularising judo. The African Games in Algiers were the catalyst and spearhead for the discipline, which has since attracted a great deal of interest from the young, the not-so-young and children in particular.

At world level, Algerian judo won its first men's medal in 1996, at the World Under-21 Championships in Porto (Portugal), won by Kamel Larbi in the super-heavyweight category. Larbi Kamel was an exceptional judoka with great sporting qualities, who trained at the El-Harrach judo school (Beaulieu d'Alger). He later became a member of the Sonatrach company club in Algiers. In 2005, he won two medals, the first for Algeria at a World Championships, with Abderrahmane Benamadi (81 kg) (silver) and Soraya Haddad (48 kg) (bronze) in Cairo, Egypt, in 2005. Abderrahmane Benamadi, just 20 years old at the time in the 81kg weight category, upset a well-established hierarchy and became the first Algerian to have his name inscribed on the sport's supreme international record books.

The peak performance ever achieved by Algerian judo in the past were the two other Olympic medals won in 2008 in Beijing (China) by Amar Benyakhlef (silver) in the 90kg category and Soraya Haddad, who repeated the feat with another bronze medal, this time in the 52kg category. Amar Benyakhlef will go down in the history of Algerian sport as the only silver medal won by the Algerian sports delegation (all sports combined) at the 2008 Beijing Olympic Games.

## 6. Algeria's first Olympic Games

Following on from the African Games in Algiers, the Algerian judokas tried a new experiment, this time taking part in the biggest sporting event on the planet, the 1980 Moscow Olympic Games. For the first time, three home-grown Algerian judokas took to the tatami mats in Moscow. Our country entered the best judokas of the moment. They were Ahmed Moussa (60 kg), Djillali Benbrahim (71 kg) and Lakhdar Ada Berkane (78 kg).



## 7. National school and university judo

School and university judo was practised in Algeria during the French occupation. Young native Algerian pupils were introduced to judo. The Lycée Bugeaud (now known as the Emir Abdelkader) was a leading judo school. Algerian competitive solar and university judo dates back to July 1972, when our judokas took part in the first School and University Games (JUSM). This was in Casablanca, Morocco.

During the 1980s, school judo had its heyday with regular wilaya, regional and national competitions. Young school judokas regularly took part in international tournaments abroad, such as the one in Belfort (France). At the time, school judo made a major contribution to civilian judo. It also provided an ideal framework for young people to discover and learn about high-level sporting competition.

Algerian university students are always represented at international and world competitions by judokas who are licensed and practise in civilian clubs. Many of these athletes have won international and world titles, such as Lynda Mekzine, bronze medallist at the 1996 World Championships in Quebec (Canada). This was the first medal won by Algerian university judo.

Two other Algerian judokas went on to achieve the same feat. They were Leïla Latrous (57 kg), who won bronze in 2006 in Seoul, South Korea, and Meriem Moussa (48 kg), who won the same medal in 2007 at the University Games in Bangkok, Thailand.

In 2011, the same Meriem Moussa (52 kg) repeated the feat, winning another bronze medal. This time at the 26th Summer Universiade in Shenzhen, China.

## 8. Women's judo

At the very beginning, Algerian women found it very difficult to practice judo. The environment was hostile to the practice of sport in general and judo in particular. Judo, a supposedly virile combat sport, was the preserve of men. Algerian women's judo was first practiced in the universities of Algiers, Oran and Mostaganem, but also in certain clubs, particularly in Algiers and Annaba.

Zohra Mechti participated for the first time in the history of national judo at the 1982 World Championships in Paris in the under 52 kg category. From an individual participation, there were already plans to expand the sporting circle of women's judo. The Algerian Women's National Team was set up in the





context of a rapidly evolving world judo scene. The team made its first international appearance at the 1986 African Championships in Morocco. Under the direction of the late Hamid Lefad, as coach, and Nabil Amalou as director of the national teams, our women won four medals, including a gold from Zahia Bacha. This was the first gold medal in the history of Algerian women's judo.

1988 was also an important year for national judo, with the participation for the first time of Samia Hachemi, an Algerian born and living in France. She competed in the national colours at the Olympic Games in Seoul, South Korea. After a three-week training camp in Japan, Samia Hachemi put in a good performance in the Land of the Morning Calm. At the Seoul Olympic Games, women's judo was included in the Olympic program as a demonstration sport. It was not until 1992 that a young teenager took part in the world's most prestigious sporting event for the first time.

It was in 1992 at the Olympic Games in Barcelona, Spain. Salima Souakri, shooting in the 48kg weight category, achieved a remarkable fifth place. She just missed out on a place on the podium. A year earlier, Salima Souakri had made her mark in the golden book of Algerian judo by winning the world's first bronze medal. That was at the Under-21 World Championships held in Buenos Aires, Argentina. It was the start of a great career for the darling of Bordj El-Kiffane (a suburb of Algiers). She has a rich record. She has been Algerian champion 15 times, first in the 48kg class and then in the 52kg class. She was also African champion 12 times.

The "Verte Rive" girl's triumphs did not stop there, with another fifth place at the World Championships in Birmingham (England) in 1999 and at the Olympic Games in Athens in 2004.

From Zohra Mechti, who set an example through her determination, to Salima Souakri, who paved the way for excellence, another lady has come along to keep the flame alive.

Her name is Soraya Haddad, another emerging talent in women's national judo, whose sporting achievements have been exceptional, but whose development has not received sufficient attention.

Yet the world will remember the brilliant feat achieved by Soraya Haddad in the summer of 2008.



Soraya Haddad, the beloved daughter of El-Kseur in the wilaya of Béjaïa, had just added her name to the gold register of national, Arab and African judo by winning the only medal in the 52kg judo event at the Beijing Olympic Games. Soraya Haddad's other historic performance was the bronze medal she won in the 48kg category at the 2005 World Championships in Cairo (Egypt).

Algeria emerged from the Egyptian World Championships with another triumph, taking third place in the team event at the second world tournament of the eight continental champion nations.

Algeria's women's judo has also produced some great international and world champions. The most recent of these was Sonia Asselah, bronze medalist at the 2010 Under-21 World Championships in Agadir, Morocco.

## 9. Judo for the disabled

In practical terms, judo for the disabled has never been dissociated from judo for the able-bodied. Only the rules of competition are different. They are adapted to each type of disability. In the early days of national judo, the practice was ubiquitous, but only for a small number of judokas. It is the technical progress and the convincing transformation of behavior noted in disabled people practicing judo with able-bodied people that have provoked greater attention and an interest in taking much better care of this type of practice. In judo, disabled people who practice regularly benefits greatly, particularly in terms of developing self-confidence and, above all, social integration, is making them normal people.

Judo was first introduced to the national disabled sports scene in 1981, when the late Omar Aidoud, a physical education and sports teacher with a passion for the sport, decided to include judo in the program of activities of the Algerian Federation of Sport for the Disabled and Disabled (FASHI). Two executive judokas from the youth and sports sector were in charge of supervising the discipline. Mr Abderrahmane Belhassel, a black belt and senior sports technician, and Ms Dalila Mahdad née Azouz, a former international and sports consultant, were in charge. The first events were organized and the first groups of blind and partially-sighted young people were formed. Once the start-up period was over, it was time to structure FASHI and, in 1990, technical departments were set up for each sporting discipline. Judo saw its own created in 1993 with Mohand Oulhadj Ouidir, former judoka and black belt at the Mouloudia des pétroliers in Algiers, as national technical director (DTN) and



sports advisor. The same year saw the creation of the first association for the visually impaired, Annouar d'Annaba, which went on to win the first national team title a year later. It was this grouping that formed the basis for the formation of the first national team.

Algerian handjudo thus entered a new phase, crowned by a first participation in the Atlanta 1996 Paralympic Games.

Two Algerian judokas put in a good performance, finishing in 7th place: Abdelkader Belaouni in the under-100kg category and Mohamed Maghni in the over-100kg category.

For the first time in the history of Algerian judo, two Algerian judokas caused a sensation at the World Games for the Visually Impaired. It was in 2003 in Canada. Sid Ali Lamri won a gold medal in the 60kg class and Messaoud Nine a bronze medal in the 90kg class. At the 2004 Paralympic Games in Athens, Messaoud Nine went on to win a gold medal in the 90kg weight category.

The best collective performance came at the World Championships held in France in 2006, with a total of 5 medals. Zoubida Bouazoug won silver, while Sid Ali, Messaoud Nine, Khelil Guerfa and Kerkar Mounia took bronze.

Continuing its ascent, Algerian disabled sport set its sights this time on the 2007 World Games in Brazil. At these games, the Algerians won 5 medals (1 gold, 4 bronze). The silver medal went to Ahmed Kebaili.

The real boost for Algerian handjudo in terms of sporting performance came at the 2008 Beijing Paralympic Games. After good preparation by the judokas, Algeria achieved the feat of winning three medals, including two in vermeil by Mouloud Noura (60 kg) and Sid Ali Lamri (66 kg). The other bronze medal went to Zoubida Bouazoug in the 78kg class. Algerian judo for the disabled has thus entered the history books of national sport.

In 2010, at the World Championships in Turkey, Sid Ali Lamri (66 kg) won silver and Mouloud Nora, Zoubida Bouazoug and Harkat Hamza bronze. The team, slightly reshuffled with the integration of some new judokas, took part in the 2011 World Games in Antalya, Turkey. Newcomer Hafida Ghanem won gold, Sid Ali Lamri and Zoubida Bouazoug silver and Hamza Harkat and Mohamed Belabes bronze.



# Fundamental principles of judo



Three essential principles, adopted by Jigoro Kano, guide the practice of judo.

### **1. Ju, Adaptation**

The first principle is that of flexibility, non-resistance and adaptation. It is so closely linked to the discipline that it gives it its name: to practice Judo is to embark on the path (Do) of applying the principle of adaptation (Ju). It invites us to go beyond the mere opposition of muscular forces in our practice, to achieve true mastery of the subtle laws of movement, rhythm, balance and strength. Ju is an attitude.

### **2. Seiryoku Zenyo, The best use of energy**

The second principle is the search for the best possible use of physical and mental energy. Integrating the first principle and going beyond it, it calls for the application of the most appropriate solution to any problem: acting in the right way, at the right time, with perfect control of the energy used, using the partner's strength and intentions against himself. Seiryoku Zenyo is an ideal.

### **3. Jita Yuwa Kyohei, Mutual prosperity through the union of forces**

The third principle is harmonious understanding, mutual prosperity through the union of one's own strength and that of others. Derived from the sincere application of the first two principles, it suggests that the presence of partners and that of the group are necessary and beneficial to the progress of each individual. In Judo, individual progress is achieved through mutual support and give and take. Jita Yuwa Kyohei is an awakening.

### **4. SHIN GHI TAI**

The study and practice of judo involve three elements which, in a way, make up the nature and personality of the Judoka.

Their balance, or the greater importance of one or other, determines his behavior not only on the mat but in life in general.

These three elements are:

SHIN = Spirit

GHI = Technique

TAI = Body



In learning judo, the grades therefore refer to three essential values:

**SHIN** (value of the spirit): It represents all the moral virtues to which each practitioner must refer. It concerns both politeness and the spirit of combat. It is in fact the character and the way of being.

**GHI** (technical value): It is the form, the opportunity and the effectiveness of this one are closely related to apply the essential principles of judo.

**TAÏ** (bodily value): This is the tool of the mind, skill symbolized by the body and competition. It represents physical qualities, flexibility and strength.

The Shin mentioned first gives meaning to the other two. This trilogy should be a guideline for all practitioners.



# Foundations of Judo



The practice of Judo requires a set of essential elements.

## 1. The dojo

This is where the practice takes place. A place for study and work, it isolates practitioners from the hustle and bustle of the outside world to encourage concentration and vigilance, and allows the Judo session to be organised. Beyond its simple physical existence, the dojo also constitutes a mental and emotional link that unites the practitioners.

## 2. Clothing

### a. The judogi or keikogi

Judokas must appear barefoot on the tatami, wearing the judogi, a set consisting of loose-fitting trousers and a jacket with wide sleeves, made of strong cotton fabric and held in place by a belt.

The kimono must not be too short. In the event of a competition, the referee may forbid a kimono that is too short (in the arms or legs).

The kimono must be clean, out of respect for the sensei and the other judokas.

For competitions, one of the two competitors wears the white judogi and the other the blue judogi for 1st division individual and team championships and for international competitions. For all other federal competitions, only the white judogi is required. In this case, one of the two fighters must wear a red belt in addition to his or her grade belt to be able to distinguish him or her from his or her opponent.

### b. Knotting the belt

- Present the belt in front of you. Fold it in half and place the middle of the belt at navel level.
- Wrap the belt around the waist on both sides and return to the front at the navel.
- Place the right-hand end on the waistband, tuck the left-hand end under the two layers and pull it out over the top.
- Now you have one end above and one below. Tie a knot with the two ends.

There are two types of knot in judo:





### **a. The simple belt knot**

### **b. Double belt knot**

### **c. The partner**

Judo is practiced in pairs. The judoka takes into account the other and adapts to the diversity of each. He respects the spirit of the different exercises.

## **3. The kumi kata**

The practice of judo requires a grip between the two judokas. It plays a key role. It is a means of perceiving sensations and transmitting useful forces to control unbalance or throw. The grip evolves and adapts to the partner and the circumstances.

## **3. Rules of conduct**

The judoka accepts the explicit rules of Judo: punctuality, cleanliness, listening, control of actions and words. He strives to respect the implicit rules: commitment and constancy in effort, personal demands.

## **4. The master**

The master is the guarantor of the progression process in which he or she is involved. He guides the learning process towards technical mastery by relying on the essential principles and foundations of Judo. The teacher is an example.

## **5. Bowing**

The bow is the formal mark of the judoka's respect for the teacher, the partner, the place of practice and the combat area. It opens and closes each essential phase of practice. The salute is performed at the beginning and end of class. It must express respect and courtesy.

There are two types of salute:

### **a. The standing salute (RITSUREI)**

This is done before and after working with your partner. Separate yourself from your partner by a reasonable distance. Put your heels together, with your arms at your sides, and bow at a 30° angle, keeping your back straight for a second, then straighten up naturally.



## b. Kneeling bow (Zarei)

This is done at the beginning and end of each class. To bow on your knees, move from the standing position to the kneeling position. Move your left foot back and kneel on the floor, then place your right knee on the floor, keeping your toes extended. Place your buttocks on your heels and rest your hands on your knees while looking straight ahead. Bend your trunk forward, with both hands in front. Keep your knees a hand's width apart. Bend and return to the starting position. To stand up, do the opposite.

## 6. The fall

The acceptance and control of the fall are necessary for the judoka to guarantee his physical integrity but also his future progress. The fall is a mental as well as a physical test. No projection is possible without Tori performing the technique and Uke undergoing it.

There are four fundamental principles that characterize ukemis:

- The head is the most important part to protect: the head must not touch the ground
- The lower you fall, the less you hurt yourself: you should bend your legs when you get down
- rolling hurts less than falling: round your body as much as possible, without protruding bones
- The more the tatami vibrates when the body hits it (cushioning), the less the body suffers: you need to hit the ground hard and dry on impact.

The Ukemi technique in itself sums up all the educational value of Judo/Jiu-jitsu today, as opposed to the old Jiu-jitsu, where there was no concern about the risk of injury. Considering that by falling with all its weight (to which can be added the weight of the opponent, if he follows in Makikomi for example), the body, by crashing to the ground, has the effect of a projectile endowed with a certain speed and a certain weight, and that it consequently releases, by coming to a sudden standstill, a certain energy proportional to the kinetic energy developed, two guiding ideas enabled the development of the Ukemis technique:

- The brutal impact on landing must be eliminated. Contact must therefore be made with a body that is as rounded as possible, with no protruding bones



(elbow, wrist, ankle, head), mainly at the level of the shoulder blade. The position of the various body segments on arrival is therefore fundamental.

- We also need to deal with the shockwave which, according to the action-reaction principle, will be reflected by the tatami during contact and which, absorbed by the body, can cause various concussions. This dangerous shock is cancelled out.

- If you strike the ground violently and hard with one or both arms at a maximum distance of 35 degrees from the body. You strike with the flat of your hand, fingers together, in the extension of your arm, but without maintaining contact with the ground. This is a way of deflecting the shockwave.

- If, apart from this precise and brief action of one or both arms, the body remains totally relaxed (all the joints are supple and act as shock absorbers).

- If the body's landing surface on the ground is as large as possible (generally a triangle formed by the hand, the shoulder blade and the lower back).

- If the feet are placed in a relaxed position (turned towards the sky) and the other placed on the ground slightly bent (turned towards the ground).

A technique performed to the right by Tori will cause Uke to fall to the left and vice versa. The same applies to Mae Ukemis and Yoko Ukemis. The reason for this phenomenon is due to the direction of the body's horizontal rotation.

This phenomenon is accentuated or replaced by Tori's grasp of Uke's sleeve in rear leg techniques (O-soto-gari, O-uchi-gari, Ko-ushi-gari etc.). Learning how to land a fall is not an end in itself. It only serves to prepare students for landings with partners. Front falls are to prepare for landing falls with a partner performing a front technique (with somersault), side and rear falls for rear techniques (without somersault).

It should be noted, however, that the landing of the back fall is only very rarely used (only on Morote-gari and Sukui-nage) and is essentially just an educational technique to improve the body's proprioception in space.)

### - Backward fall (Ushiro Ukemi)

From the standing position: the head looks at the belt, the arms are crossed in front. Squat down and let yourself fall backwards.



As soon as the back makes contact with the tatami, the hands strike the ground hard to cushion the fall with the palms of the hands.

The legs are stretched out in front of the face but the buttocks do not lift off the ground.

### - The lateral fall (Yoko Ukemi)

From the standing position: (for the fall to the right) let the right leg pass in front of the left leg by cocking the right arm.

The left leg is bent more and more until the body is tilted to the right. You then strike the ground hard with your right arm to break the fall. To fall sideways to the left, reverse the movements. For the front left fall, reverse the movements.

### - The front fall (Mae Ukemi)

From the standing position: (for the right fall) moves the right leg forward. Place your hands with your fingers facing each other in front of your feet. Turn your head to the left.

Push on the leg to roll onto the (right) shoulder and break the fall by hitting the tatami with the left hand.

The legs end up stretched out on the ground and parallel to each other (the legs must not be bent or crossed in order to avoid trauma to the knees). For the front fall to the left, reverse the roles.



# Attitudes and movements



Attitude in judo is a whole. It is made up of an external, visible form and a state of mind, both of which are obviously linked.

## 1. Stances (Shisei)

### 1.1. Natural stance: SHIZEN-HON-TAI OR SHIZENTAI

- Natural right stance: MIGI-SHIZEN-TAI
- Natural left stance: HIDARI-SHIZEN-TAI

In the natural position, the legs are slightly apart, the feet on the same line and about a foot's length apart.

The weight of the body is distributed over both feet, and the head is upright but not stiff.

To assume the natural right position, bring the right foot forward about a foot's length.

In the natural position on the left, the left foot will obviously be brought forward. The SHIZEN-TAI stance is particularly important, as it provides excellent balance and allows you to change body position quickly when attacking and to dodge smoothly when defending.

### 1.1. Defensive stance: JIGO-HON-TAI OR JIGOTAI

- Right defensive stance: MIGI-JIGO-TAI
- Left defensive stance: HIDARI-JIGO-TAI

In the defensive position, the legs are wide apart, the feet on the same line and about two foot lengths apart. The centre of gravity must be lowered by bending the legs.

The JIGO-TAI position can also be performed on the right or left, depending on which foot is advanced.

If the JIGO-TAI position allows better defense, on the other hand, it can be detrimental to the progress of judo: here's why:

- Very strong on some attacks, very weak on others,
- Impossible in this position to coordinate the body's action;



- Causes a lack of speed in attacks.

For these reasons, the JIGO-TAI stance should be used very sparingly and only occasionally. Remember that while the SHIZEN-TAI stance represents a straight line, the JIGO-TAI stance is only represented by a few points on that same straight line.

## 8. Movements

It is the whole of the evolutions of the judoka during the combat, namely the displacement of the feet (walk) but also the whole of the combined actions of the feet and the body necessary to the construction of a movement in attack or defense.

### a. Walking (SHINTAI)

The SHINTAI is the step in judo. In the movement itself, whatever the direction, the step is executed only at the level of the feet, without compromising the fundamental natural position.

The combination of SHIN TAI and TAI SABAKI constitutes "moving in JUDO". This combination also allows for all attack and defence techniques.

It is important, when using SHIN TAI / TAI SABAKI, to take care to use it to unbalance your partner, while maintaining your own balance.

TAI SABAKI = turning movement of the body.

The judo step exists in three forms:

### a/ AYUMI-ASHI

It consists of moving forwards and backwards, in normal gait (one foot overtaking the other), the body remains in a natural position, the legs are slightly apart.

### b/ TSUGI-ASHI

Allow you to move in all directions (feet close together) while keeping the natural position of the legs: never join the feet. The tip of the foot stops at the heel of the other foot.

### c/ SURI-ASHI



This is a step in which the feet slide across the mat. The heels remain free and the weight of the body is distributed over both feet.

These different steps must be performed in SURI ASHI (sliding step), i.e. the feet slide on the mat, the heels remains free and the weight of the body is distributed over both feet.

### **1. Moving the body (TAI-SABAKI)**

Starting from the natural position, you move one foot forwards or backwards by pivoting on the sole of the other foot: the position of the body faces another direction; this is the turning movement of the body.

### **- KUMI-KATA**

With one hand, grasp your partner's judogi at the sleeve, at elbow level. With the other hand, grasp the back of the judogi, generally at pectoral level: this height varies according to the size of the practitioner and the movement chosen.

Grabbing the sleeve at elbow level makes it easier to pull sideways or forwards.

The advantage of this fundamental position is that it allows almost any attacking movement, while eliminating accidents as far as possible. Indeed, the control of the arm prevents the partner from extending the arm towards the ground to avoid falling, which would risk dislocating the elbow joint.

In principle, the hand holding the back of the judogi performs a pull or a push. This fundamental position also allows a coordinated effort from the hands, with the aim of achieving forward, backward and lateral imbalances.

In order to obtain maximum efficiency, the KUMI-KATA must be adapted and the position of the hands changed according to the attacks being made, the position, attitude and size of the partner, and the partner's attacks.

However, it is advisable to maintain the fundamental grip until the brown belt level.





# Attack mechanisms



## 1. Mechanism of standing attacks

The use of pure force in judo is not useless, but it must intervene at the right moment, in the course of an intelligently constructed action. This process comprises three essential phases:

### 1. Preparation (tsukuri):

This is the phase of constructing the attack, which presupposes correct positioning of the two opponents in relation to each other.

Tori can build his attack :

- Either by initiating an action to provoke the opponent's reaction and thus create an opportunity to be exploited
- or by dodging an opponent's attack to immediately place himself in a position to exploit the energy developed in the direction of the attack (he pushes, I pull; he pulls, I push)
- or by provoking your own imbalance (e.g. sacrifice movement).

### 2. Creating imbalance (kuzushi)

This is the only way to throw with certainty. The basic principle is to use your partner's strength. Pull" or "push".

Tsukuri leads to Kuzushi, but it is more accurate to say that Tsukuri and Kuzushi are two phases so inseparably linked in an attack that it is sometimes pointless to talk about them separately.

There are generally eight directions of imbalance (Happo kuzushi):

- 1. Forward (Man mae):** The weight of the body is placed on the balls of the feet.
- 2. Straight front (Migi maesumi):** The weight of the body is placed on the toes of the right foot.
- 3. Right lateral (Migi yoko):** Body weight carried on the outer edge of the right foot.
- 4. Right rear (Migi atosumi):** Weight is placed on the heel of the right foot.
- 5. Rear (Mae Ushiro):** Weight carried on both heels.



**6. Left back (Hidari atosumi):** Weight is placed on the left heel.

**7. Left lateral (Hidari yoko):** Weight is placed on the outside edge of the left foot.

**8. Left front (Hidari maesumi):** Body weight on the toes of the left foot.

left foot.

### **3. Execution (Kake)**

This is the final phase of the application of the technique which generally leads to victory. In standing technique, it is the action of control that Tori exerts on Uke between the moment when his fall can no longer be avoided and the moment when he lands on the ground.

## **2. Basics of ground work (Ne Waza)**

Judo on the ground presents fewer possibilities of movement and less amplitude in the movements. However, its effectiveness in concluding and consolidating victory deserves the greatest interest. Mastery of Ne waza is essential in combat where, in high-level competitions, you need to be able to link up quickly. When practising Ne waza, it is important to remember the same principles of attack and defence analysed in standing work (Tsukure - Kuzushi - Kake), and also remember the judo maxim "minimum effort, maximum efficiency").

### **1. In superior position**

Tori must make the best use of his weight and inertia on uke, who must feel crushed to the ground. This presupposes the closest possible contact, as well as the widest possible support base.

The closest and widest possible contact with uke's body should inform tori of uke's intentions. The search for the action-reaction principle is a priority. Tori must appear immobile.

### **2. In the lower position**

Tori must gather his strength, in particular by bringing his extremities together (elbows to the body, chin to the chest, knees raised). His contact surface with the tatami should be as small as possible, to allow greater mobility and make it more difficult for the opponent to control him. He should alternate periods of agitation to try to free himself, and periods of immobility to protect himself



from strangulation and arm locks, and take advantage of the opportunities presented to him.

The aim in both cases is to bring the fight to a conclusion by applying one of the following principles of Katame waza (control techniques):

- Immobilisation of the opponent (Osae waza)
- Strangulation (Shime waza)
- Arm lock (Kansetsu waza)

### 3. Types of technical training

The judoka's efficiency is built through in-depth study and progressive mastery of: movements, actions to create and accompany the partner's imbalance, fundamental technical forms, dynamic execution factors. This common base of knowledge and skills gives each individual the means to subsequently develop his or her own expression of Judo.

#### a. Tandoku Renshu

This is solo training. It means repeating your attack in a vacuum, imagining your opponent's position. It is necessary to repeat constantly to acquire automatism, speed and power without damaging the balance essential for good control of the throw.

#### b. Sotai Renchu

This is a supple technical study on the spot with a partner, who falls if the attack seems good. The aim is to discover the important points of the techniques. It is the application of the maxim of mutual aid.

##### 1. Uchi Komi:

(Uchi = to hammer, komi = to penetrate). This term means "to go inside" and means that Tori performs repeated attacks in succession on a static Uke without achieving projection (Kake). Tori simply makes the entry and puts Uke off balance before returning to his starting point with the same speed.

##### 2. Nage Komi:

("nage", to throw and "komi", to penetrate) is the exercise of repeating the throws. Tori works specifically on the projection (nage) of the same



movement. Tori adds to the work of Uchi-komi the systematic seizure of the kumi-kata and the projection. It can be done statically or on the move.

### 3. The kata:

The kata is a traditional method of transmitting the essential principles of Judo. It consists of memorising a set of techniques fixed historically and executing this set in a precise manner in harmony with the partner. The well-mastered form must allow for the sincere expression of the fighting gesture, and the total mental and physical commitment of the executions. A tool for stability and permanence, kata is a link between today's practitioners and those who came before them.

### 4. Kakari Geiko:

Tori attacks as hard as he can, moving around and varying the techniques, while Uke defends himself as best he can, not countering but dodging (tai-sabaki). It develops the judoka's offensive or defensive spirit.

### 5. Yakusoku Geiko:

Conventional (yakusoku) training (geiko). Attacks/defenses are not planned but instructions are imposed.

It is called "flexible randori" when Tori and Uke change roles according to opportunities by linking technical sequences of attack and defense. This exercise in itself sums up all the educational value of judo, with Tori illustrating the principle of the proper use of energy (seiryoku zenyo) and Uke the principle of mutual help and prosperity (jitai kyoei).

- It is called a "theme randori" when it involves working from a starting position or restricting to certain techniques or tactics.

### 6. Randori:

("Ran", free and "dori", to seize): Randori allows two judokas to meet in a confrontation in which victory or defeat is not the issue. The repeated experience of randori leads to the acquisition of physical relaxation and mental availability in the game of opposition, to the dynamic application of acquired techniques, to the deepening of perception in the exchange with the partner, to the understanding and mastery of the different principles of attack and defence. It is practised with a view to progression.



## 7. Shiai

Shiai pits two judokas against each other in a confrontation in which victory or defeat is at stake. The fight is conducted according to rules that determine the winner. It is not the end, but one of the essential aspects of judo practice. The repeated experience of shiai opens up the tactical and psychological dimensions of combat. Shiai is a trial of truth, a mutual test of technical, physical and mental strength.

According to Jigoro Kano, "Failure in competition should not be a source of discouragement or despair, but a sign of the need for greater practice and more sustained effort in training...".



# The classification of techniques in judo



In judo, the classification of techniques is based on the Gokyo (Go = five, kyu = principle). The first progression was drawn up in 1895, then revised in 1920 and 1982. The Gokyo was last revised in 1997.

### 1. Nage Waza (Standing techniques) (67 techniques)

<u>Te-waza</u> (15 techniques)	<u>Koshi-waza</u> (11 techniques)	<u>Ashi-waza</u> (21 techniques)	<u>Masutemi-waza</u> (5 techniques)	<u>Yokosutemi-waza</u> (15 techniques)
<u>Seoi-nage</u>	<u>Uki-goshi</u>	<u>Deashi-harai</u>		<u>Yoko-otoshi</u>
<u>Tai-otoshi</u>	<u>O-goshi</u>	<u>Hiza-guruma</u>		<u>Tani-otoshi</u>
<u>Kata-guruma</u>	<u>Koshi-guruma</u>	<u>Sasae-tsurikomi-ashi</u>		<u>Hane-makikomi</u>
<u>Sukui-nage</u>	<u>Tsurikomi-goshi</u>	<u>Osoto-gari</u>	• <u>Hikikomi-gaeshi</u>	<u>Soto-makikomi</u>
<u>Uki-otoshi</u>	<u>Harai-goshi</u>	<u>Ouchi-gari</u>	• <u>Tawara-gaeshi</u>	<u>Uki-waza</u>
<u>Sumi-otoshi</u>	<u>Tsuri-goshi</u>	<u>Kosoto-gari</u>		<u>Yoko-wakare</u>
<u>Obi-otoshi</u>	<u>Hane-goshi</u>	<u>Kouchi-gari</u>		<u>Yoko-guruma</u>
<u>Seoi-otoshi</u>	<u>Utsuri-goshi</u>	<u>Okuri-ashi-harai</u>		<u>Yoko-gake</u>
<u>Yama-arashi</u>	<u>Ushiro-goshi</u>	<u>Uchi-mata</u>		• <u>Daki-wakare</u>
○ <u>Morote-gari</u>	○ <u>Daki-age*</u>	<u>Kosoto-gake</u>		• <u>Uchi-makikomi</u>
○ <u>Kuchiki-taoshi</u>	, <u>Sode-tsurikomi-goshi</u>	<u>Ashi-guruma</u>		○ <u>Kani-basami</u> (technique interdite)
○ <u>Kibisu-gaeshi</u>		<u>Harai-tsurikomi-ashi</u>		○ <u>Osoto-makikomi</u>
○ <u>Uchi-mata-sukashi</u>		<u>O-guruma</u>		○ <u>Uchi-mata-makikomi</u>





○ <u>Kouchi-gaeshi</u>				<u>Osoto-guruma</u>			○ <u>Harai-makikomi</u>
<u>Ippon-seoi-nage</u>			● <u>Osoto-otoshi</u>				○ <u>Kawazu-gake</u> (technique interdite)
			○ <u>Tsubame-gaeshi</u>				
			○ <u>Osoto-gaeshi</u>				
			○ <u>Ouchi-gaeshi</u>				
			○ <u>Hane-goshi-gaeshi</u>				
			○ <u>Harai-goshi-gaeshi</u>				
			○ <u>Uchi-mata-gaeshi</u>				

## 1. Katame waza (Control techniques) (29 techniques)

<b>Osaekomi-waza</b> (7 techniques)	<b>Shime-waza</b> (12 techniques)	<b>Kansetsu-waza</b> (10 techniques)
<u>Kuzure-kesa-gatame</u>	<u>Nami-juji-jime</u>	<u>Ude-garami</u>
<u>Kata-gatame</u>	<u>Gyaku-juji-jime</u>	<u>Ude-hishigi-juji-gatame</u>
<u>Kami-shiho-gatame</u>	<u>Kata-juji-jime</u>	<u>Ude-hishigi-ude-gatame</u>
<u>Kuzure-kami-shiho-gatame</u>	<u>Hadaka-jime</u>	<u>Ude-hishigi-hiza-gatame</u>
<u>Yoko-shiho-gatame</u>	<u>Okuri-eri-jime</u>	<u>Ude-hishigi-waki-gatame</u>
<u>Tate-shiho-gatame</u>	<u>Kata-ha-jime</u>	<u>Ude-hishigi-hara-gatame</u>
<u>Kesa-gatame</u>	<u>Do-jime</u> (technique interdite)	<u>Ashi-garami</u> (technique interdite)



Hon <u>kesa</u> gatame	◦ <u>Sode-guruma-jime</u>	◦ <u>Ude-hishigi-ashi-gatame</u>
	◦ <u>Kata-te-jime</u>	◦ <u>Ude-hishigi-te-gatame</u>
	◦ <u>Ryo-te-jime</u>	◦ <u>Ude-hishigi-sankaku-gatame</u>
	<u>Tsukkomi-jime</u> ◦ <u>Sankaku-jime</u>	

### 3. The rank in Judo

It symbolizes the judoka's overall progress in mental (shin), technical (gi) and physical (tai) terms, of which the belt is the visible mark. The black belt represents the first significant level in this progression. The rank is also the symbol of the unity of judoka, formed by common work and common tests.

#### 3.1. Judo ranks

6th Kyû : <b>Rock-kyû</b>	White belt
5th Kyû : <b>Go-kyû</b>	Yellow belt
4th Kyû : <b>Yon-kyû</b>	Orange belt
3rd Kyû : <b>San-kyû</b>	Green belt
2nd Kyû : <b>Ni-kyû</b>	Blue belt
1st Kyû : <b>Ik-kyû</b>	Brown belt
	1 <sup>st</sup> to 5 <sup>th</sup> Dan
	6 <sup>th</sup> to 8 <sup>th</sup> Dan
	9 <sup>th</sup> to 10 <sup>th</sup> Dan

#### DAN

1st Dan : **Sho-dan**

2nd Dan : **Ni-dan**

3rd Dan : **San-dan**

6th Dan : **Roku-dan**

7th Dan : **Shichi-dan**

8th Dan : **Hachi-dan**



4th Dan : **Yon-dan**

9th Dan : **Ku-dan**

5th Dan : **Go-dan**

10th Dan : **Jû-dan**

#### 4. Numbers

<b>Ichi</b> : Un	<b>Roku</b> : Six
<b>Ni</b> : Deux	<b>Shichi</b> : Sept
<b>San</b> : Trois	<b>Hachi</b> : Huit
<b>Shi</b> : Quatre	<b>Ku</b> : Neuf
<b>Go</b> : Cinq	<b>Ju</b> : Dix

#### 5. The body parts

<b>Atama</b> : Head	<b>Teisho</b> : Palm
<b>Kubi</b> : Neck	<b>Yubi</b> : Finger
<b>Seoi</b> : Shoulder	<b>Mune</b> : Chest
<b>Kata</b> : Shoulder	<b>Goshi</b> : Hip
<b>Waki</b> : Underarm	<b>Momo</b> : Thigh
<b>Ude</b> : Arm	<b>Hiza</b> : Knee
<b>Kote</b> : Wrist	<b>Ashi</b> : Foot, Leg
<b>Tekubi</b> : Wrist	<b>Kagato</b> : Heel
<b>Te</b> : Hand	



## 6. Glossary of JUDO- JIU-JITSU Terms

<b>Age</b>	lift up	<b>Kuzushi</b>	Imbalances
<b>Ashi</b>	Foot, Leg	<b>Kansetsu</b>	dislocation
<b>Atama</b>	Head	<b>Kyu</b>	Rank (From White to brown)
		<b>Ma, Mae</b>	in front, direct, in line
<b>Barai, Harai</b>	sweep	<b>Maïtta</b>	I'm giving up!
<b>Chudan</b>	medium level (body)	<b>Makura</b>	Pillow
<b>Chui</b>	serious misconduct	<b>Matte</b>	stop, wait!
<b>Dan</b>	degree, rank	<b>Migi</b>	Right
<b>De</b>	Advance	<b>Momo</b>	Thigh
<b>Do</b>	path, "search for life	<b>Morote</b>	à deux mains
<b>Dojo</b>	salle d'étude de la « voie »	<b>Mune</b>	chest, bust, lapels
<b>Eri</b>	collar, lapel	<b>Nage</b>	Projection
<b>Fusen-Gachi</b>	victory by forfeit	<b>Nage-No-Kata</b>	Exercice codifié de projections
<b>Gaeshi, Kaeshi</b>	torsion, renverser, rouler	<b>Ne</b>	Ground
<b>Gari, Kari</b>	reaping	<b>O</b>	Big
<b>Gatame</b>	control	<b>Obi</b>	Belt
<b>Gesa, Kesa</b>	cloth worn by Hindu monks, and by extension, "cross-body".	<b>Osae komi</b>	Immobilisation
<b>Goshi, Koshi</b>	Hip	<b>Rei</b>	Salute



<b>Hadaka</b>	with bare hands	<b>Sankaku</b>	triangle shape
<b>Haito</b>	Tranchant de main (index)	<b>Sasae</b>	holding, blocking
<b>Hajime</b>	start	<b>Seiza</b>	on your knees
<b>Hansoku-Make</b>	disqualification	<b>Sensei</b>	professor, master
<b>Hantei</b>	decision	<b>Seoi</b>	Shoulder
<b>Hara</b>	Belly	<b>Shiai</b>	Competition
<b>Harai, Barai</b>	balayer, faucher	<b>Shiai-Jo</b>	Competition hall
<b>Hidari</b>	Left	<b>Shido</b>	minor misconduct
<b>Hiji, Igi, Empi</b>	Elbow	<b>Shintai</b>	displacements (axial)
<b>Hiki-Wake</b>	draw!	<b>Shizen-tai</b>	fundamental natural position
<b>Hiza (Itsui)</b>	Knee	<b>Sogo-Gachi</b>	victory by combination
<b>Hon</b>	real, fundamental	<b>Sonomama</b>	don't move! (in Ne-Waza)
<b>Ippon</b>	one main point (victory)	<b>Sore made</b>	end of fight, end of exercise
<b>Jigo</b>	defense, defensive	<b>Soto</b>	Outside
<b>Jime, Shime</b>	choking	<b>Sutemi</b>	sacrifice technique



# Competition Area and Refereeing Rules

## 1. Competition area

The competition area is covered with tatami. The competition surface must be divided into two areas of different colors:



- Old standard (tolerated): The combat area is divided into two zones. A square central area and a danger area which must be represented by a colored strip (usually red but always in a color that contrasts with the central area and the safety area) 1 m wide all around the central area.
- Standard in force: The sparring area is made up of tatami of a single color that contrasts with the safety area.

For the 1st division, Algerian championships and international tournaments organized in Algeria, the old standards are not authorized.

The safety zone: The safety zone is located around the sparring area. For competitions, an area at least fifty centimeters wide must be left free all around the competition area.



INTERNATIONAL (I.J.F)	NATIONAL	
<p><b><u>Juniors and seniors</u></b></p> <p><b>1. The fighting area</b> (square)</p> <p>Minimum dimensions : 8 m × 8 m</p> <p>Maximum dimensions : 10 m × 10 m</p> <p><b>2. The safety zone</b></p> <p>Largeur mini. autour : 3 m</p> <p>Largeur mini. entre 2 aires de combat : 4 m</p> <p><u>Advertising boards :</u></p> <p><u>At a distance of 50 cm from the edge of the tatami</u></p>	<p><b><u>Cadets and older</u></b></p> <p><b>1. The fighting area</b> (square)</p> <p>Minimum dimensions : 6 m × 6 m</p> <p>Maximum dimensions : 10 m × 10 m</p> <p>Recommended dimensions : 8 m × 8 m</p> <p><b>2. The safety zone</b></p> <p>Minimum width all around: 3 m</p> <p>Minimum width between 2 sparring areas: 3 m</p> <p>Leisure and Minime competitions</p> <p>1. Development area</p> <p>Minimum dimensions 5 m × 5 m</p> <p>Maximum dimensions 10 m × 10 m</p> <p>2. Safety zone</p> <p>Minimum width: 2 m</p> <p>Minimum width between 2 combat areas: 2 m</p>	<p><b><u>Benjamins and younger</u></b></p> <p><b>1. The evolution area</b></p> <p>Minimum dimensions : 4 m × 4 m</p> <p>Maximum dimensions : 10 m × 10 m</p> <p><b>2. The safety zone</b></p> <p>Minimum width around: 1 m (recommended: 2 m)</p> <p>Minimum width between 2 combat areas: 1 m (recommended: 2 m)</p>

When two (2) or more adjoining competition areas are used, the common or shared safety area must be 4 meters. A free area of at least 50cm must be maintained around the entire competition area.





## Distance from spectators

In general, spectators must not be allowed within 3m of the competition surface (or platform).

## Manual scoreboard



## Electronic scoreboard



As a general rule, the bout will be conducted by three referees of different nationalities to the two athletes fighting.

The referee on the mat is in contact via a radio communication system with the two referees at the table on the mat, assisted by the "Care" video system and supervised by the Refereeing Commission.

A rotation system for the referees will be put in place to ensure neutrality.

The referees must be assisted by the scoreboard operators, the timekeepers and the results transcribers.

Referees must dress in accordance with the organisation's dress code.

The members of the refereeing committee who may intervene are connected to the "Care" system and must be in contact with the referees via the earphones.

## Position and function of the central referee



The referee must generally remain on the fighting surface. He must direct the bout and give the decisions. He must ensure that the decisions are correctly recorded.

The central referee must ensure, before the bout begins, that everything is in order, for example: the competition area, equipment, judogi, hygiene, technical officials etc. The fighter wearing the blue judogi is to the left of the referee and the fighter wearing the white judogi is to the right of the referee. In the event that both fighters are in Ne waza and fighting on the outside, the referee may observe the action from the safety area.

### **Position and function of the table referees**

Two referees will be placed at the mat table where they will referee with the central referee, connected by earpieces and will be assisted by the "Care" video system according to the "majority of three" rule. If a table referee sees that the scoreboard is incorrect, he must draw the central referee's attention to the error. The table referee must not anticipate the central referee's signal for values.

If a contestant has to change part of his Judogi outside the competition area or has to leave the competition area temporarily after the bout has started for a reason deemed necessary by the central referee, and authorized only in exceptional circumstances, a table referee must accompany the contestant to check that no anomaly has occurred. In the event that the table referees are not of the same gender as the fighter, an official must be designated by the director of refereeing to replace the table referee and accompany the fighter.

### **Refereeing gestures**

Here is a list to help you visualize and understand the gestures made by the referee and umpires during a bout (this list still includes the old announcements)...



**Osaekomi**



**Toketa**



**Mate**

## THE MAIN REFEREEING TERMS

Hajime: announces the start and restart of the bout

Mate: stops the fight momentarily

Sore made: announces the end of the bout

Osaekomi: announces the start of the hold

Toketa: when the fighter manages to get out of the ground hold



Sono-mama: when the referee suspends the ground fight (generally for the safety of one of the fighters). He then announces "yoshi" for the restart, with both fighters resuming the bout in the same position.

Hantei: Decision

Hansokumake: Disqualification

### **Age And Weight Categories**

The official categories are mini-poussins (7 to 8 years old) and poussins (9 to 10 years old), but there are no weight categories for these young fighters, as the competitions they may take part in are considered to be events. The situation is different for the higher age and weight categories:

**Benjamins:** 11 to 12 years old

Female: -32kg, -36kg, -40kg, -44kg, -48kg, -52kg, -57kg, -63kg, +63kg

Male: -30kg, -34kg, -38kg, -42kg, -46kg, -50kg, -55kg, -60kg, -66kg, +66kg

**Minimes:** 13 to 14 years old

Females: -36kg, -40kg, -44kg, -48kg, -52kg, -57kg, -63kg, -70kg, +70kg

Males: -34kg, -38kg, -42kg, -46kg, -50kg, -55kg, -60kg, -66kg, -73kg, +73kg

**Cadets:** 15 to 16 years old

Female : - 40kg, - 44kg, - 48kg, - 52kg, - 57kg, - 63kg, - 70kg, + 70kg

Males: - 46kg, - 50kg, - 55kg, - 60kg, - 66kg, - 73kg, - 81kg, - 90kg, + 90kg

**Juniors:** 17 to 19 years old

Female : - 44kg, - 48kg, - 52kg, - 57kg, - 63kg, - 70kg - 78kg + 78kg

Males: - 55kg, - 60kg, - 66kg - 73kg, - 81kg, - 90kg, - 100kg, + 100kg

**Seniors:** aged 20 and over

Women: - 48kg, - 52kg, - 57kg, - 63kg, - 70kg - 78kg + 78kg

Men: - 60kg, - 66kg - 73kg, - 81kg, - 90kg, - 100kg, + 100kg

**Veterans:** aged 30 and over.



The fighters are divided into weight categories (the same as for the seniors) and age categories, from 5 years to 5 years (30-34 years, 35-39 years, etc.). A senior fighter can, of course, be over 30 and remain in the senior category without competing in veterans' competitions, as this age category has been recognised in recent years due to the strong interest in competition shown by judokas over 30 at all levels. A national and international veterans' circuit is also in full swing.

### **Duration Of Bouts**

4 minutes for senior men, 4 minutes for senior women and junior men and women, 4 minutes for cadets boys and girls, 3 minutes for minimes boys and girls, 2 minutes for benjamins boys and girls. All competitors are entitled to a 10-minute rest between bouts.

Duration of the decisive advantage: no time limit for seniors, juniors and cadets, 1 minute for minimes, no decisive advantage (golden score) for benjamins, decision at the end of the bout.

### **The Advantages**

Throwing is considered to require 4 performance criteria. If these four criteria are met, the referee announces the perfect advantage: ippon, and this then decreases as one of the success criteria is removed.

Projection broadly onto the back, control, strength and speed.

10 points = ippon (victory).

7 points = waza-ari.

**Waza ari** : The referee must announce Waza Ari when, in his opinion, the technique applied corresponds to the following criteria:

(a) When a contestant throws the other contestant with control, but the technique is partially lacking in one (1) of the three (3) other criteria necessary for Ippon.

(b) When one fighter holds the other in Osae komi Waza for 15 seconds or more but less than 20 seconds.

Advantages are not cumulative, except for waza-ari; in fact, two waza-ari are worth one ippon (the referee announces waza-ari-awasete-ippon).



## Fixed positions

Immobilisations are ground control techniques.

Immobilisation time.

20 seconds = ippon.

Between 15 and 19 seconds = waza-ari.

On the ground, if a fighter is subjected to an arm lock or choke technique and gives up, the person who performed the technique is declared the winner by ippon.

## Judo refereeing rules

To be a good judoka, you need to know the rules of judo refereeing.

Knowing whether the throw you've just made (or undergone) can bring you victory (or defeat); knowing what not to do and what attitude to adopt to avoid being penalised are essential for anyone who wants to practice Judo.

## The combat sequence

Combatants must perform the standing salute (Ritsurei) before entering the combat area. They bow to each other at the referee's signal before the referee announces hajime (start of the bout). If the referee announces matte (pause), the fighters return to the place they occupied at the start of the bout.

On the ground, if there is an injury while one of the contestants is controlling the other, the referee interrupts the bout by announcing Sonomama. He puts the contestants back in the same position as before the interruption and calls Yoshi so that the bout resumes as if nothing had happened. The referee announces Soremade at the end of the bout (end of bout).

## Penalties and Decisive Advantages

Once synonymous with points for the opposing fighter, shido has been 'free' since September 2012, up to the third warning (for non-competitiveness, false attack, deliberately leaving the mat, etc.). The fourth warning, on the other hand, disqualifies the sanctioned fighter regardless of how much time has elapsed. These penalties also play a very important role in the event of a tie on the scoreboard at the end of regulation time: the fighter with the fewest penalties is declared the winner. In the event of a tie, the fighters compete in a



golden score (decisive advantage) where the first of the two to score an advantage wins.

### **Winning a Fight**

There are seven possible scenarios for beating your opponent and winning the fight. They are listed below:

- The fighter scores ippon standing up (on a throw or a "flying" lock). The fight stops immediately, regardless of the number of seconds or minutes that have elapsed.
- The fighter keeps his opponent on the ground for 20 seconds, synonymous with ippon (15 seconds = waza-ari).
- The fighter scores a second waza-ari standing or on the ground.
- A fighter scores more advantages than his opponent (e.g. 1 waza-ari ) and wins at the end of regulation time.
- A fighter receives more penalties than his opponent: he loses the bout.
- One of the two fighters scores first (ippon, waza-ari) during the decisive advantage (golden score).
- One of the two fighters has received a penalty during the decisive advantage (golden score): he loses the bout.

### **Penalties**

At benjamins and minimes level, there is a free warning for a technical or ethical foul.

The second foul results in a penalty that gives the opponent an advantage.

Penalties are awarded directly to cadets, juniors and seniors.

There are two types of foul: light and serious.

Light offences: Shido.

Serious offences: Hansoku-make.

The referee must award a shido or hansoku-make penalty depending on the seriousness of the offence.



During the bout, there may be three Shidos, and the fourth will be Hansoku Make (3 warnings and finally disqualification). Shidos do not give points to the other fighter, only technical points can give points on the scoreboard. At the end of the bout, if the score on the scoreboard is tied, the fighter with the fewest Shidos wins. If the bout continues in "decisive advantage", the first to receive a Shido loses, or scoring the first technical advantage wins. Shido will be given to the deserving fighter, on the spot, without making the two fighters return to the starting position (Mate - Shido - Hajime) except when a Shido is given for leaving the mat.

There are 3 shido before disqualification. The three referees must consult each other to award the disqualification. If a fighter is disqualified by a succession of penalties, the fighter will be able to continue the competition if he is drafted.

On the other hand, if he is disqualified directly for a serious offence, he will not be allowed to continue.

### **SHIDO (Group of minor offences)**

(a) Shido is given to any contestant who has committed a slight offence:

- 1) Intentionally avoiding taking Kumi kata to avoid action in the bout.
- 2) Adopting an exaggerated defensive attitude in the standing position after the Kumi Kata has been seized.
- 3) Breaking the seizure with 2 hands on the hand, wrist, forearm or sleeve.
- 4) Breaking the grip of the sleeve with one's own knee.
- 5) Carry out an action, giving the impression of attacking, without any real intention of throwing your opponent (false attack).
- 6) While standing, continuously hold the end of your opponent's sleeve(s) to defend or "garrotte" the sleeve(s).
- 7) In the standing position, continuously holding the opponent's fingers interlaced with one or both hands, in order to prevent action in the bout (generally for more than 5 seconds), or taking the opponent's wrist(s) or hand(s) solely to avoid the seizure or attack shall be penalised by Shido.
- 8) Intentionally undoing one's own Judogi, unbuckling or removing one's belt or trouser cord without the Referee's permission.





- 9) Inserting one or more fingers inside the opponent's sleeve or the bottom of his trousers.
- 10) Holding the opponent's sleeve(s) between thumb and fingers ("pistol" hold).
- 11) Cross-guarding, belt-gripping, unilateral-guarding must be followed by immediate action otherwise SHIDO.

### **Prohibited Gestures**

In judo, kicking and punching are prohibited. However, since September 2010, the rules have been aligned with those of the International Judo Federation (IJF) for the main refereeing rules (immobilisation time, penalties, etc.), as well as on a technical level, which means that techniques that were listed in the Gokyo, such as sukui-nage or morote-gari, no longer exist in competition. Under the new rules, techniques involving direct grabs of the legs (below the belt) are prohibited, on pain of direct disqualification (hansokumake). In the case of a hansokumake for a grip below the belt, the fighter can nevertheless continue the competition at the repechage level - which is not the case for a hansokumake for a bad attitude or gesture.

For benjamins and minimes, however, the federations recommend "educational refereeing" with a progression in penalties, i.e. no direct hansokumake for the first bout below the belt, but a "free" warning with an explanation of the offence to the fighter and then resumption of the bout. And, in the event of a repeat offence, shido, then hansokumake in the event of a further repeat offence.

### **HANSOKU MAKE (Serious offence group)**

Hansoku make: is given to any fighter who has committed a serious offence (or who, after receiving three (3) Shido, commits another slight offence):

- 1) Practising an arm lock (Kansetsu waza) on any joint other than the elbow joint.
- 2) Performing an action contrary to the spirit of Judo which may endanger or injure the opponent, particularly in the neck or spine area.
- 3) To give a slap (voluntary or involuntary) in the grip of the kumi kata.



- 4) Making incessant calls, remarks or derogatory gestures to your opponent or to the referee during the bout.
- 5) "Diving" head first onto the Tatami towards the front, during the preparation or execution of techniques such as Uchi Mata, Harai Goshi, etc..., or falling directly backwards in the preparation or execution of a standing or kneeling technique.
- 6) Carrying a hard or metallic object (covered or not).
- 7) Any attack or block with one or both hands or with one or both arms below the belt in Tachi Waza is penalised by Hansoku Make. It is only possible to grab the leg when the 2 opponents are clearly in the Ne Waza position and the action in Tachi Waza is over.



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