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JUDO SYLLABUS

NOVICE TO 1<sup>ST</sup> DAN

January 2019

## **HOW TO USE THE SYLLABUS**

To grade a Judoka one must consider three main elements:

- Attitude
- Theoretical knowledge
- Practical application of that knowledge

This follows the principles of Shin, meaning spirit and heart; Gi, skill and technique and Tai, meaning body and physique.

The syllabus lays down a framework or guideline for only theoretical knowledge and as such cannot be applied on its own in consideration of grade, however an instructor guide with each grade suggests an application of the theoretical knowledge to assist. The following table is used in conjunction with the main syllabus to help assess the student further.

It is entirely possible that a Judoka could perform each technique statically and so in part achieve some element of practical application, but can they perform these techniques while moving or with resistance from their partner (Uke)? This is a fundamental of judo and so should be used in measurement of ability.

An instructor or examiner must consider however, the age and ability level of the student, making allowances and adjustments for those who have particular additional needs.

It is the instructor's job to teach not only the technique but also when and how it may be applied, and the examiner's job to try and gain a performance from the judoka that best enables them to make judgement on grade.

The syllabus has been designed in such a way that the techniques covered fall into certain categories; hand techniques (te-waza), hip techniques (koshi-waza) and leg techniques (ashi-waza) to name just a few. It is thought that a Judoka who can perform different types of technique in various directions will be able to deal with movement in any direction from an early stage.

While certain flexibility is possible within the syllabus, it is not satisfactory for a Judoka to perform, for example, only Koshi-Waza as this does not produce a sufficiently broad knowledge.

As a judoka progresses through the grades then the complexity of techniques increases, along with the introduction of more difficult, sacrifice techniques (sutemi-waza). The level at which these are applied practically increases also, initially being rather static, to the later use in Randori and Shiai. Also, consideration is given to the application of technique as either a counter to an attack or in combination attacks.

Attitude is a difficult one to quantify but would perhaps be defined as the way in which a judoka conducts him or herself both on and off of the Tatami. It is about an increase in maturity as they progress and a clear embracing of the etiquette that surrounds martial arts in general.

It can also include self-respect, consideration for others, bravery or fighting spirit and determination. This may be apparent with little or no knowledge of judo or martial arts and should be promoted from the very early stages of training.

**Attitude is such an important factor that no grade will be awarded if the judoka does not conduct themselves in the spirit of martial arts.**

Demonstrated success in specific areas of judo such as Shiai or Kata is insufficient alone for awarding grade. However, recognition of this can help to support a decision to grade.

If a judoka's physical or mental ability restricts them undertaking a 'normal' grading examination then consideration can be given to previous, demonstrable experience. However, this must be fully justified and formally documented.

## **THE GRADING SYSTEMS**

For children aged up to and including 7 years, a system of badges (Mon) are used. These are tabs worn on the ends of a white belt.

In total there are ten awards, one for each of a variety of achievements that make up the fundamental attributes and skills required to practice Martial Arts effectively.

At the age of 8 years the child will participate in the traditional, coloured belt system:

- Red (7<sup>th</sup> Kyu)
- White (6<sup>th</sup> Kyu)
- Yellow (5<sup>th</sup> Kyu)
- Orange (4<sup>th</sup> Kyu)
- Green (3<sup>rd</sup> Kyu)
- Blue (2<sup>nd</sup> Kyu)
- Brown (1<sup>st</sup> Kyu)
- Black (1<sup>st</sup> Dan) (Please also refer to Dan Grade Syllabus)

In between each belt colour is a series of three Mon to reward smaller increases in ability.

At age 16 a judoka has a choice; either to remain in the junior system until 18 or begin their transition to Senior grades. If they transition, then their grade will automatically be reduced by three levels. E.g. a 1<sup>st</sup> Kyu (Brown) would revert to 4<sup>th</sup> Kyu (Orange). This would be subject to a maximum reversion to 6<sup>th</sup> Kyu (White). He or she is referred to at this stage as an "Intermediate". They may then be reassessed to establish the correct level given their ability.

The intermediate will follow the same grading system as a Senior. This is the colour system as above but without additional Mon. It is aimed as being an introduction to life as a Senior; training with and being compared to judoka of a greater age and maturity.

At age 18, the intermediate will be reassessed to ensure that they are able to continue to wear the grade they have been awarded. If they have not already transitioned into

the senior system then they will automatically have their grade reduced by three levels before reassessment.

**For Instructor Use:** This is a set of basic criteria that should be used alongside the main syllabus of technique. It is insufficient to use the syllabus in isolation when considering an award of grade.

Standard	Tai-Sabaki	Kamae	Waza	Zanshin	Hen-Ou	Sen
	<i>Body movement</i>	<i>Posture</i>	<i>Technique</i>	<i>Awareness</i>	<i>Adaptability</i>	<i>Timing</i>
6 <sup>th</sup> Kyu <i>White Belt</i>	Basic exercise Movement	Basic posture	Basic understanding of simple techniques	Understands the need for awareness	Use of simple techniques	
5 <sup>th</sup> Kyu <i>Yellow Belt</i>	Basic controlled exercise movement	Basic understanding of own balance	Understanding of basic technique showing control	Shows basic awareness	Able to use techniques in simple combination	
4 <sup>th</sup> Kyu <i>Orange Belt</i>	Well controlled exercise movement	Beginning of strong, balanced posture	Showing good control and developing power	Developing an understanding of awareness	Showing signs of adapting technique to own physiology	Beginning to understand timing
3 <sup>rd</sup> Kyu <i>Green Belt</i>	Basic flow in technique	Strong balanced posture	Can control technique to multiple direction	Shows good awareness	Can select techniques appropriate for situation / circumstance	Basic understanding of timing
2 <sup>nd</sup> Kyu <i>Blue Belt</i>	Good flow in technique	Naturally strong, balanced posture	Is comfortable with technique in movement	Shows awareness at all times	Can call upon a range of techniques and adapt them to different situations	Coordinated timing
1 <sup>st</sup> Kyu <i>Brown Belt</i>	Natural flow in technique	Naturally strong and adaptable posture	Full control in technique and able to apply in Shiai	Fully aware	Able to adapt to any situation and use the most efficient techniques	Using initiative in timing
Sho Dan <i>Black Belt</i>	Excellent understanding in all of the above					

These are the basic terms that are used in Judo. They do not specifically include those terms typically only used in contest.

<b>JAPANESE</b>	<b>PRONOUNCED</b>	<b>TRANSLATION</b>
BUDO	Boo-Doe	<i>FIGHTING WAY</i>
JUDO	Joo-Doe	<i>THE GENTLE WAY</i>
SENSEI	Sen-say	<i>TEACHER</i>
SEMPAI	Sem-pie	<i>SENIOR PERSON</i>
KOHAI	Koh-High	<i>JUNIOR PERSON</i>
DENSHI	Den-she	<i>STUDENT</i>
BUDO KA	Boo-doh-Kah	<i>MARTIAL ARTS PLAYER</i>
JUDO KA	Joo-doe-Kah	<i>JUDO PLAYER</i>
DOJO	Doe-Joe	<i>PRACTICE HALL</i>
TATAMI	Tah-Tah-me	<i>MAT AREA</i>
REI	Ray	<i>BOW</i>
TACHI REI	Ta-she-Ray	<i>STANDING BOW</i>
NE REI / ZA REI	Nee / Zah Ray	<i>KNEELING BOW</i>
GI	Ghee	<i>OUTFIT</i>
ZORI	Zaw-Ree	<i>SLIPPERS</i>
MON	Mon	<i>BADGE</i>
OBI	Oh-bee	<i>BELT</i>
ERI	Ear-Ee	<i>COLLAR</i>
SODE	Sew-Dee	<i>SLEEVE</i>
MIGI	Mi-Gee	<i>RIGHT</i>
HIDARI	Hi-Da-Ree	<i>LEFT</i>
MAE	May	<i>FORWARD</i>
USHIRO	Ush-ear-oh	<i>BACKWARD</i>
YOKO	Yo-Ko	<i>SIDE</i>
TORI	Taw-Ree	<i>ATTACKER</i>
UKE	Oo-Kee	<i>DEFENDER</i>
HA-JIME	Ha-Jimmy	<i>BEGIN</i>
MATTE	Mat-tay	<i>STOP</i>
MAITTA	My-ee-ta	<i>I SUBMIT</i>
KUZUSHI	Kuz-Oo-she	<i>BREAKING OF BALANCE</i>
SHIAI	She-I	<i>CONTEST</i>
RANDORI	Ran-Daw-Ree	<i>FREE PRACTICE</i>
KATA	Kah-Ta	<i>FORMS</i>
UKEMI	You-Kem-mee	<i>BREAKFALL</i>
WAZA	Wah-Zaa	<i>TECHNIQUE</i>
NAGE	Nah-Gay	<i>THROW</i>
KATAME	Kah-Ta-may	<i>GROUNDWORK</i>
EMBU	Em-Boo	<i>DEMONSTRATION</i>

*(Please note that pronunciation may vary slightly from one Dojo to another)*

## **7<sup>th</sup> KYU - WHITE BELT**

### **UKEMI-WAZA**

Mae-Jenpo  
Ushiro-Jenpo  
Ushiro-Ukemi  
Hidari-Yoko-Ukemi  
Migi-Yoko-Ukemi  
Mae-Ukemi  
Hidari-Jenpo-Kaiten-Ukemi  
Migi-Jenpo-Kaiten-Ukemi

### **NAGE-WAZA**

O-Soto-Otoshi  
O-Goshi

### **O-SAE-KOMI-WAZA**

Kesa-Gatame  
Mune-Gatame

### **KATA**

Kuzushi-Kata (Happo-No-Kuzushi)

### ***BREAKFALL TECHNIQUES***

*Forward Roll*  
*Backward Roll*  
*Backward Breakfall*  
*Left Side Breakfall*  
*Right Side Breakfall*  
*Forward Breakfall*  
*Left Rolling Breakfall*  
*Right Rolling Breakfall*

### ***THROWING TECHNIQUES***

*Major Outer Drop*  
*Major Hip Throw*

### ***HOLDING TECHNIQUES***

*Scarf Hold*  
*Chest Hold*

### ***DEMONSTRATION***

*8 Points of Balance Breaking*

## **INSTRUCTOR GUIDE**

At this early stage, the student should understand the basic rules and etiquette within the dojo and demonstrate that they are “safe” to practice.

Fundamental movement should be demonstrated e.g. walking, running, hopping, jumping, side-stepping, crawling, rolling etc...

Where appropriate the judoka should be able to demonstrate movement with an uke and be able to maintain control of themselves while doing so.

Breakfalls need to be at a level that will ensure safe practice of throws.

Throws should ideally be demonstrated with simplistic movement.

Safe transition to holds should be shown.

## **5<sup>th</sup> KYU - YELLOW BELT**

### **NAGE-WAZA**

O-Goshi  
Tai-Otoshi  
Ippon-Seoi-Nage  
O-Uchi-Gari  
Ko-Uchi-Gari  
De- Ashi-Harai

### **O-SAE-KOMI-WAZA**

Kesa-Gatame  
Kata-Gatame  
Mune-Gatame  
Yoko-Shiho-Gatame  
Kami-Shiho-Gatame  
Tate-Shiho-Gatame

### **SHIME-WAZA**

Hadaka-Jime

### **KANSETSU WAZA**

Kesa-Garame

### **THROWING TECHNIQUES**

*Major Hip Throw*  
*Body Drop*  
*One Arm Shoulder Throw*  
*Major Inner Reap*  
*Minor Inner Reap*  
*Advancing Foot Sweep*

### **HOLDING TECHNIQUES**

*Scarf Hold*  
*Shoulder Hold*  
*Chest Hold*  
*Side Four Quarters Hold*  
*Upper Four Quarters*  
*Lengthways Four Quarters*

### **STRANGLES**

*Naked Strangle*

### **ARM LOCKS**

*Scarf Hold Lock*

## **INSTRUCTOR GUIDE**

Dependent upon age and general abilities as well as the students stage within 6<sup>th</sup> Kyu, throwing with movement is preferred. However, this movement need only be simplistic e.g. O'soto otoshi with Uke retreating is fine.

We should also consider the ability to escape from each of the holding techniques so various methods should be demonstrated.

- e.g. Kesa Gatame escape by trapping Uke's legs
- Kesa-Gatame escape by making space and sitting up
- Mune Gatame escape by bridge and roll Uke off
- Kami-Shiho-Gatame escape by action-reaction and roll Uke
- (Others can be demonstrated)

Considering Uke's defensive positions while in Ne-Waza simple turnovers from all directions should be demonstrated.

- e.g. Uke is in an all fours position, Tori attacks from the side
- Uke is in an all fours position, Tori attacks from the head
- Uke is prone, Tori attacks from the side
- (Each should be performed to completion i.e. an appropriate hold)

An understanding of transition from throw to hold should also be demonstrated.

- e.g. O'Soto Gari to Kesa Gatame
- O'Goshi to Mune Gatame
- O'Uchi Gari to Tate-Shiho-Gatame
- (Others can be demonstrated)

The Student should also understand basic stance and posture, including Shinzenhontai (normal stance), Migi Shinzentai (right stance), Hidari Shinzentai (left stance), and Jigotai (defensive posture)

## **4<sup>TH</sup> KYU - ORANGE BELT**

ALL PREVIOUS PLUS:-

### **NAGE-WAZA**

O-Soto-Gari  
Ko-Soto-Gake  
Ko-Soto-Gari  
Uki Goshi  
Tsuru-Goshi (O / Ko)  
Tsuru-Komi-Goshi  
Kata-Eri-Seoi-Nage

### **OSAE-KOMI-WAZA**

Kuzure-Kesa-Gatame  
Kuzure-Yoko-Shiho-Gatame  
Kuzure-Kami-Shiho-Gatame

### **SHIME-WAZA**

Okuri-Eri-Jime  
Kata-Ha-Jime

### **KANSETSU-WAZA**

Ude-Garami  
Juji-Gatame

### **KATA**

**Katame-No-Kata**  
Osae-Komi-Waza

### **RANDORI**

Techniques practiced in a free and random fashion

### **THROWING TECHNIQUES**

*Major Outer Reap*  
*Minor Outer Hook*  
*Minor Outer Reap*  
*Floating Hip*  
*Major Lifting Hip (major / minor)*  
*Lift Pull Hip Throw*  
*Single Collar Shoulder Throw*

### **HOLDING TECHNIQUES**

*Broken Scarf Hold*  
*Broken Side Four Quarters*  
*Broken Upper Four Quarters*

### **STRANGLES**

*Sliding Collar Strangle*  
*Single Wing Strangle*

### **ARMLOCKS**

*Entangled Armlock*  
*Cross Armlock*

### **DEMONSTRATION**

*Holding Techniques (1<sup>st</sup> Set)*

### **FREE / RANDOM PRACTICE**

## **INSTRUCTOR GUIDE**

We are now considering other positions that Uke may adopt in Ne-Waza in order for them to defend against Tori's attacks. Tori should demonstrate that they can progress from attacking between Uke's legs to a technique where they are in control again.

- e.g. From between Uke's legs transfer to Kesa-Gatame
- From between Uke's legs transfer to Yoko-Shiho-Gatame
- From between Uke's legs transfer to Tate-Shiho-Gatame

By now as well, dependent upon the age, ability and grade within 5<sup>th</sup> Kyu combinations of throwing techniques should be performed.

- e.g. O'Uchi Gari to Ko-Uchi Gari
- Ko-Uchi Gari to Tai-Otoshi

Also, counters to throws should be performed.

- e.g. Tai-Otoshi countered by Ko-Soto-Gake
- O'soto Gari countered by O'soto Gari

(Each list of examples are not exhaustive or prescriptive, others can be shown or considered)

### **3<sup>RD</sup> KYU - GREEN BELT**

ALL PREVIOUS PLUS:-

#### **NAGE-WAZA**

Morote-Seoi-Nage  
Eri-Seoi-Nage  
Sode-Tsuri-Komi-Goshi  
Koshi-Guruma  
Yama-Arashi  
Seoi-Otoshi  
Harai-Goshi  
Ashi-Guruma  
Hane-Goshi  
Taki-Uchi-Mata  
Okuri-Ashi-Harai  
Sasae-Tsuri-Komi-Ashi

#### **THROWING TECHNIQUES**

*Two Armed Shoulder Throw  
Collar (Lapel) Shoulder Throw  
Sleeve Lift Pull Hip Throw  
Hip Wheel  
Mountain Storm  
Shoulder Drop  
Sweeping Hip Throw  
Leg Wheel  
Spring Hip  
Inner Thigh (Using Hip)  
Sliding Leg Sweep  
Propping Drawing Ankle Throw*

#### **O-SAE-KOMI-WAZA**

Makura-Kesa-Gatame  
Ushiro-Kesa-Gatame  
Ushiro-Yoko-Shiho-Gatame

#### **HOLDING TECHNIQUES**

*Pillow Scarf Hold  
Reverse Scarf Hold  
Reverse Side Four Quarters*

#### **SHIME-WAZA**

Mae-Sankaku-Jime  
Nami-Juji-Jime  
Gyaku-Juji-Jime  
Kata-Juji-Jime

#### **STRANGLES**

*Triangular Strangle  
Normal Cross Strangle  
Reverse Cross Strangle  
Half Cross Strangle*

#### **KANSETSU-WAZA**

Ashi-Gatame  
Hiza-Gatame  
Waki-Gatame

#### **ARMLOCKS**

*Armlock with the leg  
Armlock with the knee  
Armpit Lock*

#### **KATA**

**Katame-No-Kata**  
Shime-Waza

#### **DEMONSTRATION**

*Strangles (2<sup>nd</sup> Set)*

## **INSTRUCTOR GUIDE**

Once more combinations and counters should involve the new techniques learned.

Furthermore, the student should be beginning to consider combinations of Ne-waza and simple entries to shime-waza and kansetsu-waza

- e.g. Strangles being applied when Uke is on all fours or prone
- Strangles being applied when Uke is attacking from the front/between legs
- Armlocks being applied when Uke attacks from between the legs
- Armlocks being applied when Uke starts in an all fours position or prone

Competence should be shown in simple contest. They should also understand the roll of a timekeeper in contest.

At this stage the student should be involved in the basic supervision of practicing Judoka.

## **2<sup>ND</sup> KYU - BLUE BELT**

ALL PREVIOUS PLUS:-

### **NAGE-WAZA**

Ko-Ho-Soto-Gari  
Uki-Otoshi  
Kata-Seoi  
Tani-Otoshi  
Waki-Otoshi  
Ushiro-Goshi  
Obi-Otoshi  
O-Guruma  
Yoko-Gake  
Yoko-Guruma  
Kata-Guruma  
Hiza-Guruma

### **SHIME-WAZA**

Koshi-Jime  
Tsuru-Komi-Jime  
Sode-Guruma-Jime  
Ryote-Jime (Morote-Jime)  
Hineri-Jime

### **KANSETSU-WAZA**

Ude-Gatame

### **KATA**

**Nage-No-Kata**  
Te-Waza

### **THROWING TECHNIQUES**

*Minor Extended Outer Reap*  
*Floating Drop*  
*Single Shoulder Throw*  
*Valley Drop*  
*Armpit Drop*  
*Reverse Hip Throw*  
*Belt Drop*  
*Major Wheel*  
*Side Hook*  
*Side Wheel*  
*Shoulder Wheel*  
*Knee Wheel*

### **STRANGLES**

*Hip Strangle*  
*Thrusting Strangle*  
*Sleeve Wheel Strangle*  
*Two Handed Strangle*  
*Twisting Strangle*

### **ARM LOCKS**

*Straight Armlock*

### **DEMONSTRATION**

*Hand Techniques (1<sup>st</sup> Set)*

## **INSTRUCTOR GUIDE**

As the student is now familiar in contest, he should show an understanding of Kumi-kata (Gripping) and how this can be used to gain best advantage.

In addition, there should be an understanding of how failed throwing techniques can offer opportunities for counter by shime-waza or kansetsu-waza.

e.g. Uke attacks with Ippon Seoi Nage and falls to his knees, Tori seizes the opportunity and follows him to the floor to apply Koshi-Jime

By now as well, we expect that this understanding of contest and its rules will be demonstrated in Corner Judging a contest

Understanding of techniques should also by now allow the student to be competent in instruction of techniques to a class under supervision

## **1<sup>ST</sup> KYU - BROWN BELT**

ALL PREVIOUS PLUS:-

### **NAGE-WAZA**

Utsuri-Goshi  
Morote-Gari  
Tawara-Gaeshi  
Yoko-Otoshi  
Uki-Waza  
Yoko Wakare  
Ura-Nage  
Tomoe-Nage  
Sumi-Gaeshi  
Kubi-Nage  
Sukui-Nage

### **THROWING TECHNIQUES**

*Switching Hip*  
*Two Arm Clip*  
*Bale Throw*  
*Side Drop*  
*Floating Throw*  
*Side Separation*  
*Rear Throw*  
*Stomach Throw*  
*Corner Throw*  
*Neck Throw*  
*Scoop Throw*

### **SHIME-WAZA**

Jigoku-Jime

### **STRANGLES**

*Hell Strangle*

### **KATA**

**Katame-No-Kata**  
Kansetsu-Waza

**Nage-No-Kata**  
Koshi-Waza

### **DEMONSTRATION**

*Joint Manipulation (3<sup>rd</sup> Set)*

*Hip Techniques (2<sup>nd</sup> Set)*

## **INSTRUCTOR GUIDE**

By now the student should be able to demonstrate a variety of techniques to be applied in a randori or shiai situation under the pressure of a line up.

They should have developed the understanding and confidence to be able to referee a contest.

The student should also by now be competent in preparing and running a one hour lesson under supervision.

## **1<sup>ST</sup> DAN - BLACK BELT**

ALL PREVIOUS PLUS:-

### **NAGE-WAZA**

Ryo-Hiza-Seoi-Otoshi  
Kujuki-Tai-Oshi  
Kibisu-Gaeshi (Soto / Uchi)  
Te-Guruma  
Tama-Guruma  
Hane-Maki-Komi  
Harai-Maki-Komi  
Soto-Maki-Komi  
Kani-Basami  
Yoko-Tomoe-Nage

### **THROWING TECHNIQUES**

*Two Knee Shoulder Drop*  
*Dead Tree Drop*  
*Heel Trip (Outer / Inner)*  
*Hand Wheel*  
*Ball Wheel*  
*Spring Winding*  
*Sweeping Winding*  
*Outer Winding Throw*  
*Scissors Technique*  
*Side Stomach Throw*

Demonstration of basic knowledge of self defence / Ju-Jitsu incorporating Judo techniques

### **KATA MON**

To demonstrate Nage-No-Kata and Katame-No-Kata

### **TEACHING MON**

Student should prepare and run an hour long class including warm-up, Ukemi, Nage-Waza, and Katame-Waza under distant (off tatami) supervision.

Student should demonstrate an understanding of the minimum standards of safety and discipline required on the Tatami along with matters of law.

Student should demonstrate knowledge and understanding of the background of Judo and the etiquette that exists with Japanese Martial Arts.

Student will attend a recognised First Aid Course and attain the relevant qualification.

### **SHIAI MON**

Student should demonstrate the ability to win contests against advanced grades utilising a range of techniques including Nage-Waza, Osaekomi-Waza, Shime-Waza and Kansetsu-Waza.

Student will be able to organise a simple contest pool, and run a contest mat as the senior mat referee ensuring the safety of all Judoka and that fair play is adhered to.