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TITLE:**

**DEVELOPING A VISUAL METHODOLOGY USING
MENTAL MAPS FOR TEACHING SELECTED JUDO
TECHNIQUES TO CHILDREN OF YOUNGER SCHOOL
AGE**

(Study released on children of younger school age judo club mostaganem JCM)

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This thesis is not only a personal academic achievement but also a contribution to the field of sports pedagogy, particularly in the training of young judo practitioners. May these materials serve as a useful tool for coaches and educators striving to enhance the learning experience of children in judo.

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Abstract

This research aims to develop a child-centered methodology for teaching selected judo techniques to children aged 6–12 years, utilizing mental maps as a visual learning tool . The study identifies age-appropriate judo techniques based on the standards set by the Algerian Judo Federation , with a focus on supporting progression toward the green belt (3rd KYU). It explores how mental maps can enhance understanding, retention, and execution of these techniques among young learners. Through theoretical analysis and practical application , the research emphasizes the importance of adapting instructional strategies to match the developmental stages of children. The resulting materials provide coaches with structured, visual tools that facilitate effective technique acquisition, error correction, and tactical development in youth judo training.

Keywords: Judo, younger school age, methodology, mental maps, Combinations

الملخص بالعربية

يهدف هذا البحث إلى تطوير منهجية تعليمية مُوجهة نحو الطفل لتعليم تقنيات الجودو المُنتقاة للأطفال في المرحلة العمرية من 6 إلى 12 سنة، باستخدام الخرائط الذهنية كأداة تعليمية بصرية. ويحدد البحث التقنيات المناسبة من حيث العمر التنموي للطفل استنادًا إلى معايير الاتحاد الجزائري للجودو، مع التركيز على دعم التقدم نحو الحزام الأخضر) الدرجة الثالثة (KYU). كما يستكشف البحث كيفية مساهمة الخرائط الذهنية في فهم وحفظ وتنفيذ هذه التقنيات لدى المتعلمين الصغار. من خلال التحليل النظري والتطبيق العملي، يؤكد البحث على أهمية تكييف استراتيجيات التعليم لتتماشى مع المراحل التنموية للأطفال. وتُعد المواد الناتجة عن هذا البحث مصدرًا مفيدًا للمدرّبين، حيث توفر أدوات بصرية منظمة تساهم في تحسين اكتساب المهارات، وتصحيح الأخطاء، والتطور التكتيكي في تدريب الجودو لدى الأطفال. الكلمات المفتاحية الجودو، الخرائط الذهنية، تعلم الأطفال، منهجية تعليمية، تطوير مهارات

CHAPTER 01 :

INTRODUCTION

1. INTRODUCTION

Judo is for many people a name that is associated with violence or some sort of defense within a fight. Often people also think of the bloody faces they see in the media within MMA or other combat sports. However, few people stop to think about the differences that combat sports have between them. That is why I have decided to focus on judo in general, starting from the history and through the pictorial compendium to help coaches and teachers, to conduct judo classes in the chosen age group. With this is also connected the characteristics of the category.

Judo is a sport that is included in physical education classes, mainly due to its high educational values and, of course, the demands that are placed on the discipline in this sport. Of course, even among the supporters of this sport, there are opponents who do not identify with it and, on the contrary, would not show it to children in physical education or elsewhere. These people may have any number of objections or even reasons. The media, which is nowadays giving the sport publicity, also plays a big role. And judo has done well in the last year, as a competitor from the Algerian judo federation, Lukáš Krpálek, brought home the most valuable metal from the Olympic Games. Thanks to this, the popularity of the sport has grown significantly, whether in school clubs, clubs or the interest of primary schools.

The gym means something different to every athlete. Judo athletes will always find respect, self-control and friendship in the gym. And that's all thanks to one sport. Just as we learn certain behaviors, ethics, and rules, you also have certain rules in places. Entering the mat involves greeting the coach himself, along with the gym, through a bow. After that, we have to groom ourselves, whether it is the kimono or the outward appearance. We get ready for the entrance and greeting within the whole group. From the beginning, we have been taught courtesy, which leads us to respect others. The courage that teaches us to act with integrity. Humility, where none of us exalts ourselves above anyone else. But what coaches see in kids, how quickly they change because of this idea, is honesty. Kids aren't afraid to tell the truth, whatever it may be. These special things, ideas, tickets, that's what ties judo together. And this together led me to create a pictorial material that can be used for training young judo players, or as a theme for application in physical education classes.

It goes without saying that each competitor develops to a stage where he is characterized by his personal technique. Techniques are connected through a movement chain that the judoka (competitor) learns through stereotyping in order to then move on to the competition level, which is the highest. Within the training and rehearsal of the techniques, a certain stability and strength is needed, which

we develop also thanks to additional exercises, which we also highlight and describe in the rigorous thesis.

In this thesis I will focus on mental maps, which are completely missing in the Algerian judo federation literature on judo. Therefore, I would like to create a structure that would guide coaches in the right direction and make it easier for athletes to deal with the situations they get into. When different techniques are introduced, the other competitor does not always agree, so every competitor should have a counter-technique or other ways out of situations, which they will be able to get out of thanks to mental maps. Mental maps should therefore

give insight into techniques that are arranged in a sequence that corresponds to the Algerian judo federation judo test regulations. Thus, the techniques can guide coaches and the competitors themselves to the green belt (3rd KYU).

We had the opportunity to use the mental maps in the training of a fledgling club at the primary school in Zvoleněves, which was founded last year. In the judo club Zvolík, z. s. are mostly children of younger school age, but also preschool and older school age. It is a mix of athletes. We have observed, along with a certified coach who works in the club, how the athletes who are guided by mental maps do compared to athletes from clubs that are also led by experienced coaches, but do not look at the maps and guide the athletes according to their own concepts.

Often the question arises whether a coach experienced only in competition, thus a former competitor, will get to the competitors, or whether a coach who is only studying, for example, at a pedagogical faculty and leads a judo club as part of his practice will get to the competing children. Therefore, it would be beneficial if even novice clubs or clubs, which often do not have the means to pay experienced coaches, could look into mental maps that might guide them to higher competitions.

This study focuses on developing a methodology for teaching selected judo techniques to children of younger school age, specifically between 6 and 12 years old. Judo is a martial art that emphasizes physical fitness, discipline, and mental development, making it an ideal sport for children. However, the complexity of judo techniques can pose challenges when introducing them to young learners. Therefore, this research aims to create a structured and visual approach to teaching judo using mental maps—a tool that enhances cognitive learning and facilitates the understanding of complex movements.

The Algerian Judo Federation's examination regulations serve as a foundational framework for selecting appropriate techniques. This ensures that the proposed methodology aligns with national standards and supports progression toward achieving the green belt (3rd KYU). By integrating child-friendly instruction methods and cognitive learning styles, this study contributes to more effective and engaging judo training programs tailored for younger athletes.

1.1 Statement of the Problem

The teaching and learning of judo techniques, especially among younger school-age children (6–12 years), present significant pedagogical and practical challenges. Judo is not only a competitive sport but also an educational system that fosters physical development, discipline, and moral values. However, traditional methods of instruction often fail to accommodate the cognitive, motor, and emotional development of young learners. This leads to inefficiencies in technique acquisition, reduced motivation, and increased risk of injury due to improper execution.

Key Problems Identified from the Dissertation:

Lack of Age-Appropriate Instructional Methods

Children at this age are still developing their motor coordination, attention span, and abstract thinking abilities. Many coaches continue to use adult-oriented teaching strategies, which can overwhelm young athletes and hinder effective learning.

Absence of Visual Learning Tools in Algerian Judo Literature

The dissertation highlights a critical gap in the materials used by the Algerian Judo Federation, particularly the absence of mental maps or visual aids that could facilitate better understanding and retention of complex judo techniques.

Common Technical Errors Due to Poor Methodological Series

The study identifies several frequent errors made during the training of basic judo techniques (e.g., incorrect grip, poor deflection, improper leg positioning). These mistakes arise from inadequate breakdown and sequencing of movements in the instructional process.

1.2 Research Questions

1.2.1 General Research Question:

How can selected judo techniques be effectively taught to children of younger school age using mental maps as a visual learning tool?

Specific Research Questions:

- Which judo techniques are most appropriate for teaching to children aged 6–12 years based on the Algerian Judo Federation's examination regulations?
- How do mental maps improve the understanding, retention, and execution of judo techniques among young learners?
- To what extent does the use of visual tools like mental maps support tactical awareness and decision-making during sparring situations?

1.3 Hypotheses

1.3.1 Main Hypothesis (H₁):

The use of mental maps as a visual instructional tool significantly improves the acquisition, retention, and application of selected judo techniques among children aged 6–12 years compared to traditional verbal instruction methods.

1.3.2 Sub-Hypotheses:

- Selected judo techniques from Nage-waza, Goshi-waza, and Ashi-waza categories will align with the Algerian Judo Federation's standards and be suitable for teaching to younger school-age children.
- Mental maps will enhance children's visual-spatial memory, motor coordination, and tactical understanding of judo techniques, leading to faster skill mastery.
- Mental maps that include combinations (renraku waza, renzoku waza) and counterattacks (mae ukemi) will enhance tactical readiness and adaptability in competitive scenarios.

1.4 Importance of the Study

Child-Centered Approach : Teaching judo to children requires a unique approach that considers their developmental stage, motor skills, and cognitive abilities. This study provides a tailored methodology that addresses these specific needs.

Visual Tools for Effective Learning : Mental maps offer a novel way to present information visually, aiding memory retention, coordination, and strategic thinking—crucial components in mastering judo techniques.

Standardization Based on National Guidelines : By aligning with the Algerian Judo Federation's examination regulations, the study ensures that the methodology supports standardized progression and skill development.

Support for Coaches and Instructors : The materials developed in this study provide valuable resources for coaches, especially those working in under-resourced clubs, enabling them to deliver high-quality instruction without extensive experience.

Foundation for Future Research : This work opens the door for further studies on the application of mental maps in other martial arts or age groups, contributing to broader pedagogical advancements in sports education.

CHAPTER 02 :

JUDO

2.1 Judo

It is one of the most prestigious Olympic disciplines. It is also recognized as an educational tool and a way of life that is enriched with moral codes and ethical values that normally resist the process of life as such (International Judo Federation, 2007). With these values and ethical approach, the International Judo Federation is committed, to fight against any kind of cheating. It is the demonstration of the pure, the righteous that makes society better, and above all, has something to offer to a whole generation in terms of the direction of life (International Judo Federation, 2007).

These are the eight values of the moral code of judo that a judoka learns when he enters the gym. Anyone who does not honor these values, or in any way fails to uphold them, must be punished immediately (International Judo Federation, 2007). Respect is also shown by the judoka when entering the gym by bowing in greeting at the beginning, end of training, or at the start of a match. At the end of the match, it is a sign of respect for the opponent, which is shown by mutual bowing and also by shaking hands (Fojtík, 1998). According to Vachun et al. (1983), these specific customs are not only formal expressions, but also help the coach and the practitioner to perform their functions appropriately in training.

Judo involves standing techniques that allow you to lift and throw your opponent onto their back. And then also techniques on the ground, where the goal is to pin the opponent to the ground, control them, and apply a hold or choke until submission. It is a sport suitable for both girls and boys of all ages (Yearbook, 1993; Schäfer, 2007).

It is a dynamic sport and is becoming more and more popular all over the world. Every judo competitor, must be equipped with technical, fitness and tactical aspects (Srdinko, Vachun, 1984). The nature of judo and its contemporary competitive understanding, places high demands on the entire structure of sport performance, especially on the individual personality factors. Namely, somatic, technical, fitness, tactical and psychological factors (Dovalil, 2009).

Regular judo training teaches self-confidence, mindfulness, quick actions and also besides, it is an ideal fitness training. Judo means "to learn by feeling" or "to understand with the body"! The principle of Judo is: "Win by retreat"! (Wienmann, 2010). The learned techniques then result in different grips, stances and movements. All of course of a variable nature. Therefore, we place high demands on their performance so that even in these variable conditions, they can apply the techniques they have learned in a match. Which is a classic example of the fourth phase of motor learning, the phase of creative coordination (Rychtecký & Fialová, 2004).

This phase of motor learning will show that the skill has been mastered to a mastery level. However, this level is not common for everyone, as reaching it requires a very long

period of training, and above all, many repetitions (Perič & Dovalil, 2010).

In judo, however, another factor is also important and that is tactics, when a judoka can use even a slight advantage, of course, by the right way of fighting. This can lead him to success. Dovalil (2009) classifies this as a technical aspect, which is therefore only possible if the technique is good. However, judoists also place emphasis on free effort so that the competitor is conscientiously prepared for the performance. This entails intense training, a desire to win, and to sell it all at the right moment.

According to Kapounková et al. (2010), even in judo, tactics and technique are so closely linked and inseparable that tactical and technical preparation merge into one (Figure 1).



Figure 1 - Structure of sport performance in judo (Kapounková et al., 2010). Schäfer (2006) attributes many positive effects to judo, comprehensively and optimally promoting mental and physical health.

2.1.1 History and origin of judo

The history of judo dates back to 1882, when Professor Jigoro Kano combined Eastern philosophy with the samurai martial art. Professor Jigoro Kano was born in 1860. This was

a time when the feudal order was dying out in Japan, and with it the Jiu- Jitsu schools. At that time, the martial arts became a target for abuse. The founder of Judo himself also experienced this, as he became a target of bullying because of his frail physique (Fojtík, 1975).

Reguli (2011) described Kano's idea as follows. It was to create an educational system that was based on achieving goals in moral and physical education as well as self-defence. Thus, he was not concerned with the idea of incapacitating the opponent, but he was concerned with the education of his wards. Judo was therefore meant for defence, not offence.

After gathering knowledge from the masters and many manuscript studies, he created his own system. He began teaching it at the Kodokan Judo School, which dates back to 1882, along with the origin of judo itself (Pavelka & Stich, 2012).

A great rivalry began to prevail among the public, more precisely between the Kodokan Judo school and other martial arts, especially Jiu-Jitsu. It culminated in 1886 with the so-called "Jiu-Jitsu".

A "truth tournament" organized by the Tokyo police. Here it was to be decided which style of fighting would be taught in all police departments (Kodansha, 1970).

Out of twelve matches, Kane's "gentle way" won eleven times and drew only once. At that time the match had no time limit, so it was fought until one of the opponents had complete control over the other. Because of this truth, judo began to spread rapidly through Japan, taught in universities and, along with kendo, made its way into elementary and middle school curricula (Anonymous, 2007).

Jigoro Kano (fig. 2.) became president of the Japanese Judo Association, Minister of Education and even a member of the Japanese Olympic Committee. His work contributed not only to the development of the sport, but also to the development of art and science (Anonymous, 2014).



Figure 2. - Jigoro Kano, founder of judo (International Judo Federation, 2007).

2.1.2 Contemporary judo in the world and in the Algerian judo federation

Since World War II, judo has been heavily focused on competition. In 1951, the International Judo Federation (IJF) was founded. Judo has been included in the Olympic Games programme since 1964. The only exception was in 1968. Women's competition has been included in the Games programme since 1992 (Reguli, 2005; Grexa, 2009).

Since 2009, the IJF has established a competition calendar that includes 18 major events per year, covering the World Championships (men's and women's, junior, youth, veteran, Kata, open category, team competitions) and World Events (Masters, Grand Slam, Grand Prix).

2.1.3 Basic rules and concepts

Judo is a dynamic sport, which thanks to the success of its athletes is on the radar of those interested in the sport. Therefore, it is becoming a popular sport all over the world (Srdínko, Vachun, 1984). The International Judo Federation (IJF) is therefore trying to set the rules in such a way that judo is simple and attractive for the spectator. The last rule change according to the IJF guidelines took place on 1 January 2018.

2.1.3.1 judogi

Judists wear a racing outfit called judogi. It consists of a solid cotton jacket which has a clearly visible reinforced collar. This is the main place for a judoka to grip an opponent. A more detailed naming of the parts of the judogi, meaning the right and left collar or sleeve, is necessary to later understand the description of the grips (Pavlu, 2013).

The colours of the kimonos may already vary, but only in training. In competitions, judo players must wear a white kimono. For larger competitions, such as various championships, judoka who are read first must wear a white kimono and for distinction, the second read must wear a blue kimono. Therefore, judoists must have both a white and a blue kimono (Figure 3.) and their respective belt, which they have registered in the judo records (Figure 4.).

The Judo competitor is responsible for the fitting of his/her kimono throughout the match and is required to keep it in the condition it was in when he/she entered the match (this means that both lapels of the kimono must be securely tied behind the belt). If it happens that one of the collars (or possibly both) is pulled out from behind the belt during the course of the match, the judoka competitor is obliged to readjust the kimono himself in the time between the mate and the hajime, without untying the belt and without the referee having to ask him to readjust it. If he fails to do so, he will be called upon by the tatami judge to adjust. However, on the second and subsequent challenge by the referee, a shido penalty for the unadjusted competitor

follows simultaneously (Algerian judo federation Judo Federation, 2019).



Figure 3. - Kimono in blue and white.

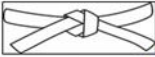






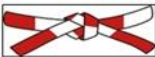

Barva pásku	Žákovský stupeň
	6. <u>kyu</u> - bílý pás
	5. <u>kyu</u> - žlutý pás
	4. <u>kyu</u> - oranžový pás
	3. <u>kyu</u> - zelený pás
	2. <u>kyu</u> - modrý pás
	1. <u>kyu</u> - hnědý pás
	Mistrovský stupeň
	1. - 5. Dan - černý pás
	6. - 8. Dan - červenobílý pás
	9. - 10. Dan - Červený pás

Figure 4. - Relevant tapes.

2.1.3.2 Duration of the match

The big change already happened last year and has remained current, which is the match time. It lasts only 4 minutes, the same for both men's and women's categories (Algerian judo federation Judo Federation, 2018).

2.1.3.3 Golden score

Provided that neither competitor has reached a technical score, or both scores are tied at the end of regulation time, the match continues to the golden score,

regardless of the shido awarded. Thus, in the set time, it is only possible to win by a technical rating (*waza-ari* or *ippon*) or as a result of *hansoku-make* (elimination) of the opponent (Algerian judo federation Judo Association, 2018).

2.1.3.4 Values of victory

The *waza-ari* value includes those valuations for which the yuko or older koka valuation was previously valid. Two *waza-ari* are equivalent to *ippon*. For the ground hold, ten seconds is valid as *waza-ari* and twenty seconds as *ippon* (Algerian judo federation Judo Association, 2018).

2.1.3.5 Security

Some changes have also been made in the area of safety, particularly in the area of head and spine safety. Compromising the safety of these areas is punished immediately. Any voluntary impacts to the bridge that the head is resting on the ground are immediately assessed as *hansoku-make* (judoka expulsion) or *ippon* (International Judo Federation, 2018).

2.1.3.6 The arena - "tatami"

The wrestling ground, called *tatami* (Fig. 5.), also called the wrestling area, must be at least 14m x 14m, and at most 16m x 16m. It is divided into two areas of different colours, each of which has its own dimensions according to the statutes, which can be found on the website of the Algerian judo federation Judo Federation. The wrestling area must keep the minimum dimensions of 8m x 8m and maximum 10m x 10m, specific dimensions are set in the rules for the competition. The area outside the match area, called the safety area, must be at least 3m wide.

After the announcement of the names, the competitors will proceed to the edge of the safety area. The judoka who is read first, steps to the right of the referee. He usually stands with his back to the spectators, so from the spectator's point of view it is on the left side. At the referee's signal, the competitors bow and enter the inner part of the *tatami*. At this point they bow again and after the signal for the start, called *hajime*, the match can begin. By bowing, judges show respect to the referee, coach and opponent.

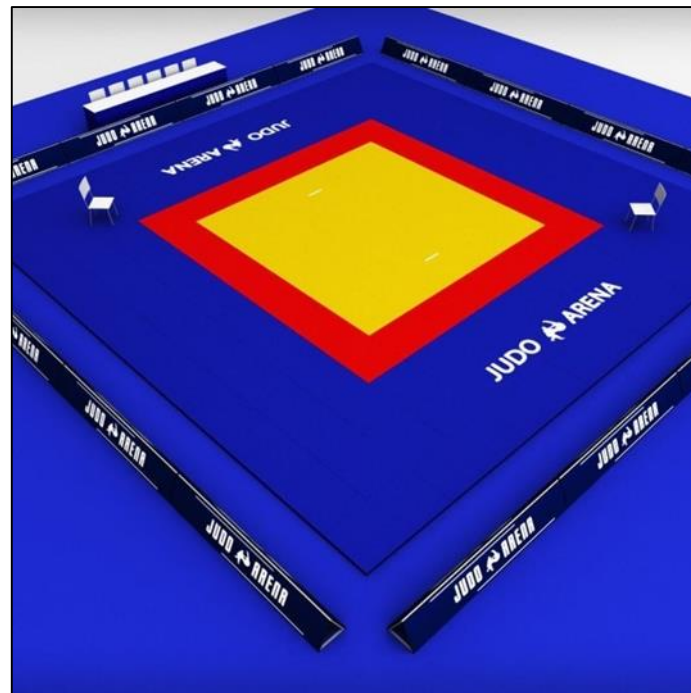


Figure 5. - Tatami 3D model (Anonymous, n.d.).

2.2 Systematics of movement

Srdínko (1987) clearly describes the systematics of judo in this sequence. Professor Jigoro Kano divided judo techniques into groups and subgroups based on his studies. He arranged them on the basis of biomechanical laws, movement composition and dynamics of individual moves. The essence of the entire judo system are the so-called kata - prescribed, ensemble exercises. In the course of its existence, judo, like other sports, has undergone certain developments. The development is manifested in particular by the modification of existing techniques, the emergence of new techniques, and above all the modification of rules. However, the basic skeleton of the techniques remains unchanged. The structure of the techniques of Kodokan judo thus consists of:

- 1) Throwing techniques (nage waza).
- 2) Techniques of restraint (katame waza).
- 3) Striking techniques (atemi waza).
- 4) Group exercises (kata).

Similarly, Reguli (2005) states that kata is "literally a living heritage, absolutely essential to the understanding of judo". For the purposes of competitive judo, the term WAZA is used. This is used to collectively refer to a group of judo techniques that are further subdivided into subgroups. WAZA techniques are divided into NAGE-WAZA, KATAME WAZA, and a neglected group is ATEMI WAZA.

Sport wrestling forms of judo use throwing and immobilization techniques. These are collectively known as randori no kata (randori - practice wrestling). Comprehensive exercises are used for preliminary practice of techniques. It is important not to forget that punching techniques - are forbidden in sport judo. They are used exclusively in the context of teaching self-defence or judo as a martial art, i.e. without the wrestling, sport form (Srdínko, 1987).

2.3 Younger school age

In sport, you have the advantage that no one tells you what sport to choose. It's just his pure will. Therefore, we should get acquainted with the main developmental features of an individual, its structure and the dynamics of the whole personality (Svoboda, 2000). Therefore, the development of an individual from conception to death is very important for us in the framework of psychological issues (Hříchová, Miňhová, Novotná, 2004). The prospective historical development of man as a species is often referred to as phylogeny (Grush, 2004).

Ontogeny is regulated by generally accepted developmental principles and laws. It is characterised by a series of quantitative and qualitative changes over time. They represent the so-called ontogenetic variability and concern the whole human organism (Hajek, 2012). They exist collectively for all individuals, reproduce and are transmitted from generation to generation, some of them are inherent in every living being (Čelikovský, 1990).

Development in ontogeny keeps a very uneven pace, with this diversity manifesting itself at any developmental stage. The continuation of development tends to be influenced by external conditions and the genetic propensities of the individual. A set of other determinants - living conditions, natural conditions or attitude towards physical activity - enter into this march (Hajek, 2012; Kasa, 2000).

Motor expressions are largely determined by genotype, and the probabilities of goal-directed interference are limited by the genetic norm of the response. A significant influence of genetic predisposition is evident in extreme cases, albeit in a positive or negative direction. These individuals tend to be far less malleable to environmental conditions and show greater developmental balance than individuals with average motor levels (Benjamin & Wilhelm, 1997; Riegerová, Přidalová, & Ulbrichová, 2006).

2.3.1 Definition of age category according to developmental psychology

According to Langmeier and Krejčířová (2006) and Novotná, Hříchová and Miňhová (2012), we refer to the younger school age as the period from 6-7 years of age, when the child enters school, to 11-12 years of age, when the first signs of sexual maturation and the accompanying psychological manifestations begin. Experts divide the end of this period between years 10 and 12 life. Langmeier and Krejčířová

(2006) report years 11-12 and Novotná, Hříchová and Miňhová (2012) report years 10-11 and then follow up with the older school-age period. Other names for this period have been given; Čačka (1997) divides the school-age period into childhood and prepuberty (7-12 years) and puberty (13-15 years). Also Vágnerová (2000) divides school age into three sub-phases: early school age (lasting from the start of school, i.e. from about 6 - 7 years to 8 - 9 years), middle school age (from 8 - 9 years to 11 - 12 years) and older school age (from 11 - 12 years to about 15 years). And the author Matějček (1995) distinguishes two stages. The school age in a narrower sense (6 - 8 years) and the middle school age (9 - 12 years), when these periods are followed by the older school age (13 - 15 years) loosely transitioning to puberty.

The most important event of this period is the beginning of schooling. It is the march of acculturation, adapting to the new climate, learning new social roles and special methods of communication with the teacher and classmates. With the child starting school comes a series of obligations, the fulfilment of which is monitored and assessed, whether by the teacher, parent or classmate (Novotná, Hříchová and Miňhová, 2012). Vágnerová (2005) draws attention to these changes, which take the form of enrolment in primary school and the first day of school. This period quite rightly bears its label of school age, as school marks the child in a distinctive way during this period (Langmeier and Krejcirova, 2006). School age can also be assessed as a phase in a peer group that has its own structure and is governed by its own rules (Vágnerová, 2005).

Thus, most authors agree on the period between 6-7 to 11 years of the child's life. This is therefore a more unstable period in child development, if the child is in adequate and healthy conditions (Šimíčková-Čížková et al., 2010).

2.3.2 Physical development

Upon entering the school, the first shape-shifting of the character has already been completed. Machová (2002) speaks of a growth rate that is calmer and more regular during this period, and this means that the child grows approximately 5 cm and gains an average of 3 kg per year. This contributes to the gain of subcutaneous fat. We can then see fuller shapes on the body than we have seen so far.

However, Šimíčková-Čížková et al. (2010) point out that biological age does not always correspond to calendar age. This is shown by frequent differences in weight and height. This is associated with an acceleration of development in girls. The skeleton, on the other hand, grows rapidly, which is also associated with ossification. The spine is very flexible, as its ligaments and musculature are only partially developed. The consequence is that the spine can easily become fatigued and then slightly curved in the upright position (Kuric, 1986).

The development of motor and other abilities is largely dependent on physical

growth. Fine and gross motor skills continue to improve. Movements are faster. Muscle strength increases, coordination of all movements improves. This is linked to the growing interest in movement and sports games. These require dexterity, endurance and strength. Motor performance depends not only on age but also on external conditions. If appropriately supported, they can show a faster and more differentiated rise (Langmeier & Krejcirova, 1998).

The child is able to perform more coordinately demanding movements, thanks to the maturation of the nervous system. Performance is linearly dependent on the age of the child. Therefore, competitions are divided into different age categories (Rieger et al., 2006).

The author Szabová (2001) reminds us of the great playfulness of children, where simple play exercises add new, more complex activities, so it is a good time to start learning sports.

2.3.3 Sports training for a given age category

According to Peric et al. (2012), youth sports training can be divided into a pyramid that contains 4 basic stages. Only three of them are related to the chosen age category. Below we have a more detailed description.

1. It begins with the stage of familiarisation with the sport, which starts around the beginning of systematic training, i.e. 6 - 8 years and ends around the age of 10. This period is about establishing a general foundation for the sport, through all- round exercises. The decisive task here is the consolidation of the child's relationship with the sporting activity. Training here is aimed at mastering as many movement skills as possible, all-round development of movement abilities and the basics of technique. The training is low intensity, varied and involves emotions in both game and competition forms.
2. Next comes the basic training stage, where there is a gradual increase in special performance. This is achieved in the general training. The duration is from the 10th to 13th year of children. The main task here is still to develop the breadth of the movement fund in the preparation of the general. As far as special training is concerned, it is necessary to focus on the already perfect mastering basic skills. We can add activities to the training by increasing the training time and frequency. We make sure to have sufficient rest and recovery intervals. Variety of exercise content is also important.
3. As a third, we are interested in the stage of specialized training for younger school-age children. This is counted already in the borderline between the younger and older age, i.e. beginning around the age of 13 up to the age of 17. Here the main aim is for the children to apply the tactical and technical skills they have learned, not only in training but also in competitions and

competitions.

2.3.4 Methodology of training techniques for the selected category

The important part in this category is the idea of movement. This is based on an accurately performed demonstration, with accompanying verbal explanation and thorough description. The first step in practicing the techniques is done by performing and perfecting each element or phase, but separately. We can then avoid mistakes if we place the elements in the correct order and take care to perform them in their entirety. This means bringing all the details together into one. By making the conditions progressively more difficult, the training leads to an approximation of the conditions of model matches (Fojtík, 1975).

We have to start training techniques from basic movement skills. We start with the grip, deflection, onsets to given holds and appropriate contact with the opponent. We gradually combine the different phases into one complete skill, one fluid movement, one hold. We always start on the spot, with no resistance from the opponent, and later gradually move into movement in different directions and also with the opponent's involvement. When we combine everything, we master the move and then use it. This can happen in a match that is first a model training match and later a competition match. During the demonstration, everything must be flawless, and at full speed. Only by doing this will the practitioner form a clear idea. This is correct because of the flawlessness. Only then do the demonstrations follow in slow motion, spread out, or focusing only on individual parts of the movement. We never show the practitioner how it should not look unless it is extremely necessary. We pay attention to the accuracy and speed of the technique, always eliminating errors (Fojtík, 1975).

2. Rules for the category

The rules apply to children up to 9 years of age.

- When the offence of a prohibited act is committed for the first time, the competitor will be verbally reprimanded with an explanation of what he/she has done and that the same offence will be punished with SHIDO on the next repetition.
- They must not use choking or wrestling techniques.
- If a hold is applied by a "reiter" or sankaku, the match will be immediately stopped by calling MATE.
- No grip behind the neck (above the shoulder) is allowed - the exception is the grip on the back

underneath (for the gauchos).

- Any takedowns made with control of the opponent (other than those listed requiring an immediate stoppage of the match) are treated as a transition to ground fighting and are not scored.
- Immediate MATE is applied at execution:
 - Techniques soto maki komi, hane maki komi, ura nage, yoko otoši, sumi gaeshi, kata guruma, kubi nage, goshi guruma.
 - Strhu without full control of the uke.
 - Techniques from one or both knees

2.5 Rules for the puppy category

The rules apply to children aged 9 - 11 years.

- Always explain verbally what the punishment is for before imposing the sentence.
- They must not use choking or wrestling techniques.
- If a hold is applied by a "reiter" or sankaku, the match will be immediately stopped by calling MATE.
- The grip behind the neck (above the shoulder) is only allowed on the correct half of the body (the spine is the boundary axis), if the grip is behind the axis it is immediately MATE.
- Only Tomoe nage and its variant Yoko are rated techniques. Other stringing techniques can be used to transition non-waza and will not be rated (except for the listed ones that require immediate MATE application).
- Immediate MATE on and on repeat award of SHIDO:
- Techniques soto maki komi, hane maki komi, ura nage, jako otoši, sumi gaeshi, kata guruma, kubi nage, goshi guruma.
- Strhy without full control of the uke.
- Techniques from one or both knees.

2.6 Rules for the category of younger pupils

Coaches should keep the rules for this age category in mind so that they do not teach their charges techniques that they will not be able to use or will be unnecessarily punished for. The rules apply to children aged 11 - 13.

- They must not use choking or wrestling techniques. In the event of their use, MATE must be called immediately and the competitor warned that any further such

action will result in a SHIDO penalty.

- When using a cross-grip (deep grip on the same side of the back as the sleeve is held), an attack must follow immediately or the competitor will be penalized with a SHIDO penalty.
- In case of using the Bear-hug grip, the competitor is penalized immediately SHIDO.
- Immediate MATE without evaluation of the technique performed and on repeat award SHIDO:
 - Techniques performed from one or both knees.
 - The technique of kubi nage without prior grip of the opponent or with the hands in a "tie" during the technique.
 - Technique ura nage, yoko otoushi, sukui nage, sumi gaeshi, kata Guruma.
 - Strhy without full control of the uke.

2.6.1 Related terms

One of the concepts that is related to cognitive psychology is consciousness, which is the initial prerequisite for awareness of reality. It is the complex phenomenon of evaluating the environment and then filtering the identified messages through consciousness, with the individual becoming aware of this process. Consciousness is understood as a mental reality that has been formed for the purpose of an individual's adaptation to the world (Čačka, 1997, Stenberg, 2002).

This definition of consciousness points to a distinction between two processes: automatic processes and second, controlled processes (Stenberg, 2002).

At the front line between cognitive processes and a person's personality, the cognitive style profile emerges. This is described as an individual's characteristic approach to learning and problem solving. However, there is considerable variation in the approach to reality of stable or learned cognitive styles (Ruisel and Ruiselová, 1990; Čačka, 1997).

The predominant analysers of cognitive styles are smell, sight, touch, etc. These represent a guaranteed role in orientation and learning. The variation in the functions of the right and left hemispheres has been studied. The right hemisphere produces more pictorial material, globally, intuitively and by imaginative combinations. The left hemisphere inversely, i.e. verbal material, in a formal logical way, in a concrete time, in a schematized way (Čačka, 1997).

Cognitive style is also defined in the Online Dictionary of Library and

Information Science (Reitz, 2004). Here it is defined as the method by which a person commonly groups problem-solving or learning experiences, etc.

The chapters are named with only one term, although in practice we may encounter other terms, depending on which author deals with the area. Chapters on perception (sensory processes, perception, perception, reading), attention, learning, memory (forgetting), thinking (intelligence, reasoning, problem solving, metacognition), speech (communication, language), imagination (imagination, fantasy, creativity).

2.6.1.1 Perception

Perception (perception) is the simplest primary cognitive faculty, which is based on the sensory image of reality. We know reality through the senses. Thus, it is a set of mental processes on the basis of which we recognize, classify, associate and attribute meaning to sensations acquired through the senses from stimuli in the environment (Vágnerová, 1997, Nakonečný, 2004, Stenberg, 2002).

Attitudes, emotions, interests, value systems, expectations, and past experiences are involved in this first-ever cognitive process, which is supported by experimental and quantitative research. At the core is active processing by the individual (Hartl, 1994)

Ruisel, Ruisel, 1990).

Speech, which is a fundamental hypothesis for successful school learning, is also developing separately. Typically, vocabulary, length and complexity of sentences, clauses, but also the whole structure of the sentence increases. The individual In addition to the appropriation of new words, they also learn the meanings of words they now know, which helps them to use them with greater accuracy and understanding (Langmeier, 2006). It is evident that there are those individuals who start school with abundant differences. The language spoken at school carries significant differences from the language children are used to speaking at home, which greatly complicates comprehension in the classroom. Here we are particularly aware of children from socially disadvantaged families and children from ethnic or national minorities, where there is often a different mother tongue. It is then up to the teacher and the school as a whole to decide how to approach the education of these children and if they make the necessary compensatory provision for them.

Langmeier (2006) talks about the fact that school is often not able to differentiate between children to cope, but this can be supported by preventive measures that can prepare the child.

Špaňhelová (2008), who deals with the topic of speech, uses the word boom. The child is already forming complex sentences and can express himself very well. However, she emphasizes the necessity of clarifying foreign words to the child so

that they are not misapplied. Here he also describes the established correct pronunciation. Of course we must not neglect the space in which the child is to devote himself to reading, which then leads to the improvement of speech. This opens up a world of other possibilities for the child and continually expands his vocabulary and imagination.

2.6.1.2 Attention

Attention can be characterized as the focus and concentration of mental activity on a particular object or event. It represents an actual, unconsciously or intentionally induced, selective orientation to a clear partition of stimuli of sensory space or internal mental events (Hartl, 1994, Čačka, 1997).

The essence of attention is conspicuousness, unexpectedness, novelty of what is perceived, environment and attitude, interest, expectation, individual fatigue, etc. Attention is characterized by: persistence, flexibility, intensity, concentration and scope, for which the greater the intensity of attention, the smaller its content (Hartl, 1994, Nakonečný, 2004).

Attention-interest relationships are typical. In the case of an interest, we speak of an individual's more sustained focus on a certain type of activity. In the case of interest, we speak of sustained attention - attention itself, however, only as a voluntary regulation of action (Nakonečný, 2004).

Learning

By learning we mean a relatively permanent change in behaviour that results from habit. We do not include behavioural change that is due to maturation or to a temporary state of the organism caused, for example, by fatigue or alcohol (Hartl, 1994; Atkinson et al., 1995).

It is an ability that needs to be developed with the appropriate load, otherwise it will stunt or stagnate. Learning refers to creativity Intelligence as most effective means of developing a child's personality and slowing aging. In childhood it is necessary to acquire essential data about the world, but the older one gets, the less productive this flow becomes. After that, sorting data, learning to learn, understanding relationships, and problem solving begin to dominate (Hartl, 1994). Functioning adaptation to the environment through the learning process, is a component of intelligence. The learning process is largely driven by motivation, especially in meeting needs. Adaptation is manifested here in the following way: the individual trains himself in his environment to be the species that will be most beneficial for him (i.e., he satisfies his needs as much as possible) (Wagner, 1997).

Now in terms of the cognitive approach, the essence of learning is the ability of an organism to mentally represent singular views of the world and to operate on these mental representations rather than the world itself (Atkinson, 1995).

Cognitive learning

The mental model of reality underlies the development of a being's learning, which is based on cognitive processes. People form them in order to understand and interpret their experiences. The mental model itself is based on what is presented. It is possible for it to include both analogical and symbolic or propositional forms of knowledge representation. Mental models of being, emerge from the encoding of being in memory (Nakonečný, 2004, Stenberg, 2002).

There are two types of knowledge - the first is declarative (facts) and the second is procedural (learned skills). The cognitive domain can be broken down into the following categories:

- knowledge - knowledge of facts, concepts, theories,
- understanding - understanding the meaning of knowledge (relationships between them),
- application - the use of knowledge in practice,
- assessment - determining the value of something according to certain criteria,
- elementary thinking operations - analysis and synthesis, abstraction and generalisation, comparison and classification (Nakonečný, 2004).

Cognitive learning overwhelms with information about the world and learning about relationships and general rules that pay off here. This is so at a level appropriate to the thinking abilities of the individual. At each level, learning from previous experiences is removed and directs subsequent strategies towards goals (Wagner, 1997).

2.6.1.3 Memory

The role of memory is to preserve experience. As early as 1885, H. Ebbinghaus described memory as the ability to recognize, hold and relive previous perceptions. It is the ability of an organism to store structured messages and recall them through dynamic mechanisms. The physiological basis of memory is still not precisely known (Wagner, 1997; Hartl, 1994; Stenberg, 2002).

In a broader sense, memory involves the retention of unconscious experiences in one's mental life. In a narrower sense, it includes the conscious, deliberate creation and use of individual experience (Nakonečný, 2004).

Memory has no content of its own; it is always associated with other psychic processes. It contributes to the processing, interpretation and transformation of experiences up to the free effort exerted. Memory tasks are directed by somatic and

psychological state (Vágnerová, 1997, Čačka, 1997).

Anatomically and physiologically, memory can be thought of as a modular and ordered network of significant scale (Koukolík, 1995).

Memory process

It is used for deliberate processing of information by memory. It goes from encoding, to storing, to equipping information. Encoding information (also encoding, fixing, acquiring, imprinting) is the process of converting physical, sensory input into output that can be retained in memory (Hartl, 1994; Atkinson et al., 1995; Stenberg, 2002; Čačka, 1997).

Storage (storage, retention, holding, memory retention) refers to moving encoded information into memory and maintaining the information in memory. It also includes the sorting of information into different structures (called registration) (Hartl, 1994, Stenberg, 2002, Čačka, 1997).

Equipping (equipping, re-cognition, reproduction, recollection) is accompanied to the recovery, rediscovery of stored information in memory. And this is done by moving them into consciousness in order to use them for active cognitive processing (Hartl, 1994, Stenberg, 2002, Nakonečný, 2004).

Forgetting

The basis is not in the disappearance of information, but in the inability to find it and further in the displacement of the annoying experiences from memory. What has ceased to have meaning for us, what we don't use we don't need, and what has touched us unpleasantly we forget. Forgotten means not found in memory, not lost from memory. The process proceeds differently according to other contents and is registered on forgetting curves (Hartl, 1994, Nakonečný, 2004).

The basic feature of forgetting is selectivity; there is a clear relationship to motivation and emotional experience. Older information is overlaid with new information through disuse. Therefore, they are reinforced by repeated recall into consciousness (Wagner, 1997).

2.6.1.4 Thinking

A cognitive process leading to understanding of relationships and problem solving. Thinking can be characterized as the process of consciously reflecting reality in object properties, contexts and relationships. Thus, it is a cognitive process leading between subject and object (Čačka, 1997, Nakonečný, 2004, Hartl, 1994).

Unlike perception, thinking is a mediated process that operates with cognitive elements such as perceptions, ideas and concepts. Thinking can be conceptualized as

an act with cognitive components that are already performed at the level of perception. The acts are abstraction and generalization, analysis and synthesis, comparison and classification, induction and deduction, judgment, hypothesis and inference. Among others, thinking is the main component of intelligence (Nakonečný, 2004, Vágnerová, 1997, Čačka, 1997).

Part of thinking is:

- inference, inference,
- cognition and creation of concepts and classes,
- planning, concept formation,
- understanding and finding relationships, connections and patterns,
- expression, expressing the inner contents of thought outwardly (Ruisel, Ruisel, 1990).

2.6.1.5 Speech

It serves as a tool for processing information at the level that a certain individual's thinking reaches. The basis of thought and speech is that it allows mental acts to be delegated from a continuum to a specific time, space and concrete, phenomenal similarity of reality (Wagner, 1997).

Precise use of speech consists of modifying objects to combine words in order to communicate. It is the primary object of communicating ideas and presents a general subject (Atkinson et al., 1995, Stenberg, 2002).

Thinking and language are interconnected but not identical. Thinking is performed using language and symbols, without which generalization would be unlikely, as a basic thought operation. It is governed by the laws of logic, whereas language and speech are governed by the laws of linguistics, where grammatical, stylistic or expressive laws play a role (Hartl, 1994).

Information language serves for description, storage, retrieval, communication of information and information representation tool. Its properties are e.g. unambiguity, flexibility, adaptability, versatility, automation. Speech is an incomplete implementation of a language system (König, 2001).

2.6.1.6 Imagination

It is the cumulative process of grouping ideas into certain structures and their functioning. Here we are talking about the formation of mental images, which has a central origin. Imagery, is identified with the word imagination. The latter is one of the types of imagination (Nakonečný, 2004).

The role of imagination is multifaceted, escapist, creative, compensatory and creative, recalling the past and the probable future. It is complementary to perception, involved in self-reflection, reflection, longing and anticipation. Experts further divide imagination into fantasies, memories, daydreams, fantasy, hypnagogic drawings (images at the precursor of wakefulness and sleep) and dreams (Nakonečný, 2004).

Imagination begins in the mind, thus carrying with it a central origin (Nakonečný, 2004).

Imagination is the gift of creating ideas. It is a disposition to creative activity, especially under problem conditions (Stenberg, 2002, Hartl, 1994).

One kind of imagination is fantasy. It refers to the creation of new ideas on the basis of previous perceptions, the renewal of past experience. The main feature of fantasy is new situations that the individual has not experienced before. The scale of imagination is determined by talent. It is the essence of any creative activity, it enriches life, it aims at escaping from reality (Hartl, 1994).

The primary function of fantasy is to detach people from reality. The secondary function of fantasy is based on creativity, on the creation of optional reality as something that will be. What is significant is the capacity to maintain an understanding of reality, the capacity to live in the real world and to value the possibility of realizing fantasy works (Nakonečný, 2004).

Cognitive abilities and skills in judo are used especially in decision-making and concentration, as well as in movement orientation, in tense situations, in directing the opponent, in decision-making, and in controlling the motor execution of the techniques. The learning of new techniques relates to the principles involved in deciding on the choice of movement response (hold, countermovement, combination), and then how to execute that movement response. In judo, great demands are placed on the perceptual and cognitive processes of the judoka due to the high degree of unpredictability of judo situations. The choice of movement response is the result of complex mechanisms of visual perception (perception), anticipation, thinking and decision making, with the use of memory and knowledge.

2.7 Mental Maps

"The mental map is our brain's most sophisticated organizational tool" Buzan, 2007, 14).

The mental map works in the human brain as a way to retrieve information about the environment. We store the information we acquire in the brain for later use, i.e. it maps our reasoning. It is characteristic of mental imagery to change over time, and to adapt to situations and environments. Reciprocity runs between the

environment and its user. The components of the environment give important cues to the observer, which we take as instructions by which we create and interpret reality ourselves. The elements from which we compose mental maps differ from individual to individual. From individual to individual, they respond to different drives, to different components that coalesce into their minds. At times these may be insignificant components for most people, yet some give them added importance (Lynch, 2004, Buzan, 2007).

We have the opportunity to use mental maps when we require clear thinking and understanding of issues. Habitual records and their creation amount to a reliable killer of creativity, damaging new ideas, hindering the free flow of ideas. These typical sesames isolate one idea from another. Added to this, they encourage us to stay with the last note, from which no new ideas come. The maps are ray-shaped, zoom sideways, and are in line with the flow of our thoughts (Buzan, 2011, Chinka, 2012, Žák, 2004).

We form mental maps through the true merits of facts. We attach meaning to objects, internalize them, and store a picture of the world around us. The mental map is more or less different from reality, but it is a significant source of knowledge and orientation in the world. Mental mapping benefits people to make decisions about the world around them (Siwek, Bogdova, 2007).

Thus, the mental map varies in complexity by age category. Thus, as a consequence of filling in the picture of experience, the mental map of a young person differs from that of an older person as a result of age (Siwek, Bogdova, 2007).

They classify learning mental maps and spatial imagery (Stork, 1997) as stages of basic concept acquisition and conceptual learning. Thus, we can also encounter the concept in disciplines such as geography, where they map the lithosphere, atmosphere, etc. using the spatial imagination they have thanks to mental maps.

Mental mapping was popularized by Tony Buzan, who is the author of books on the brain, mind and education. Mental mapping allows you to function intuitively with text, to divide it up more, categorize it, and make it clearer. A mind map is typical in that its main subject is located in a "bubble" in the middle of the paper. Subtopics are then written around the bubble, and sub-subtopics are written around these subtopics, etc.

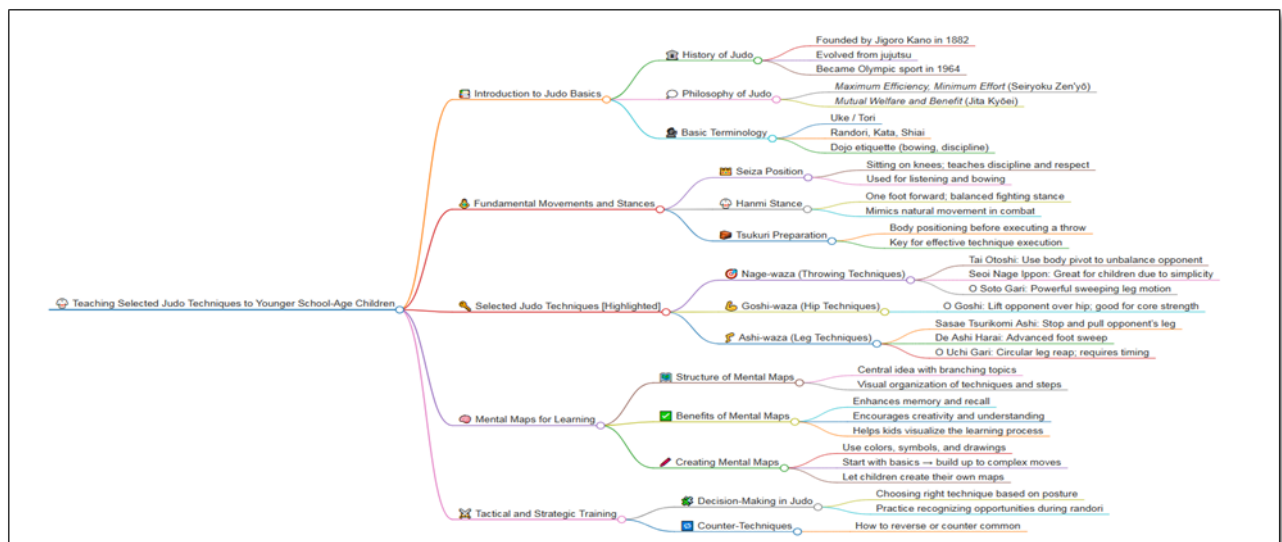
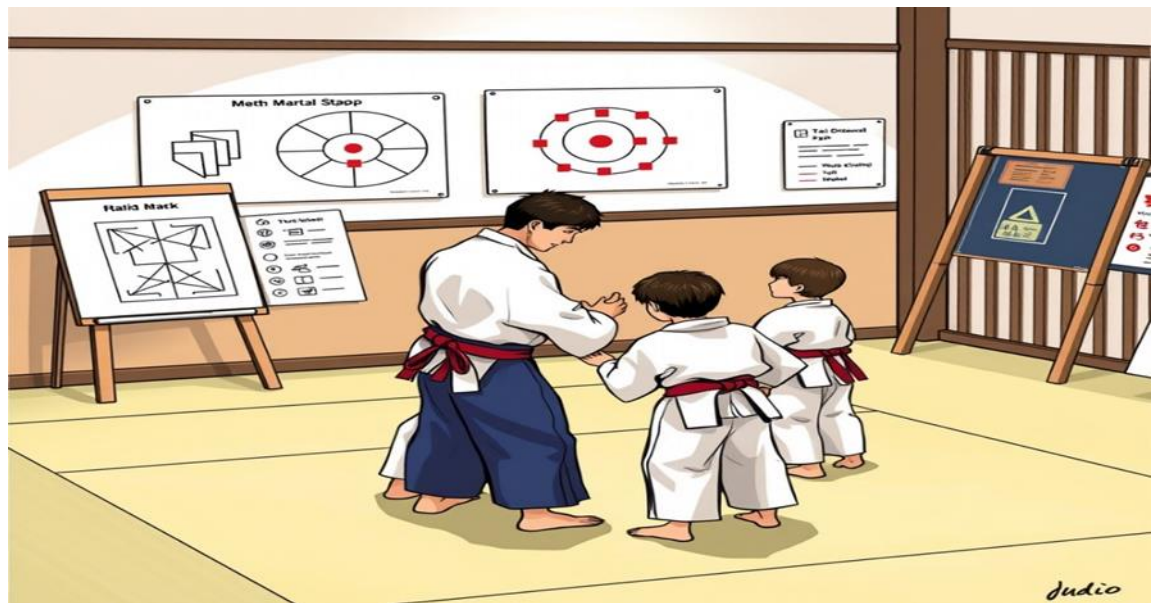


Figure 7. - Basic mental map according to belkadi adel (Belkadi, 2025).

Mental mapping is therefore a process that expresses thoughts, ideas, notes, which are not, of course, classically arranged according to a linear position, but are arranged in a mental map.

We can also lead children to mental mapping in sport. In Figure 7 we can see an example.

The importance of mental maps

- connecting the right and left hemispheres of the brain,
- development of creativity,
- facilitate orientation to a subject or problem,

- facilitate the extension of the curriculum,
- it's an interesting and entertaining form of interpretation,
- the student remembers better and longer the learning recorded in this form,
- The student can choose the graphic form that best suits his/her style,
- students can better distinguish between important and less important information,
- help connect new ideas,
- an infinite number,
- helps to better navigate complex or large issues.

Mental mapping software

- MindManager from MindJet - www.mindshop.cz
- iMindMap - sw from the reinventor of mind maps Tony Buzan
- Free software - e.g. FreeMind, xMind

2.7.1 Applications and examples of mind maps

Why work with mind maps? How can it help us? Who can create one? Here we will try to look at the given points, examples that can be set by both the coach and the athlete or the beginning judoka.

You can get an overall view of the issue (who is struggling in which technique, who has a given technique as their priority, who has a dominant right/left grip, how it is with other judo players, how it works in other clubs, etc.).

It will help us to write down our quick thoughts (on a given technique, a possible given take on a technique, that immediate moment, an important observation/error/praise, etc.).

For trainers, it is mainly to sort out ideas (how to continue with the organization of children, what techniques are already suitable, what technique to return to in time, what to repeat more times if necessary, getting rid of the mental clutter that would oppress us, etc.).

For beginner coaches, note-taking is very important (it can help in further training; evaluation with other coaches, parents or the wards themselves; preparation for taping; evaluation of competitions; setting tasks, learning techniques, preparation

for taping, etc.).

Feedback (presenting your own performance: it can take place at the end of each training, once a month, half a year - as the trainer/judge decides; here we must not forget what the feedback is actually aimed at). Concentration on the subject (as a coach I always have to concentrate on my speech, on motivating my trainees, on showing technique, on achieving the training goal, on achieving

set long-term goals, as a competitor concentration on competitions, on taping, on a given hold, etc.).

Planning, preparation and leadership (the coach/racer/judge must clearly define where he/she wants to go, what level he/she wants to reach and go in that direction. If I know that I want to do judo at world level, the coach should know about me in training, I should make sure to prepare in my free time, the coach should set certain phases that I should follow as a judoka, etc.).

Problem solving (the coach should be in control of his/her charges, there should be no unnecessary conflicts, the ethics of judo should always be emphasized, there should always be an evaluation of performance and techniques and this should lead to the elimination of mistakes, etc.).

CHAPTER 03 :

**AIMS, OBJECTIVES AND
METHODOLOGY OF WORK**

3.1 The aim of the work

The aim of the rigorous thesis is to compile pictorial material in the form of mental maps of selected techniques in judo for beginning athletes in the younger school age period. The mental maps will be formed in continuity with each other when properly executed as well as in continuity. Techniques will be selected based on the Algerian judo federation Judo Association's examination regulations. Mental maps can also be used in tactical and technical training.

3.2 Tasks

On the basis of these objectives, the basic tasks were set:

- Analyse the literature.
- Searches of available domestic and foreign literature.
- Clear treatment of selected literature.
- Study of previous studies conducted.
- Evaluate the correctness of the selection of the described techniques.
- Setting up appropriate teaching series taking into account the selected age Category.
- Create a single clear meaningful material for trainers and teachers.
- Discussion, formulation of conclusions based on mental mapping.

3.3 Methodology of work

This synthesis of findings was conducted through a search of the literature on judo and younger school-age children. The main basis for the theoretical part is foreign and Algerian judo federation literature and publications. Other sources were the online catalogues of the libraries of physical education faculties. The study is theoretical in nature.

3.3.1 Literature analysis

I used two types of sources in writing my thesis. First of all, these are video materials that are related to the given issue. In the second, I worked with documents of a written nature: professional journals, the Internet, articles, professional books, etc.

3.3.2 Methods

The methods of analysis and synthesis were used in the preparation of this thesis. After an initial study of the literature, a range of techniques were selected that are appropriate for the chosen age group.

A great advantage in the selection of techniques that children in this age period must master is provided by the Judo Test Regulations. This therefore relates to the choice of techniques, as well as their successful and unsuccessful execution, and above all the combinations into which a competitor can fall. Among other things, the selected preparatory exercises have given us valuable insights into the athletes, which are supported by

developmental psychology.

The procedures were therefore compiled on the basis of the coaching experience of the author of this rigorous thesis, of course, we consulted with judo coaches and judo representatives of the Algerian judo federation .

The results section contains a range of preparatory exercises and seven selected techniques in the stance. The core part of the rigorous thesis is the mind maps with a thorough description of the correctness, errors and shortcomings that can occur.

Chapter 04 :

DESCRIPTIVE-ANALYTICAL PART OF THE THESIS

4-1. Mental maps in judo

A mind map was created for each of the seven techniques (Figure 8). These mind maps will be used by coaches, trainers and other officials for easy orientation and for continuity of the selected techniques when practicing combinations, countermoves and finishing techniques. Each map is made up of three parts, each part being very important to the athlete.

The first part of the mind map is on the left side and is made up of techniques from Renraku and Renzoku Waza, i.e. combinations. When Tori attacks with the chosen technique, e.g. O goshi, but is forced to change his attack stance and continue with O soto gari (Renraku waza) or again with O goshi (Renzoku waza).

The second part of the mind map consists of techniques from the Gaeshi Waza area, these are defensive techniques where Uke takes the initiative after a failed attack. For example: Tori takes on the O goshi technique. Tori's entry is not forceful enough, Uke uses the Tani otoshi technique and counters. The second part of the mind map is at the bottom. The third part of the mind map is located at the top. This section includes the ending techniques from the Ne waza area, specifically the Katame waza techniques, which are immobilization techniques. This includes the techniques of holding (Osaekomi waza), choking (Shime waza) and wrestling (Kansetsu waza). These techniques are performed by Tori in the event of a successful attack. E.g.: After the tori's entrance and successful throw, a hold is applied during the O goshi technique.

Kesa gatame and that's the end of the match.

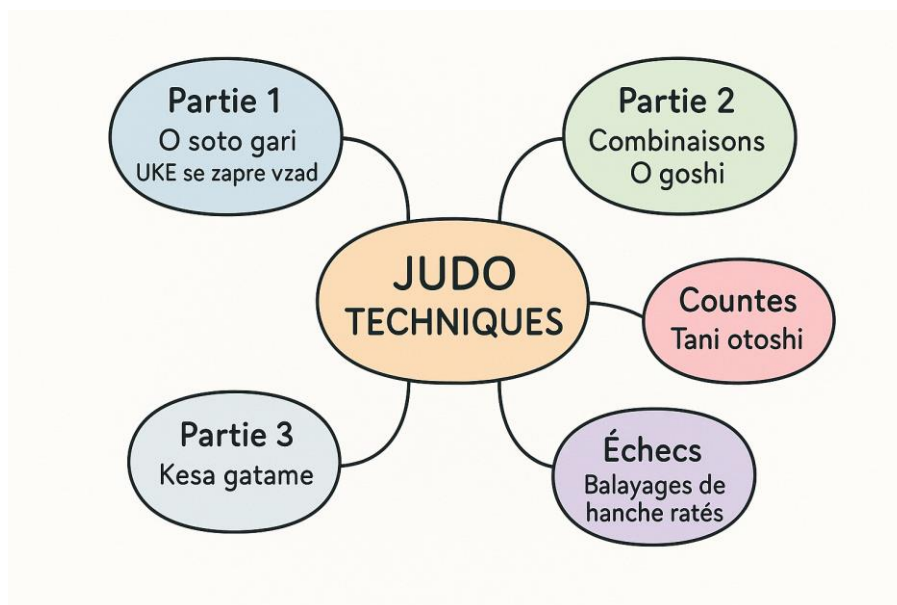


Figure 8. - Sample mind map.

4.2. Nage - Waza (standing technique)

Each judo technique in the stance (Nage - Waza, fig. 9) consists of three phases. Kuzushi, cukuri, and kake (Srdínko, 1987). Kuzushi (throwing the opponent off balance) is about breaking his stability and maintaining his own stability. We can use both our own strength and the strength of the opponent, or both at the same time (Lebeda, 1958). In cukuri (going into a hold), according to Srdinko, Vachun (1984), it is about achieving body contact. This builds on the previous kuzushi, which is still in progress and precedes the kake (which means throw) and involves bringing the opponent to the ground, ideally on his or her entire back.

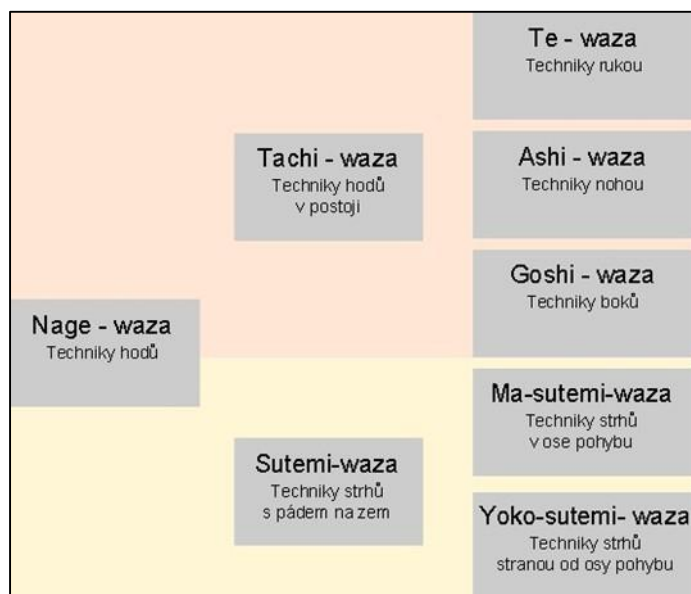


Figure 9. - Nage - waza (AC Sparta judo, n. d.).

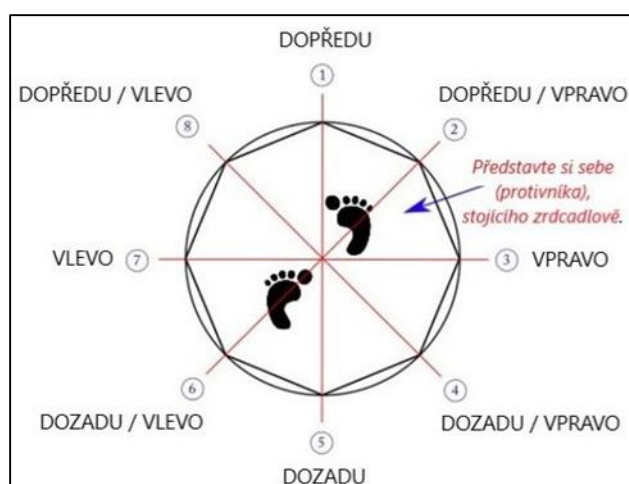


Figure 10. - Directions of kuzushi.

Training methods :

Judaic techniques consist of three parts. These are deflection, entry, throw. These parts cannot be omitted or changed in order. Otherwise, we can't do the techniques correctly.

This method series is organized as a general description that can be used for the techniques listed. It is therefore necessary to base the technical description on the individual techniques. We divide the methodological series into 7 phases that can be used for practicing the techniques. The different parts maintain an order of arrangement, building on each other and building off each other. It is appropriate to use the following phases only after the previous phase has been mastered.

1. Phase : arms

The essence of any technique is the correct grip or hold on the opponent. The grip should be firm, sure, strong, but it must be flexible at the same time. Tori must be able to follow the uke smoothly so that his movement is controlled and the uke does not break free from his grip. A well-executed grip is essential for the subsequent deflection of the uke.

2. phase : deflection

The deflection is likely to occur in 8 basic directions (see Figure 9). The essence of the deflection is the relationship of the movement of the arms and torso of the tori so that the position of the center of gravity is reversed, thus harming the balance of the uke. The yaw is practiced by repeated onsets, where we observe if there is a loss of uke balance that has the potential to manifest itself in uncontrolled movement.

3. Phase : legs

Stepping is the correct beginning of the foot technique, then the position and direction of the standing leg and the appropriate execution of the movement of the other leg, which is able to sweep, hold, beat or lift the uke. The appropriate way to practice the leg phase is to repeat the onset with increasing the tempo of the exercise and alternating the right and left onset.

4. Phase : combination of phases 1, 2 and 3

The upper limbs, lower limbs and torso come together to form a unit that realizes in slow tempo movements and given exercises. We get information about the correctness of the technique by practicing sute geiko. The whole is repeated at different speeds of movement. We can also practice repeatedly in threes or groups with an exercise called nage komi.

5. Phase : technique from the step

Tori motions for Ukem to kick, then does a technique. Uke cooperates, offers no resistance. The uke's main task is to execute the move in full dimension. The skill is repeated with an exercise called uchi komi.

6. Phase : technique from walking

The training starts with a slow walk, when the interval slowly increases and thus the whole pace of walking changes. We start counting from three to one. Three steps, two steps, and onset. Later, when the correct walking technique is achieved, one interval is taken away. So we count two steps and the onset.

7. phase : technique from walking with throwing

It starts from a single step, where we perform the entrance with a deflection, followed by a throw. We alternate stepping directions. Then we add steps and execute the technique in a straight direction, then change the directions of the step. Full control of the tori over the uke is essential. The cooperation between the uke and the tori is private, as the throw itself requires it, with the uke pulling up and the tori simultaneously holding the uke's sleeve, thus controlling the impact.

8. other stages can be selected from the exercises listed

So we repeat the mastered phases of the techniques.

The most common mistakes in the phases of the methodical series when practicing techniques :

- spasmodic holding of the collar, holding at the wrong height for the technique,
- Entry in a crouch without deflecting the opponent,
- swinging the arms without the hips making contact with the opponent's body,
- tori pulls uke's elbow in towards him, instead of in the direction of the deflection,
- left hand pulls to the ground,
- insufficient distance from the opponent,
- wrong direction of the standing leg,
- stand on your outstretched legs,
- the other foot,
- Erect stance on entry, prone on entry,
- tori moves his torso off the axis,
- incorrect timing of the entry into the move when the opponent moves,
- poor onset associated with loss of balance after uke's throw.

4.2.1 Sasae curikomi ashi

Methodology :

Tori and uke are standing at attention. Tori swings both arms forward, blocking the front of uke's right leg at the ankle with his left foot. This stops uke's right leg from moving forward. With a pull of his arms, with a simultaneous power twist of his torso to the left, he throws him. The result of this action, on landing on his entire back, is considered successful. We make sure that the weight of the uke is perfectly transferred to the right leg. It is therefore necessary to perform curikomi, which can also be practiced in rows.



Figure 11. - Sasae curikomi ashi.

Main errors :

The fault may be insufficient distance from the opponent, the right leg not sufficiently turned to the axis of the move, a tight knee, a planted stance, the hand pulls to the ground.

As a defense before the full deflection, the uke can lower its center of gravity. to override the tori's restraining right leg.

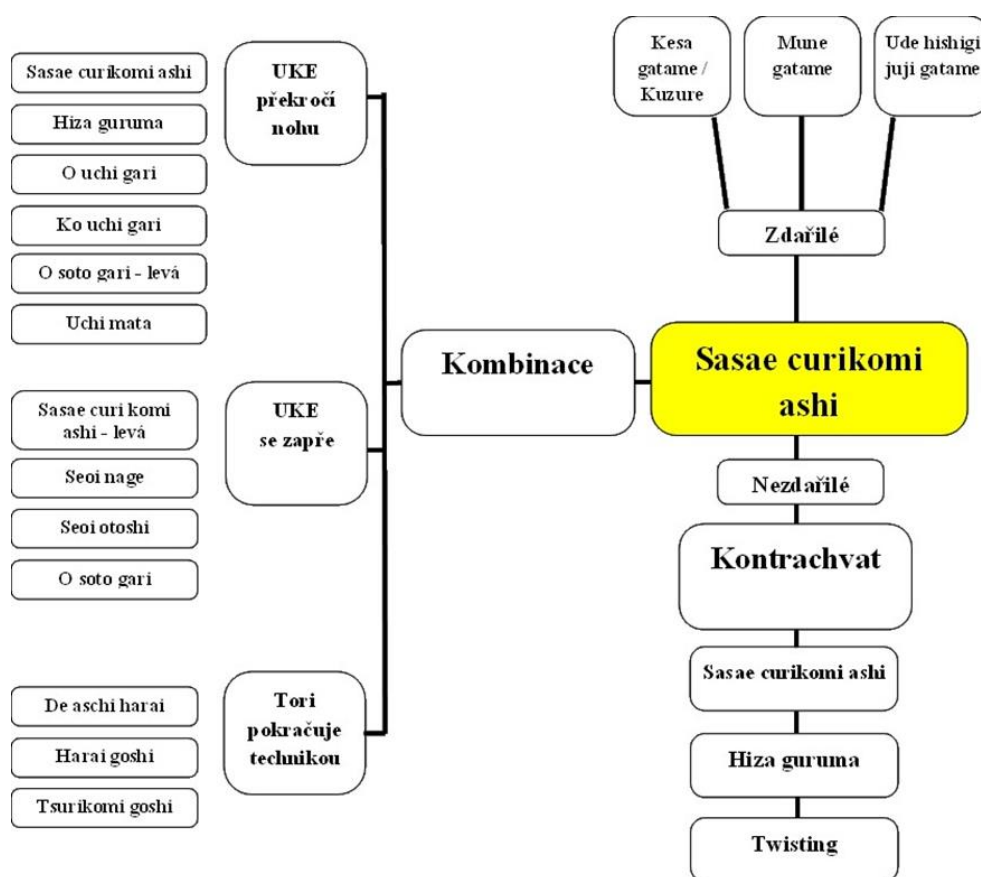


Figure 12. - Diagram of sasae curikomi ashi.

Mental map:

When the technique is successful but the uke doesn't land on the entire back, tori transitions to a hold. The most appropriate and commonly used restraint techniques are: kesa gatame, kuzure kesa gatame, mune gatame, ude hishigi juji gatame (elbow lever).

Pull-ups in general, can only be performed from the category of older pupils, so this technique can already be taught, but please note that this is still forbidden at competitions.

If the technique fails, the tori can still enter the counter-check, only if his reaction is quick. The counter-attacks that can be combined with this technique are sasae curikomi ashi to the other side, hiza guruma- where excellent coordination of movement and strength in the hands + correct repositioning of the tori and twisting (rotation of the opponent using the arms) are important.

Furthermore, the judoka can use combinations. These can occur in a situation where the uke crosses the leg. In this case, we choose techniques such as sasae curikomi ashi to the other side, hiza guruma, o uchi gari, ko uchi gari, o soto gari-we must be careful and aware that in the latter phase we are attacking the left side, and last but not least uchi mata, where we pay attention to the perfect cooperation of the right and left leg of the attacking tori.

When the uke is denied, this can be exploited by using the techniques sasae curikomi ashi (left side), seoi nage, seoi otoshi - a very effective combination that is practiced on both sides and o soto gari.

In the latter situation, it may be that the tori continues with the technique. And that is the technique of de aschi harai, harai goshi, tsurikomi goshi.

4.2.2 Tai otoshi

Methodology :

Tori steps out of the basic stance with her right foot, giving uke a short, and above all strong, shove backwards, causing him to react forward, transferring his weight to the tip of his right foot. By curling the left leg, outside the uke's left foot, with a steady pull of both arms, the tori turns. As he moves his right foot forward, in front of the uke's right leg, which the uke is deflected onto. After completing the turn, tori blocks his opponent's shin with his calf. He pulls uke horizontally and in a circle with his left arm, pushing him in the direction of the throw with his right forearm.



Figure 13. - Tai otoshi.

Main errors :

The mistake that the coach must point out is blocking the opponent's knee, where the tori can cause injury.

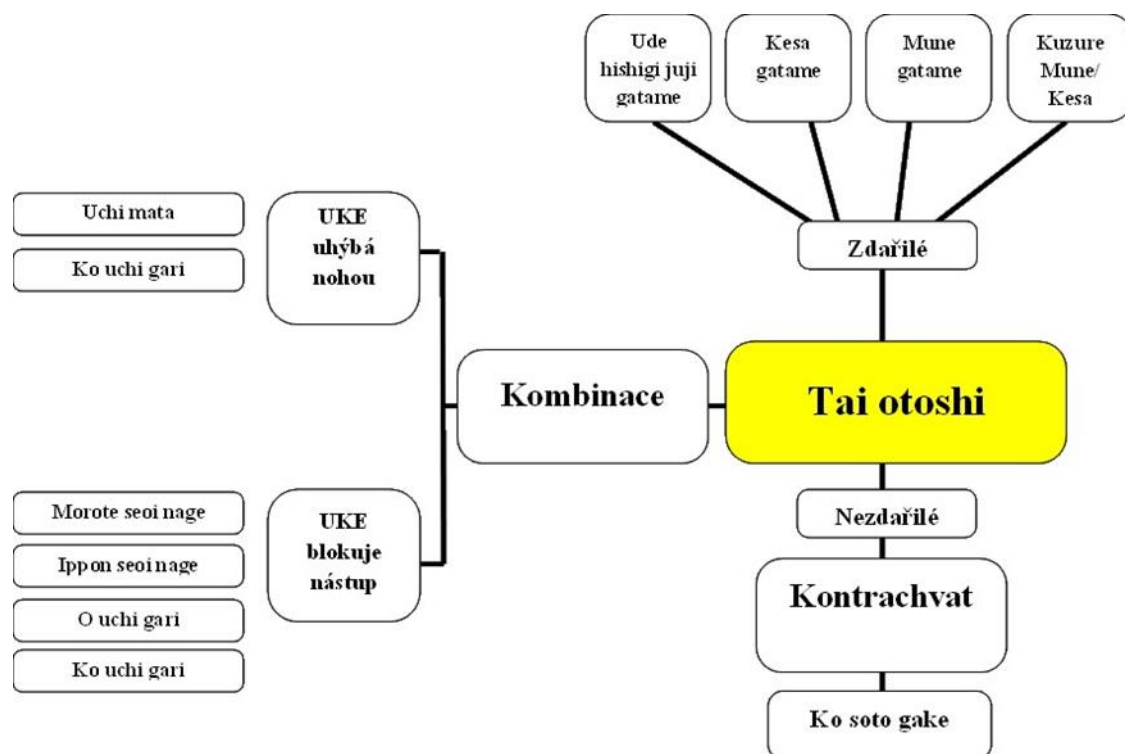


Figure 14. - Schematic of tai otoshi.

Mental map :

A tai otoshi technique that is successful, but not a clean impact on the back, can go on to ground fighting. The most common type of restraint is: ude hishigi juji gatame, kesa gatame, mune gatame, kuzure mune/kesa gatame. Again, leverage is possible here, but only in training, not in the competitive realm of this age group.

A technique that fails can turn into a counterattack, especially when soto gake. Other techniques are at the judoka's discretion as to whether sufficient speed and readiness to execute another counterattack is induced.

Combinations where uke dodges with his foot, tori can use the technique of uchi mata and ko uchi gari. When the uke blocks the entry, we choose techniques like morote seoi nage, which is one of the logical combinations, ippon seoi nage, o uchi gari (a simple but technical combination) and very similar ko uchi gari.

4.2.3 O goshi

Methodology :

When the name is translated into the Czech language, it is the so-called "big sidewinder". It is a basic technique that we teach to beginners and young judo players. The technique is described as extremely safe and is a good basis for further practice of more complex techniques. The ability to control the throw plays a very important role here.

One of the basic defeats that is done with the hips is by goshi. Tori must deflect the opponent straight ahead by performing a back flip to the ukem. There must be a simultaneous squat and then a knee bend. Using arm work and a forward bend, tori throws the uke.

The trainer must make sure that the tori pulls the arm diagonally upwards. If he pulls downwards, the uke will punish the tori by going around and then throwing for a goshi hold, but with the opposite side.



Figure 15. - O goshi.

Main errors :

Mistakes can occur in the mount, namely, when he is without sufficient contact from the opponent, when he mounts with his legs tight at the knees, when he mounts the hold in a prone position, or when he mounts the hold on weighted heels.

As a defence, the lowered centre of gravity and leaning the upper body backwards can be used, the right hand can be freed by a sharp upward jerk from the opponent's grip with the left hand. We can also use the heel of the left foot to hook the opponent's left leg from the side. Or if the the opponent tries to grab our belt, we pull straight back and try to maintain stability.

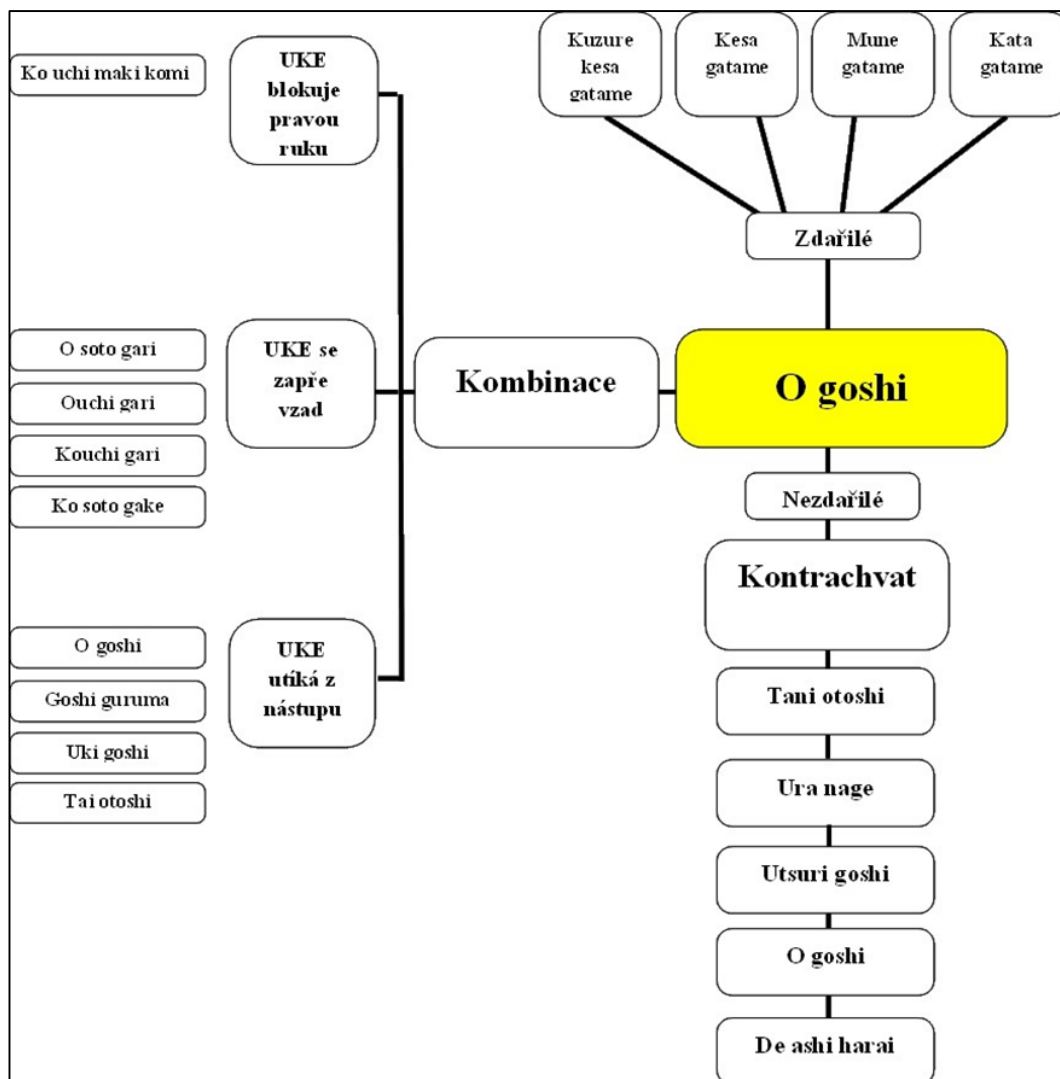


Figure 16. - Diagram about goshi.

Mental map :

After a successful execution of the o goshi technique, a sequence of holds on the ground may follow, such as kuzure kesa gatame, kesa gatame, mune gatame, or kata gatame. It is up to the judoka to determine which hold he or she can lock into so that the opponent does not take it off and thus break the hold.

As a counterattack, in a situation where a technique fails, the technique can be tani otoshi, ura nage, utsuri hoshi, o goshi or de ashi harai. Not all techniques will seduce younger school-age children, but we should certainly introduce them to their subconscious, so that they can learn about they had an idea. Children who are ahead of their time and already know the technique can focus on these contraptions. Therefore, the trainer should also have an idea of how the tori may react further after failing to pick up the technique o goshi.

In combinations where uke blocks the right hand, the ko uchi maki komi technique can be used. In situations where uke is denied backwards, tori can use the techniques o soto gari,

ouchi gari, kouchi gari, or ko soto gake. When the uke starts to run away from the mount, the tori resumes the o goshi, switches to the goshi guruma hold when the right hand is swept behind the head, or the uki goshi or tai otoshi technique when there is slight resistance with the hands.

4.2.4 O soto gari

Methodology :

In Czech, the technique of "great external defeat". It belongs to the group of techniques with predominantly footwork. One of the more difficult techniques, but a good basis for future training of more complex holds of higher performance groups.

Tori and uke are standing at attention. Swinging uke right backwards, he sweeps tori's right lower leg with his right foot, putting uke on his back.

We practise first on the spot, later on the move. In this technique, we must take care to practice both uke and tori separately. Falling backwards may cause fear or apprehension in beginners.



Figure 17. - O soto gari.

Main errors :

The error can occur already in the onset, namely in the bend without deflection of the opponent. Another mistake can be the wrong position of the left leg, far from the opponent or too close. Last but not least, deflection using the arms without contact of the hip with the opponent's body.

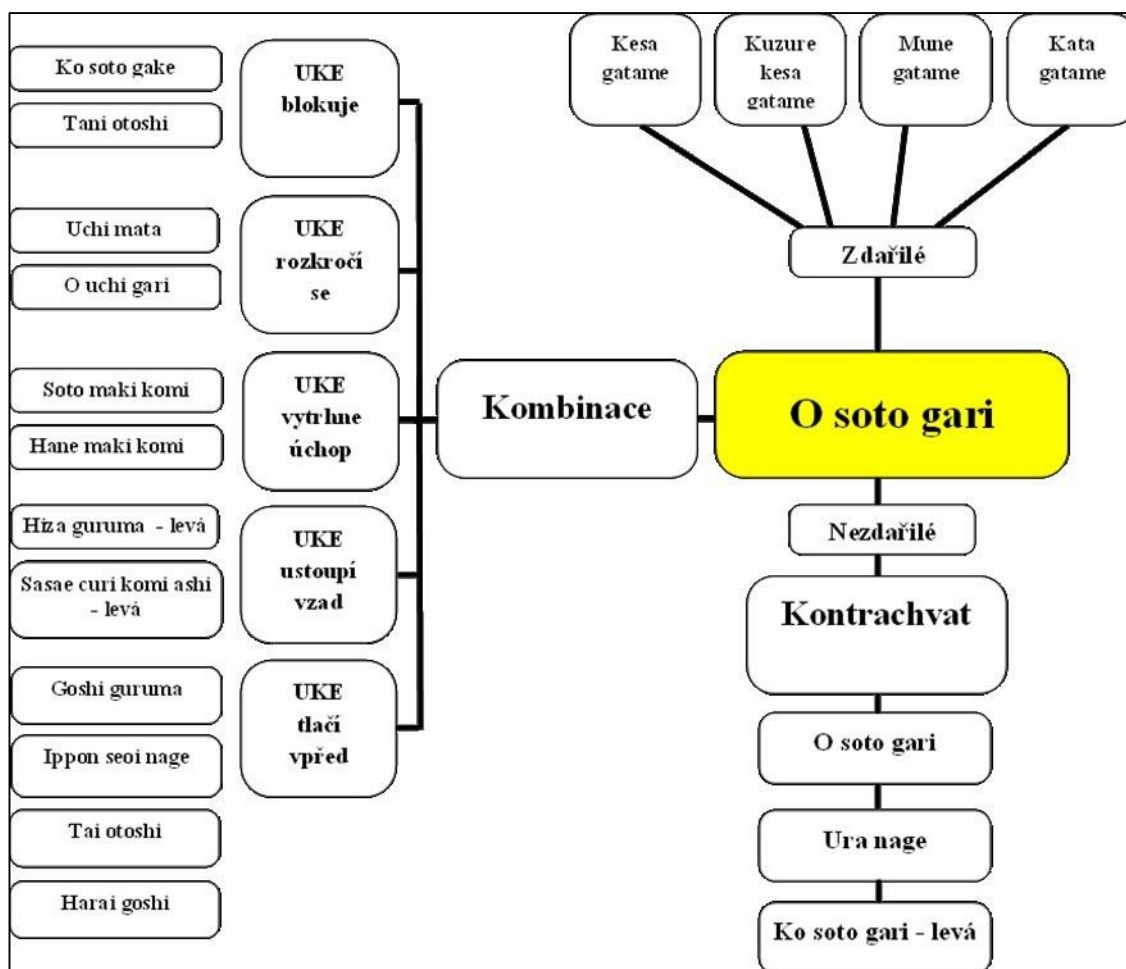


Figure 18. - Diagram of the soto gari.

Mental map :

When successfully executed o soto gari, we move to the ground into a hold, namely kesa gatame, kuzure kesa gatame, mune gatame and kata gatame. These holds should be easy to catch from the grip we have guided from the stance.

If the soto gari fails, we move on to the kontrachvat group. When the opponent is weaker, we use o soto gari. After the tori is moved, ura nage follows. The counterattack can also be a ko soto gari technique, which we teach to feel safe when coming into this technique. The judoka can get into combinations when the uke blocks. Here we can act with the ko soto gake technique, stopping the attacking right foot on the tatami and making a follow-up attack with the left foot. Or tani otoshi, where we must place the right foot on the tatami and then attack with the left leg using his full body weight.

If there is a situation where the uke commits a leg straddle, again we use uchi matou, or o uchi gari, which can be used when the uke's right leg is already back.

When the ukem manages to break the grip of the right hand, we use soto maki komi, or hane maki komi.

Another possible follow-up is attacking the opponent's extended left leg using Hiza Guruma or Sasae Tsuru Komi Ashi.

In the deep grip of the right hand we take advantage of this with the goshi guruma technique, the uke pushes forward at this moment. The same is the case when using the ippon seoi nage technique. When pushing off the right attacking leg, we stand on it and move into tai otoshi or harai goshi.

4.2.5 Ippon seoi nage

Methodology:

The translation into the Czech language is not entirely clear, but the most descriptive is the term "throwing over the shoulder". It is a very popular personal technique of many competitors because of its variable use. There are, of course, many types and modifications, which vary depending on where the competitor comes from. It is a group of throwing techniques where arm work predominates.

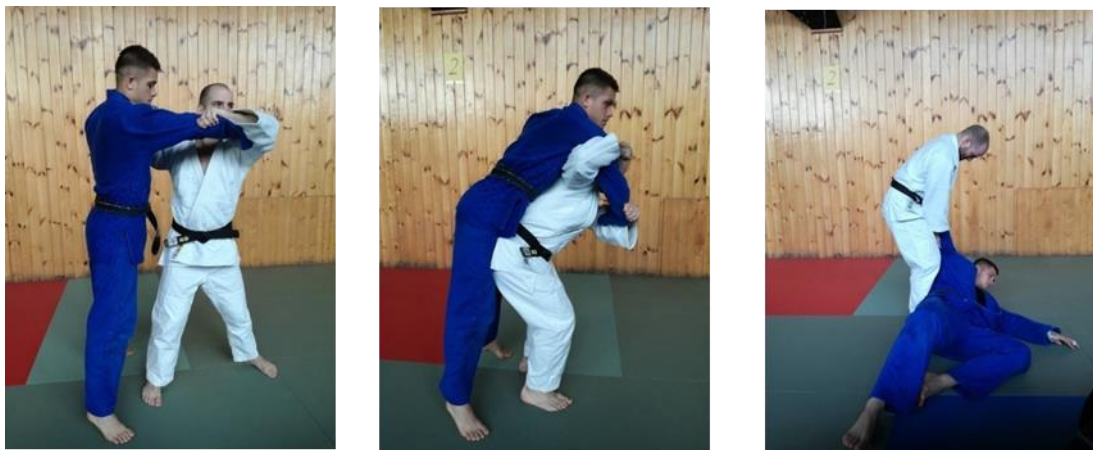


Figure 19. - Ippon seoi nage.

Main errors :

The most common error is in the uke's deflection. Then we pay attention to the position of the tori's legs so that they are really between the opponent's.

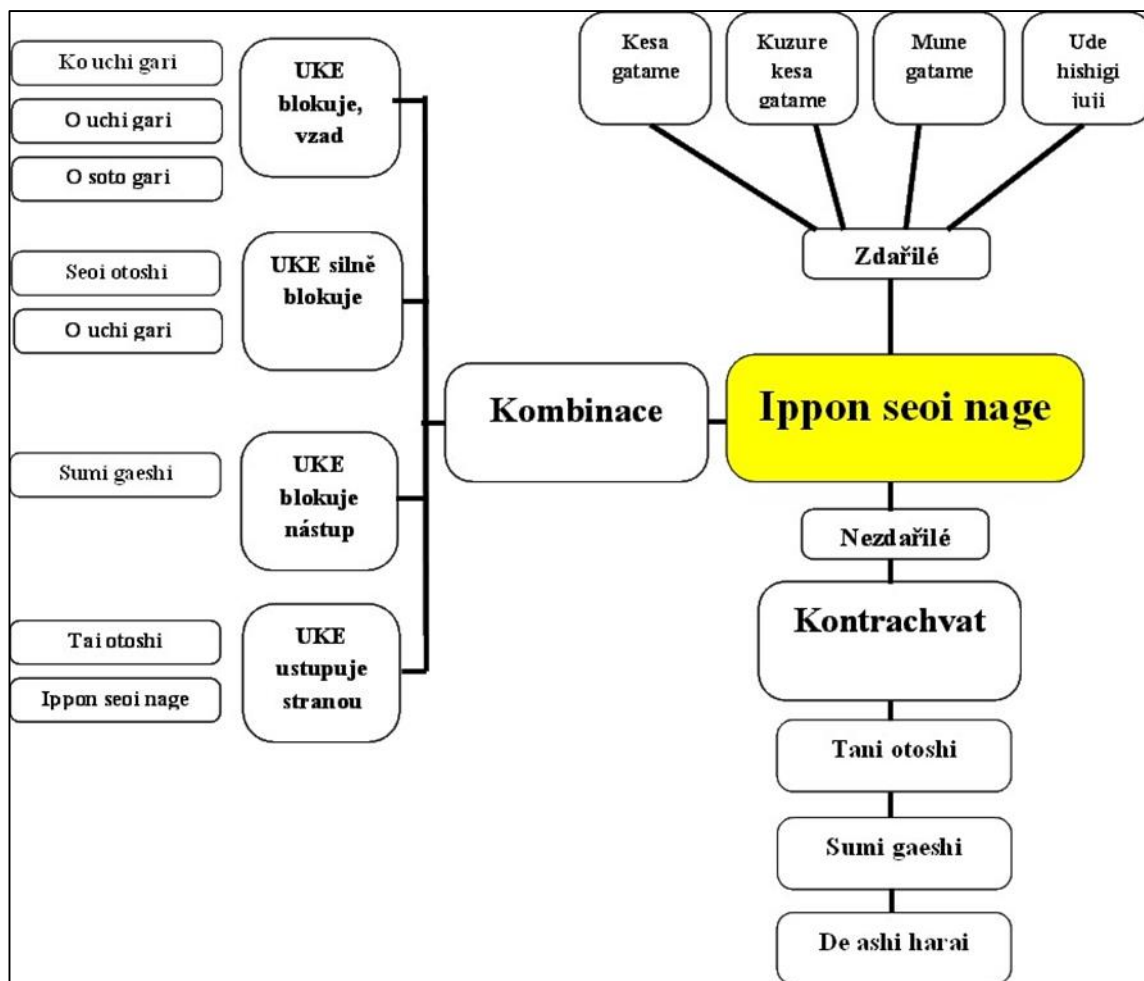


Figure 20 - Schematic of ippon seoi nage

Mental map :

On a successful throw by uke, but not all the way to his back, tori goes into possession. These can be used this time in the following sequence. Kesa gatame, kuzure kesa gatame, mune gatame, i ude hishigi juji- which again we only and only practice for the next years.

If the performance fails, we move on to kontrachvata in tani otoshi techniques, sumi gaeshi, or de ashi harai.

The classic combination when uke blocks backwards is ko uchi gari. If uke is defending with a strong defensive stance when attacking, we can switch to o uchi gari, this is also true if uke is blocking backwards. O soto gari can be another technique we can use to catch uke off guard when he blocks back.

With a really strong uke block, we can continue with seoi otoshi, when we kneel on the right knee.

Uke has blocked our entry and we can take advantage of the hold we've earned by slipping underneath our opponent with a sumi gaeshi technique.

Uke takes a back seat and we can use combinations with tai otoshi or ippon seoi nage.

4.2.6 De ashi harai

Methodology :

Tori and uke are in the right stance. Tori has to force uke to step out. The subject is leading diagonally in the direction of uke's toes and with simultaneous arm work throw.

This grab is not a momentary thing. We need to sense and estimate the uke's movement so that we can react in time when the uke shifts his weight to the advancing leg. At that moment, the undercut must occur with the help of arm work.

This technique is basically practiced in movement on the advancing opponent. So Uke starts by moving forward. Tori takes advantage of the situation at that moment, which makes it easier to practice.



Figure 21. - De ashi harai.

Main errors :

Errors can occur if the tori makes an insufficient swing behind the opponent's heel, thus putting himself in an incorrect position in relation to the opponent. Another mistake can be an incorrect moment of submission, so working on the fly and really long practice is important. We also take care to get the correct position so that the buttocks are not planted and bent.

If the tori throws his leg too soon, we can throw him off balance and push him backwards, or pull him towards us. Either way, we defend ourselves.

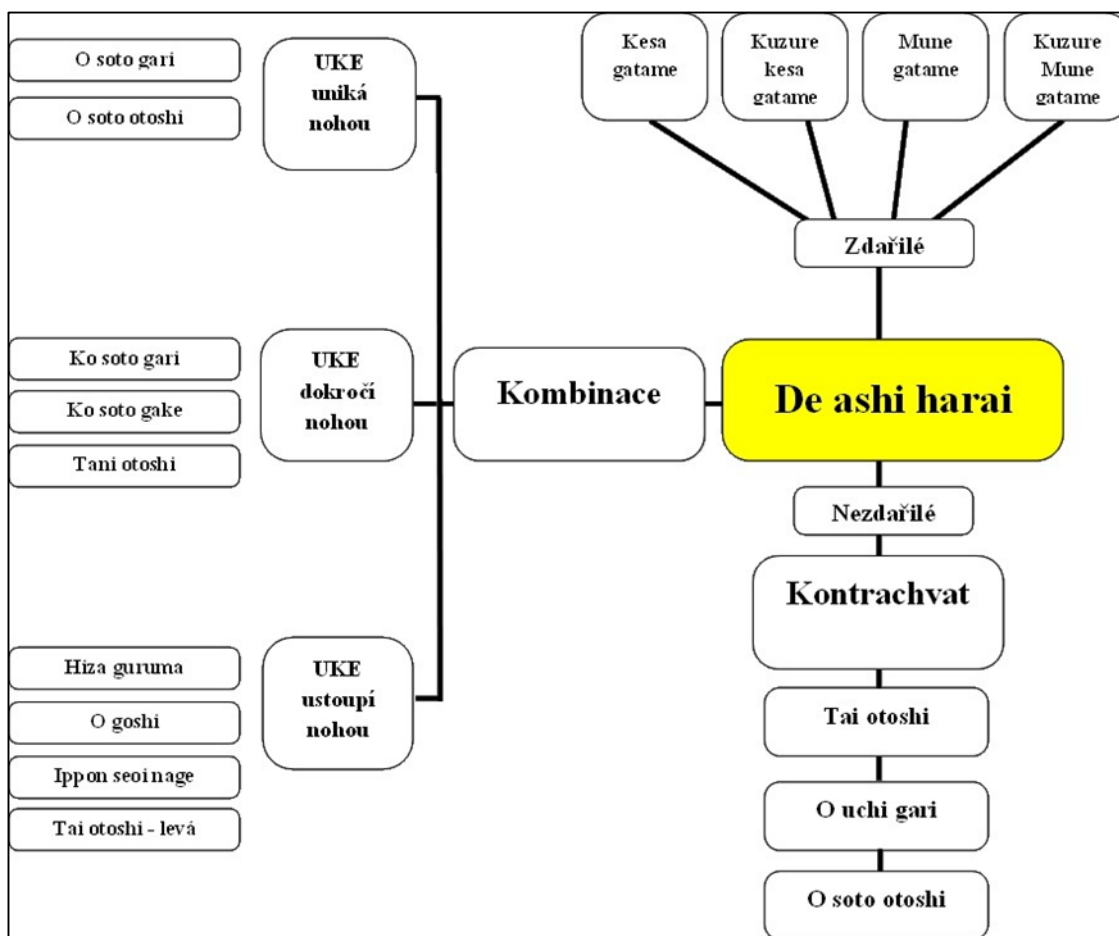


Figure 22. - Schematic of de ashi harai

Mental map :

Correct but not complete command of the de ashi harai technique transitions to the ground. From there we can get into the hold of kesa gatame, kuzure kesa gatame, mune gatame, or kuzure mune gatame. All of these four postures are appropriate from the grip we transition to the ground with the de ashi harai technique.

Tai otoshi is performed when the opponent starts the attack. At this moment we pay attention to the lead of the throw and to the correct movement of the right leg. O uchi gari is performed on the leg of the opponent performing a subterfuge. At the same time, we must not

forget the correct work of our hands. If we can react in time, we can counter by using the o soto otoshi technique, where we use a timely reaction to our right underthrown leg.

Uke escapes our feet and we use the techniques of soto gari, or very similar o soto otoshi.

After the uke is finished, we move into ko soto gari, ko soto gake, or tani combinations.

otoshi.

Uke backs us up, we take advantage of this by using the hiza guruma technique, or o goshi, where we are careful which side we perform the technique on. Tori backs us up again, and this time she shoots into ippon seoi nage, where she simultaneously puts her right hand under uke's arm. The next combination may be tai otoshi to the left side.

4.2.7 O uchi gari

Methodology :

Starting from a basic stance where tori's left foot steps towards the right tip of the uke. At that point, he swings his right hip towards the uke and his left arm stretches horizontally. The uke's reaction is to straddle and lower his centre of gravity. At that point, tori slams his right hip into uke's, causing him to rock back on his heels. Uke's left leg is tripped up by tori's right shin and calf. The final phase of the throw is a left hand thrust and right arm pressure.

When practicing, make sure that the tori's hip is in close contact with the opponent's stomach and that the back of the tori's thigh is in close contact with the opponent's thigh. The important thing in this technique is to lower the center of gravity below the uke. The lowering should be so deep that the tori touches the uke's chest with his right ear. This also prevents the uke from applying any countermovement.



Figure 23. - O uchi gari.

Main errors :

Tori's tilt, not enough arm work.

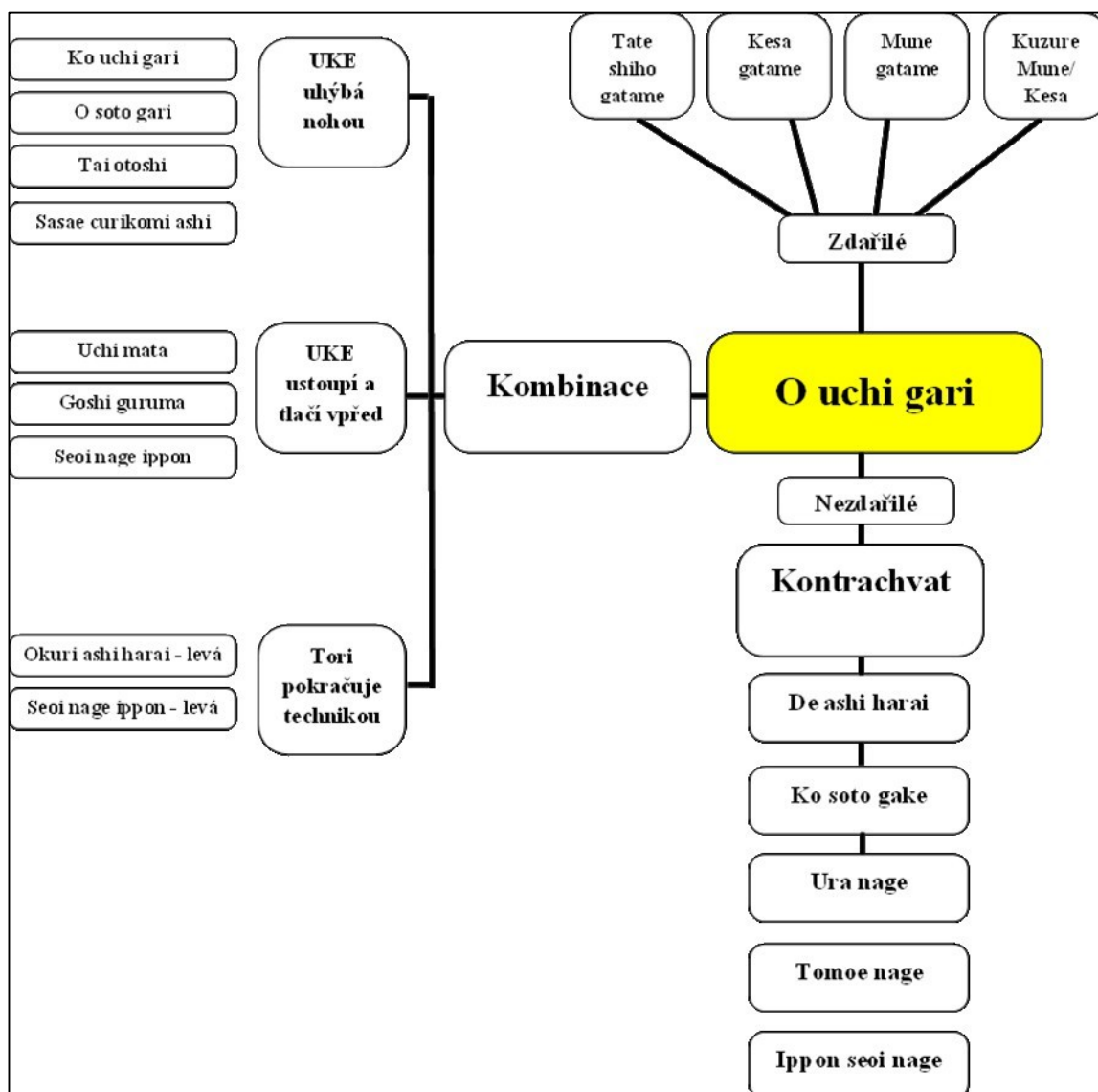


Figure 24. - Diagram about uchi gari.

Mental map :

Proper execution of this technique will end in holding tate shiho gatame, kesa gatame, mune gatame, kuzure mune gatame, or kuzure kesa gatame.

If we have a physical advantage over the opponent, it is advisable to use counterattack ko soto gake, de ashi harai, ura nage. In tomoe nage counterattack, it is important to make sure that our technique is not acknowledged by the opponent.

Therefore, perform everything clearly and visibly for the referee. In the ippon seoi nage technique, escape and stepping in with the left foot is expected. At this point we have to be

really sure and cautious as this is usually problematic. The basic combination when uke dodges with his foot is ko uchi gari, o soto gari, also one of the basic tai otoshi and last but not least sasae curikomi ashi.

If the uke deflects forward, I can continue with uchi mata, goshi guruma i ippon seoi nage.

Very effective when the tori continues with okuri ashi harai or seoi nage variations, both of which pay attention to the left side.

4. 3 Katame - Waza (technique on the ground)

The restraint techniques are a sophisticated whole, where the individual components and links allow a great variability of solutions in given situations.

Officially, there are 29 techniques divided in this area, which we have already introduced .

In Japanese called katame - waza.

Consciously used or worked out transitions from stance to ground can be crucial in the match itself. They are therefore an integral part of the modern way of fighting and should have a firm place in training across all ages.

Two important concepts to distinguish are the transition to possession and the manner of possession. "Transition to possession"- the most problematic area, a well- executed transition and a "method" of holding where the referee announces a validly deployed technique.



Figure 25. - Katame - waza (AC Sparta judo, n. d.).

4.3.1 Osaekomi - Waza

These are techniques where we eliminate the opponent by means of holding, immobilization. The opponent is fixed in the supine position using a hold. If this hold is technically done correctly, there is very little chance of escape. Srdinko and Vachun (1984) state that by blocking the least mobile parts of the body, the chest and shoulders, the large muscles of the trunk are put out of action. Fixation of the trunk and blocking of the upper limbs while maintaining constant contact is critical for successful execution of the hold. This prevents the opponent from rolling over. Experienced judoists are able, by the movements of the opponent, to anticipate his intentions to escape the hold, which helps to maintain full control over the opponent. In a tournament, when the referee announces a seeded hold, time is of the essence. Under the current 2018 rules, it is possible to win before the ippon time limit if the hold lasts 20 seconds.

4.3.1.1 Kesa Gatame

Methodology :

The moment the uke hits the tori's right side, it is appropriate for the tori to use kesa gatame or one of its variants. First, the tori presses the right side of the uke's chest to the ground. With his left hand, he pulls uke's right arm into his armpit. By pulling steadily to the left side, we must keep control of uke's right arm. Tori must place his right thigh under uke's right arm. With his right arm, tori wraps his arm around uke's neck and grips his kimono coat on his shoulder. It is also advisable to link hands. Stability is maintained by the tori by the constant movement of the legs spread wide apart.



Figure 26. - Kesa gatame.

Bugs :

Insufficient blocking of the uke's neck (it can be moved and bridged using the back muscles, for example). Poor fixation of the arm (it can be released and escape). Failure to tilt the head forward to the knee (can be used to roll the uke over the body).

Poor leg position (can catch the legs and end the immobilisation technique).

Defense :

Execute by hooking the left leg over the tori's leg, hugging the opponent's body to indicate an escape to one side, then use his reaction to roll him back over. It is also possible to escape to the opposite side by rolling onto your stomach. An attack can also be made on the arm that is gripping the neck by means of a grapple.

4.3.1.2 Kuzure kesa gatame

Methodology :

This move differs from the basic kesa gatame in that the tori places the right arm underneath uke's left arm, resting his palm and forearm on the wrestling mat.



Figure 27. - Kuzure kesa gatame.

Bugs : Same as the kesa gatame.

Defense :

We can use leaks as in the basic variant. There is also the option where uke places the fingers of his left hand under the opponent's right ear and pushes against his neck. At the same time, he pulls his heels towards his buttocks and by sharply extending his legs with a right body rotation, he releases by pulling out his right arm to complete the escape. Another method of

escape, where uke attacks tori's right arm. After breaking contact, uke rolls onto his right side and escapes. This becomes a very advantageous position to continue the attack by choking.

4.3.1.3 Mune gatame

Methodology :

Tori pressing down on his opponent's chest, blocking the ground and pound. Tori has his left arm around Uke's waist and is using his right forearm to support his tatami. He counters his opponent's attempts to escape by using his legs to counter. His pelvis and abdomen are pressed tightly against the mat. Tori's work is important, specifically his left knee, which blocks uke's right shoulder and prevents him from placing his right arm under his center of gravity. If he succeeds, the tori can transition into a kuzure ushiro kesa gatame hold, where he rolls onto his left side and brings his left arm forward along his opponent's body.



Figure 28. - Mune gatame.

Bugs :

Insufficient posture of the uke's neck. No fixation of the uke's arm (can escape).

Not leaning forward. Poor position of the lower limbs.

Defense :

Uke tries to free his right arm, which he places under his opponent, connecting his right elbow with his right knee. He then pushes hard against his opponent. In the moment of his backlash, he rolls him over and tries to catch his hold.

4.3.1.4 Kata gatame

Methodology :

Tori holds uke in four points, or as a variant of kesa gatame. Tori wraps her right arm around uke's neck. Her chest presses uke against the tatami. She rests her right knee on uke's hip. Her left foot is resting on the ground with her toes to maintain stability. Tori has both arms linked under the neck of his opponent. If he squeezes the arms, he can change the hold into a choke.



Figure 29. - Kata gatame.

Bugs :

Insufficient posture of the uke's neck. No fixation of the uke's arm (can escape).

Failure to tilt head forward to knee (can be used to roll tori). Poor position of lower limbs.

Defense :

Uke releases his grip on Tori's neck, forcing him to tap. If he manages to break free, he can escape by rolling over. Kata gatame is one of the very effective holds and the chances of escape are very small.

4.3.1.5 Tate shiho gatame

Methodology :

The preferred use of this hold is after the action of the ouchi gari or kouchi gari hold. At that moment, a proper block will keep the tori uke in the supine position. Execution where the tori lies spread-eagled on the uke with his legs pressing his hips, the tori's arms encircling the uke's left upright arm and neck. It is also possible to embrace both upright arms of the uke. This is used when uke is trying to choke with both hands from the bottom position.

Bugs :



Figure 30. - Tate shiho gatame.

Badly jammed legs. Tori's weight is not distributed properly.

Defense :

Uke looking to tuck his right hand underneath his opponent's thigh. He grabs hold of his opponent's leg and then tries to hoist him over his shoulder.

4.3.2 Live - Waza

These are techniques where we eliminate the opponent by choking. Some of them can be performed both in ground fighting and standing. A choke is nothing more than pressure on the opponent's neck, e.g. with the forearm, pinky edge, shin, kimono, etc., which forces the opponent to surrender. The effect of a properly applied choke is almost instantaneous (within seconds) as the blood supply to the brain is cut off. Prohibited in the younger school age

category. Due to injury concerns, I do not even recommend teaching in this category, only mentioning them.

We will just mention the most famous of them with the help of the picture from which the design follows.



Figure 31. Zime waza.

4.3.3 Kansetsu - Waza

Techniques where we eliminate the opponent using leverage. Some of them can be performed both in ground fighting and standing. Grappling is an action where considerable pain is inflicted on the opponent by placing the joints in an anatomically unnatural position. Such pain forces the opponent to surrender. Pins may only be used on the elbow joint in sport judo. As with the choke, the effect of a properly applied lever is almost immediate. As with choking, it is possible to start training much earlier and thus help to increase technical maturity. It is desirable to observe safety precautions that will lead to the protection of the health of young judoka.

We have given the most common one as an example, so we will introduce it. Ude hishigi juji gatame is therefore the most commonly used lever. From the pictures, it is clear what tasks the uke has to perform.



Figure 32 - Kansetsu waza.

Conclusion

Conclusion

The research was focused on the training of selected techniques for children of younger school age. Seven key techniques were selected from the areas of non-waza (tai otoshi, seoi nage ippon), goshi waza (o goshi) and ashi waza (sasae curikomi ashi, o soto gari, de ashi harai, o uchi gari). These were the techniques that are most often taught in the teens, due to their simplicity of execution.

The aim of the work was to select appropriate holds in the context of the CSJ examination rules. And to create a mental map for these selected techniques.

All mind maps are made up of three parts. The first part contains moves from the area of renraku waza (repeating a move with a different technique) and renzoku waza (repeating a move with the same technique), i.e. combinations. In this part, Tori takes one selected move, but is forced to finish his attack with another move. It depends on the opponent's reaction whether another adequate technique is used or the same technique is used, e.g. to the opposite side from the one originally performed. The techniques are executed depending on how his opponent reacts. If they deny, duck, step with their foot or simply step over the foot, Tori is forced to react. If the reaction is not quick enough, or if the correct continuation of the attack is not chosen, Tori's reaction can backfire on himself in a similar gaeshi waza. Gaeshi waza forms the second part of the mind maps. Now these are the defensive techniques (counterattacks) that Uke, the opponent, responds with when an attack fails. The third part of the mind map consists of, finishing techniques in ne waza. First of all, these are holding techniques, in rare cases they are grappling techniques. However, these cases are only informative, as the selected category of younger pupils is not allowed to grapple in domestic competitions according to CSJ rules. However, it is necessary for the children to know about these techniques. Each part of the mind map is interdependent and it is necessary for coaches, trainers and other officials who want to improve the performance and skills of their charges to address all parts of the mind map. If a coach wants to produce successful athletes, he or she cannot just instill one or two techniques over and over again during training sessions. The younger school age is the ideal time to develop as wide a range of techniques as possible. For reasons of high motor learning, it is the ideal time to teach as many possible techniques as a competitor can use according to the rules in a given category. A successful competitor cannot know just one technique, but several, which he or she

Conclusion

then chooses as his or her personal techniques, it's up to him. But the stack of holds must be as wide as possible.

The resulting mind maps can serve as teaching material for coaches, practitioners and all those involved in training children in judo. They can serve as a reservoir of techniques for technical and tactical preparation, which is very important and often very neglected in judo. Technical-tactical preparation should be given attention before deciding that the ward is ready to participate in the first competitions. The competitor should keep in mind from the very beginning, when getting acquainted with the technique, what can happen if something does not go the way he or she wishes.

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