



Techniques of Young Greco-Roman Wrestlers to Improve their Combinational Attack Moves

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Annotation: This article Greco-Roman Wrestling will not only create more experts in this unique wrestling style, but also will allow folkstyle and freestyle competitors and coaches to enjoy their sport more as their knowledge increases. Greco-Roman wrestling offers additional techniques to the freestyle or folkstyle wrestler, and any serious student of wrestling should explore the Greco-Roman refinements.

Key words: Greco-Roman Wrestling, freestyle, folkstyle, Lifting Drills, Warm-Up, Flexibility.

When they hear the term "Greco-Roman wrestling," most freestyle and folkstyle wrestlers and coaches picture a wrestler being lifted from the mat and thrown backward onto his head. Most people don't consider this a pleasant experience, so it is understandable that they may be reluctant to learn this international style of wrestling. Greco-Roman refers to one of the two styles of wrestling used in the Olympic Games and is known in Europe as the "classic" style of wrestling. It is a throwing sport that employs upper body locks. Very simply, it is upper body wrestling; attacks to an opponent's head, trunk, and arms are fundamental. It differs from freestyle (the other Olympic style of wrestling) in that it does not allow the use of the legs in holds nor the application of any holds below the waist. By the same token it differs from American folkstyle wrestling, which has traditionally focused on attacks that occur from the waist down.

In attempting to nurture an American style of international Greco-Roman wrestling, we must determine the sound characteristics of folkstyle wrestling that can be applied to international wrestling and eliminate emphasis on training that is not applicable or might even be detrimental to effective international wrestling. For example, in folkstyle wrestling, the desire to win the escape point leads to movement for movement's sake alone. This tactic may be effective in folkstyle wrestling because the top man is not permitted to lock his hands around the defensive man's trunk or legs.

The act of wrestling requires control of all of one's senses; a sharp intellect; and the subconscious, pretrained movement patterns of numerous physical techniques. Whenever wrestlers engage in repeated live throwing, the use of a crash pad is advisable. This is particularly important if you are a beginner. As you become adept at the throwing maneuvers, and after all wrestlers have been instructed in safe falling, you should do the throws on a regular legal wrestling mat. As you develop mastery of wrestling techniques, your practice situations should duplicate actual wrestling conditions as often as is practical. Using gymnastic crash pads will help alleviate the stress on a live partner and will give beginners a safe, soft landing area.



Warm-Up

A wrestler needs a pretraining warm-up to prepare the body for the wrestling activity planned for each day's training session. The general goals of the warm-up are to raise your heart rate to 70% of working heart rate, to increase circulation of synovial fluids in your joints, to increase circulation to your muscles, and to prepare your muscles for the planned activity. Phase 1 Each warm-up session should include three phases of activity with varying degrees of intensity. In the first phase, you will raise your heart rate by doing activities that fall within an easily available range of motion. Circulation in your joints and muscles will increase. This phase should last 6 to 10 minutes. At the conclusion of this phase, your pulse rate should be checked and should show an increase to 70% of ageadjusted maximum heart rate. Some activities that will accommodate the goals of phase 1 of the warm-up are the following: Light jogging Skipping Sliding sideways Hopping Walking and striding Arm circles Trunk rotation Shadow wrestling Wrestling movements without a partner Joint rotation Phase 2 Phase 2 of the warm-up sequence will increase circulation to your entire skeletal muscles and joint system as you concentrate on a larger range of motion for the joints and muscles. This phase should be 6 to 8 minutes long. Some activities that fit phase 2 are the following: Pulling your knees to your chest Hurdlers' stretch Crab stretching and rotation of joints Upper body press-up with hips on the mat Back arches on hands and feet Isometric neck exercises with a partner Partner joint stretches for the shoulders, hips, and trunk After you finish phase 2, you will be ready to begin preparing your body for the demands of the wrestling practice. Phase 3 Phase 3 of the warm-up consists of activities that let your body make contact with the mat and another body. Tumbling exercises such as forward rolls, dive rolls, backward rolls, and cartwheels fit here. You can do these singly and in series. Exercises in which you work with another person should follow the tumbling. "Buddy" exercises may be used here. Some buddy exercises follow: Reverse body lifts Front bodylock lifting and turning Buddy squats with partner on your shoulders Cooperative pummeling for position Head and arm position countered by a dip and lift "snake" action Cooperative "mirror" techniques on your feet Review defensive par terre position by doing gut wrenches, exercising correct form with 50% resistance. Work on lifting and countering the lift in the same manner. This phase of the warm-up should last 10 to 12 minutes. Mirror Techniques As you begin to master your techniques, partners may warm up and train by doing "mirror techniques." For a given time (e.g., 5 minutes), you execute techniques with your partner, giving only the amount of resistance necessary to make sure that each technique is executed correctly. It proceeds like this: Wrestler A executes a move. Wrestler B does the same technique; then wrestler B does a technique and wrestler A must do the same thing. As the wrestlers run through their repertoire of set-ups and techniques, both wrestlers have the opportunity to suggest new variations to each other and coach each other. This practice should be encouraged and required so that both wrestlers can analyze and better understand how, why, and when various techniques are effective. Flexibility Body flexibility is essential to effective wrestling. Every day, you must do exercises that are specific to positions you will assume in the act of wrestling with another person. The Back Arch The back arch is fundamental to many GrecoRoman throws. Exercises that increase back flexibility and help reduce one's natural fear of arching backward should be part of the teaching sequence. Begin the individual back flexibility exercise sequence by lying on your back; place your hands and feet on the mat, and arch so that your belly is thrust toward the ceiling as high as possible. Two exercises that will help with back flexibility utilize a wall. Stand 2 feet from the wall with your back to it. Twist your trunk so that you can touch the wall with both hands. Your feet should remain in the original position. You must turn both left and right.



Spatial Awareness

In arching back to throw, you must always know exactly where you are in relation to the mat. When you arch back you must not land on your head. You will turn just before you touch the mat so that you complete the throw with your opponent between you and the mat. Touching your head to the mat is acceptable when you are learning the arch. Your body weight is partially supported by your partner, and you are not supporting the weight of an opponent. Landing on your head with an opponent's weight on top of you may cause injury. The object of the arching is to pull your opponent to an extended body position where he has no supports (feet) on the mat. From here you can easily move his body in the direction and to the position you desire.

Arching with your head on the mat is fundamental to defense when you are in danger of being pinned and must keep your shoulders off the mat. A drill to help develop spatial awareness is to have you and your partner stand facing the same direction with one—the catcher—3 feet behind the other—the archer. The archer begins a straight-back arch, looking back to see the catcher. The catcher will stop the arch back by placing both hands on the back of the archer's neck as he comes to him. You should do this many times. Each time, the catcher allows his partner to fall a little more, and the archer progressively assumes a more fully arched position. When the archer has achieved a full arch fallback, he will then turn quickly and land on the mat belly down.

Practicing Techniques Wrestling involves two live bodies. Every wrestler must become accustomed to controlling and moving a live body that does not want to be controlled or moved. Exercises and drills that help you become familiar with this situation can be an important part of daily practice. To make sure that you cover all important phases of wrestling, you can prearrange drills and live wrestling situations to simulate the problems of actual competition. Start in the particular lock, mat position, tactical situation, or emotional and psychological climate that you will encounter in competition. Be specific as to what you are doing, how you are doing it, and when it is to be done.

Lifting Drills

Lifting your opponent is a very important part of Greco-Roman wrestling. You must incorporate lifting exercises into your daily practice plan to develop your lifting ability. You can use cooperative bodylock lifting drills to develop lifting techniques, the backpedal into the beginning of the back arch, the arch into a side throw into a crash pad, and correct defensive posture for the bottom man. Emphasize only one of these in each drill sequence. In each case, the lifting and movement pattern necessary to complete a successful lift and throw should be emphasized. Incorporate each of the following drills into live wrestling sequences with full resistance. In the standing position you must pummel and adjust your body to secure a lifting position so you can throw your opponent. On the mat, bodylock your opponent and lift him so you can handle his body more easily in the gut wrench and, most importantly, lift him to where you can arch and throw him.

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