



**EJU KATA COMMISSION**  
**“CRITERIA FOR KATA EVALUATION”**  
**EJU KATA SEMINAR FOR JUDGES – ROME 21<sup>st</sup>, 2<sup>nd</sup> of March 2009**

The evaluation of every technique of the Kata has to consider the principle and the opportunity of execution: the evaluation (included the bow) has to be global.

Definition of mistakes:

- Forgotten technique (score 0, halved total score).
- Big mistake: when the execution of the principle is compromised (-5 points).
- Medium Mistake: when one or more elements of the principle are not applied in the correct way (- 3 points).
- Small mistake: imperfection in the application of the technique (-1 or 2 points).

For every technique, if there is not a big mistake the minimum result has to be 5.

The evaluation of Fluidity, course and rhythm represents the global vision of the whole Kata (included the bow):

- If there is not a big mistake in the Kata the minimum result will be 5 and the maximum 10.
- If there is a big mistake in the Kata (including the bow), the score has to be considered no more than 5.

Every Kata was created with a precise purpose that will shortly be illustrated: it is very important that the judges keep in mind such purpose for their evaluations.

**NAGE NO KATA**

Nage no kata and Katame no kata together are called Randori no kata. Both Kata introduce a series of Kodokan Judo techniques, respectively Tachi waza and Katame waza.

When Prof. Kano was not able to teach his students personally anymore, he created the Randori no kata for an educational purpose. Nage no kata and Katame no kata contain in a concentrated and essential way all the teachings of Prof. Kano. In Particular every technique of Nage no kata is shown in its ideal form with the precise explanation of kuzushi, tsukuri and kake: keeping this into account, Nage no kata cannot have the same rhythm and the same speed from the beginning to the end.

It is necessary to remember that:

1. When Uke attacks with the fist from a far distance, kuzushi, tsukuri and kake are normally performed in one time, therefore the execution of the technique is rather fast.
2. In the techniques that are performed after three footsteps kuzushi, tsukuri and kake are separate, in particular it has to be noticed that:
  - Uki-otoshi: kuzushi walking, at the third footstep tsukuri and kake;
  - Kata-guruma and Harai-goshi: kuzushi walking, at the third footstep kuzushi, tsukuri and then kake;
  - Tsurikomi-goshi: at the third footstep tsukuri - kuzushi and then kake;
  - Okuri-ashi-barai: tsukuri-kuzushi walking, at the third footstep kake;

- Sasae-tsurikomi-ashi: tsukuri and kuzushi at the second footstep, and then kake;
  - Tomoe-nage: kuzushi in advancement, and then tsukuri-kake;
  - Yoko-gake: kuzushi walking, and then tsukuri and kake.
3. Sumi-gaeshi and Uki-waza: kuzushi-tsukuri, and then kake.
  4. Sutemi-waza: in general the execution is rather fast (remembering however what said above).

The missed respect of these indications in the global evaluation of right and left technique is considered Medium mistake.

## **KATAME NO KATA**

This kata represents the difference between the various methods of Jujutsu and the system of Kodokan Judo. Prof. Kano established in this way the techniques of Katame waza, with the fundamental rules and the imposed limitations to physical safeguard.

It is necessary to remember that:

1. The standing movements and the shiftings in shikko have to be similar to a walk at normal speed.
2. The ways to escape of Uke must be shown clearly.
3. The ways to escape of Uke and the reactions of Tori have to look natural and realistic, as it would occur in a true fight.

The missed respect of these indications in the global evaluation of the technique is considered Medium mistake.

## **JU NO KATA**

It is a method of attack and defense shown with slow but effective movements, that also has as a purpose the physical education.

The stretching and the lifting of the body are diffusely used, especially as regards Uke, in contrast to the traditional movements of Judo, in order to allow a harmonious physical development.

Thanks to the slowness of execution of the techniques of attack and defense you can learn the theory and the logic of this Kata more easily..

Besides, the natural way of performing the tai-sabaki without effort creates a sense of beauty.

It is necessary to remember that:

1. The attacks and the defenses have to be real, so much that if they were performed at normal speed they would result really effective. The athletes should therefore convey the idea of authentic techniques of fight with gentle movements (Medium mistake).
2. Over-stylization is not natural and can compromise the correct execution of the kata (mistake from small to medium).
3. Tori and Uke have to maintain a constant erect posture and not to fold up the body if it is not necessary (mistake from small to medium).
4. The course and rhythm are certainly slow and gentle, but some passages must be performed more quickly, particularly when there is a linked succession of attacks and defenses (for example the linked succession of attacks and defenses in Kata-oshi, Ago-oshi, Kiri-oroshi, Naname-uchi, Obi-tori, Mune-oshi, Uchi-oroshi, Ryogan-tsuki and the rather fast walk in Ryo-kata-oshi and Katate-age) (mistake from small to medium).

## **KIME NO KATA**

After Prof. Kano created Judo and removed all the techniques that could directly damage the adversary, he decided to insert in his programme a series of techniques of Jujutsu to remind the origins of his discipline. Therefore he created what was initially called Shinken shobu no kata (Kata of real fight) and subsequently Kime no kata, composed, after various and suffered changes, of 8 idori and 12 tachiai.

The purpose of Kime no kata was then to gather up the most effective movements and the correct attitude for the real fight. This is the reason why in the execution of this kata Tori and Uke have to keep in mind that it is a traditional form of Japanese Martial Art and consequently all the ways of doing or attitudes that don't respect this from are to be considered wrong.

It is necessary to remember that:

1. Tori and Uke have to maintain the correct distance. "Before taking the seiza position a too short distance between Tori and Uke (face to face) is considered small mistake" (IJF Kata Commission "Analysis of official Kodokan video" - Jan 2008).
2. The purpose of Kime no kata is also to learn the use of the Japanese traditional weapons: the dagger and the sword, both protected by a sheath. The athletes have therefore to handle the false weapons as if they were true and to respect their particular usage. For example: Uke has to hold the sword with his hand next to the hilt (to stop or to quickly draw the sword using the movement of his thumb); when Uke draws the dagger (in all the dagger attacks) he has to hold back the sheath with the left hand and to keep on holding the hand on the sheath up to the surrender (medium mistake).
3. The punches are all reverse punches (uraken) to strike from a close distance. The fist is loaded at the belt and has to scrape the side in a direct and short movement (medium mistake).
4. All the atemi must be accompanied by the kiai. (mistake from small to medium).
5. In the techniques of idori Tori shuffles his foot and knee in the execution of the armlocks. In the techniques of tachiai Tori never runs nor skips: he keeps his feet solidly on the tatami and shuffles them (medium mistake).

## **KODOKAN GOSHINJUTSU**

Prof. Kano, with Kime no kata, had created a system of traditional personal defense. After many years, because of the social changes, a new system reflecting the modern needs was required, for that reason Kodokan goshinjutsu was born, a very dynamic kata in comparison to Kime no kata.

It is necessary to remember that:

1. The techniques must be performed when Tori and Uke, while walking towards each other, reach the correct distance: in this kata the concept of yuki-ai (getting closer while walking) is fundamental. At the correct distance Uke and Tori stop for a very short time respectively for the attack and for the defense. If Uke already starts in position of attack and Tori gets ready for the defense before reaching the central area, this is to be considered wrong (medium mistake).
2. The attacks of Uke and Tori are accompanied by the kiai. (mistake from small to medium).
3. When Tori does a technique, he never runs nor skips: he keeps his feet solidly on the tatami and shuffles them in tsugi-ashi (medium mistake').
4. Effectiveness and realism exclude any theatrical form, that will be penalized ('medium mistake').