

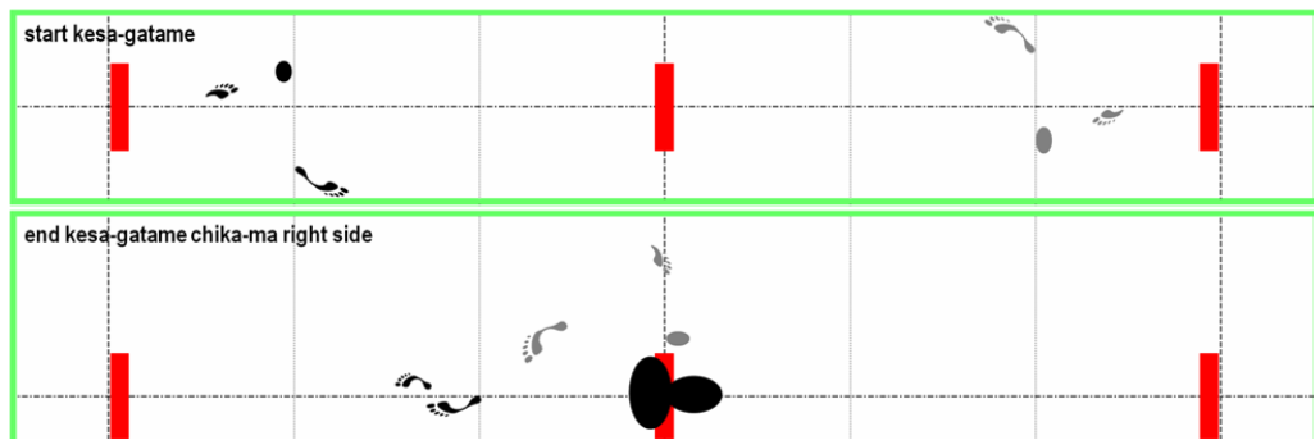
# KATAME-NO-KATA.

General elements to be observed	Mis
Omitted technique.	F
Tori changes the sequence of the techniques.	F
Reverse starting position in the open ceremony, each technique.	F B
Bad execution or wrong technique.	B
Loss of the belt.	B
Loss of control.	B
Loss of bondages during the execution in closing ceremony.	M
Uke decides the starting position.	M
Principle not in correct way.	M
Effectiveness and realism, each technique.	M
Tori in kyoshi takes a wrong position to uke's body before starting a technique.	S/M
Tori in chika-ma break his position going half step forward or backward.	S/M
Tori approaches half a step before performing a technique.	S
Distance.	S/M
If the number of steps are correct and the distance is not, or if tori does not come back to chika-ma at the end of every technique, or if tori or uke lift their knee while moving.	M
Submitting (beating twice).	S
Imperfection.	S

## 1. Opening ceremony.



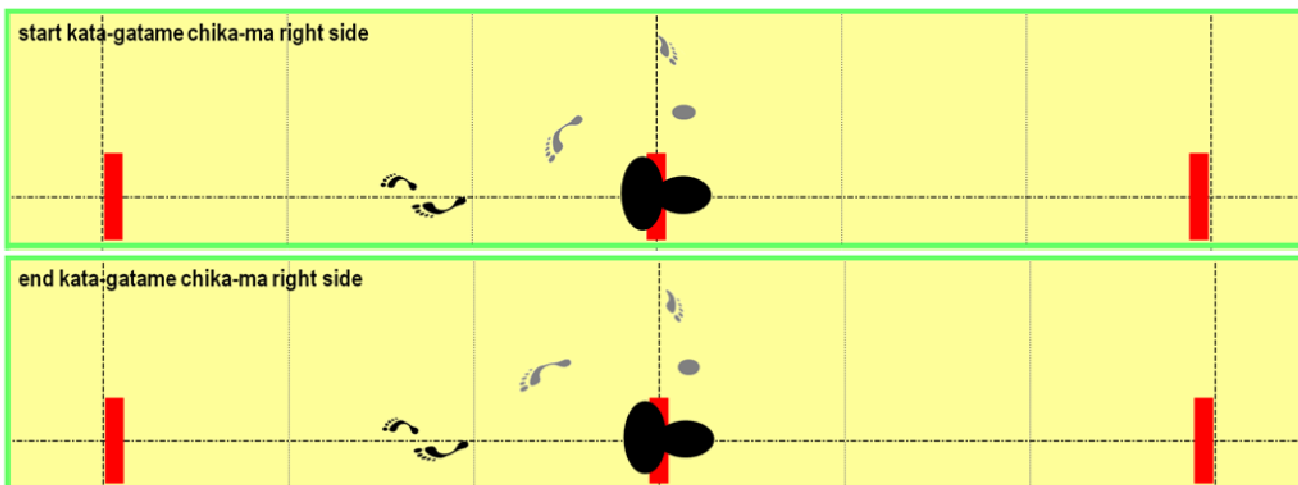
Elements to be observed	Mis
Starting distance 8m/10m.	M
Movement to the bow.	S/M
Greeting 6m.	M
Judogi and belt (t-shirt).	M
Movement to 4m shizen-hontai.	S/M



Elements to be observed	Mis
From shizen-hontai to kyoshi.	S/M
Uke one step forward, assumes the supine position lying on the mat.	M
Tori stands and changes his position to uke's side, to-ma (about 1.2m) and sits in kyoshi, chika-ma	M

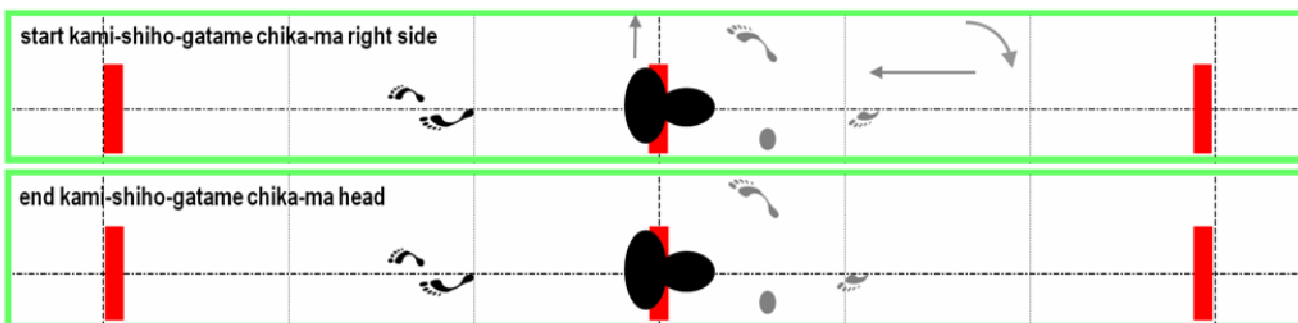
( about 30 cm).	
Tori makes contact, arm grip, etc...	<b>S/M</b>
Uke demonstrates three attempted escapes: arm lock on tori's left elbow, inserting the right knee, turning tori over the left shoulder.	<b>M</b>
Tori show the respecting reactions, this should be connected and logical.	<b>M</b>
Uke gives up twice, tori returns to the start position.	<b>S/M</b>
After the technique tori moves out to chika-ma, kyoshi.	<b>S/M</b>

## 2. Kata-gatame.



Elements to be observed	Mis
Tori in kyoshi. Uke lying on the mat.	<b>S/M</b>
Uke no movement.	<b>M</b>
Distance; tori chika-ma.	<b>M</b>
Tori makes contact for kata-gatame, opposite arm grip, etc...	<b>S/M</b>
Uke demonstrates three attempted escapes: pushing de right arm, inserting the right knee, rolling over the left shoulder.	<b>M</b>
Tori show the respecting reactions, this should be connected and logical.	<b>M</b>
Uke gives up twice, tori returns to the start position.	<b>S/M</b>
After the technique tori moves out to chika-ma, kyoshi.	<b>S/M</b>

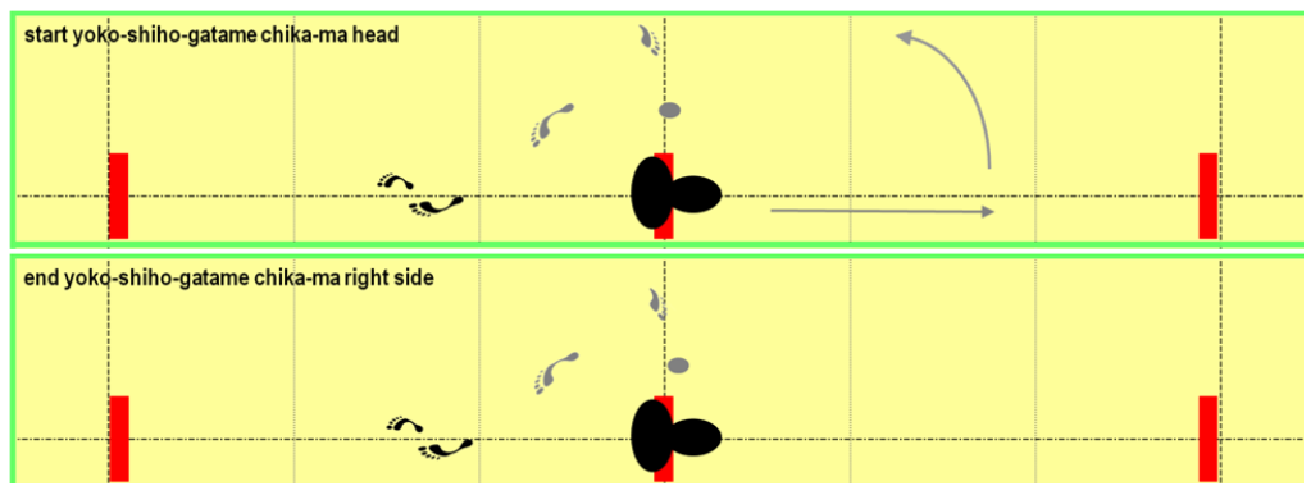
## 3. Kami-shiho-gatame.



Elements to be observed	Mis
Tori in kyoshi. Uke lying on the mat.	<b>S/M</b>
Uke no movement.	<b>M</b>
Distance: tori moves out to to-ma and sits in kyoshi, stands and changes his position round to uke's head, sitting in kyoshi, to-ma then chika-ma in kyoshi.	<b>M</b>
Tori makes contact, kneels down, graps uke's belt etc...	<b>S/M</b>
Uke demonstrates three attempted escapes: turning to the left, turning to the right, inserting his knees.	<b>M</b>
Tori show the respecting reactions, this should be connected and logical.	<b>M</b>

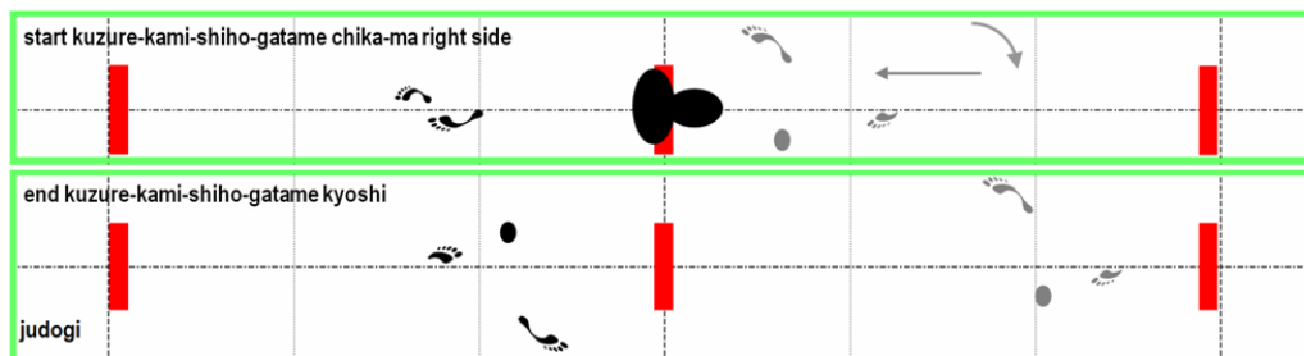
Uke gives up twice, tori returns to the start position.	S/M
After the technique tori moves out to chika-ma, kyoshi.	S/M

#### 4. Yoko-shiho-gatame.



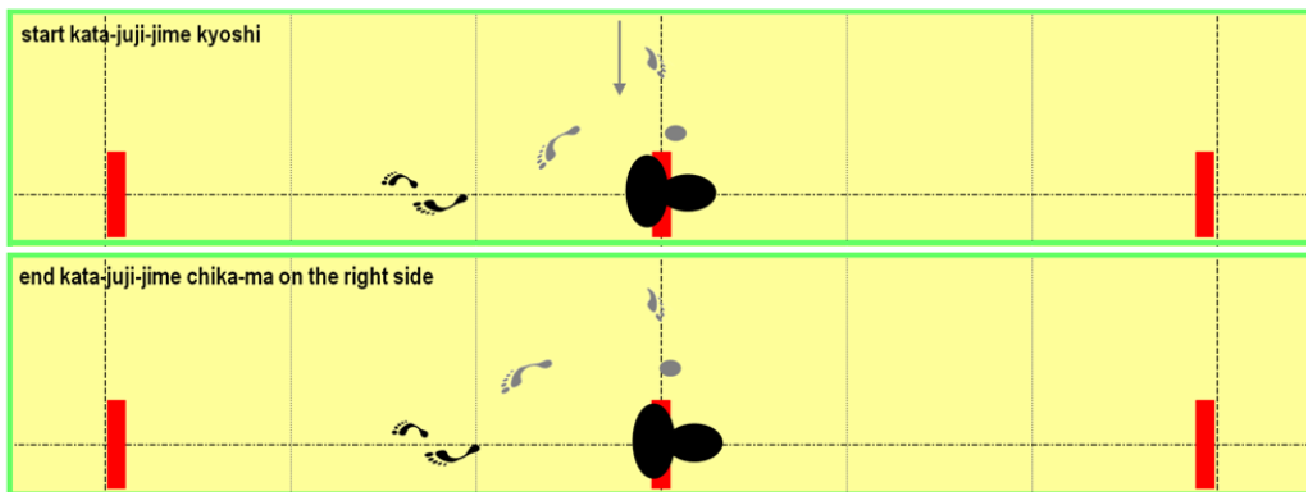
Elements to be observed	Mis
Tori in kyoshi. Uke lying on the mat.	S/M
Uke no movement.	M
From kyoshi, chika-ma tori moves out to to-ma and sits in kyoshi. Tori stands and changes his position to uke's side again, to-ma in kyoshi, chika-ma.	M
Tori makes contact, arm grip, etc...	S/M
Uke must demonstrate three attempted escapes: left hand on tori's neck, inserting right knee, turning tori over.	M
Tori show the respecting reactions, this should be connected and logical.	M
Uke gives up twice, tori returns to the start position.	S/M
After the technique tori moves out to chika-ma, kyoshi.	S/M

#### 5. Kuzure-kami-shiho-gatame.



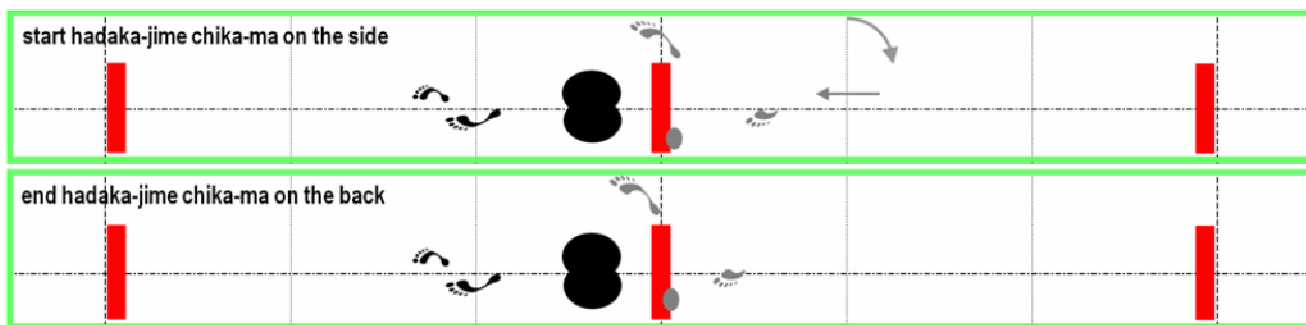
Elements to be observed	Mis
Tori in kyoshi. Uke lying on the mat.	S/M
Uke no movement.	M
From kyoshi, chika-ma tori moves out to to-ma and sits in kyoshi. Tori stands and changes his position to uke's head again, to-ma in kyoshi, chika-ma.	M
Tori makes contact, arm grip, etc...	S/M
Uke must demonstrate three attempted escapes: pulling the right arm free, inserting the left knee, turning tori over.	M
Tori show the respecting reactions, which should be connected and logical.	M
Uke gives up twice, tori returns to the start position.	S/M
After the technique tori moves out to chika-ma, kyoshi.	S/M

#### 6. Kata-juji-jime.



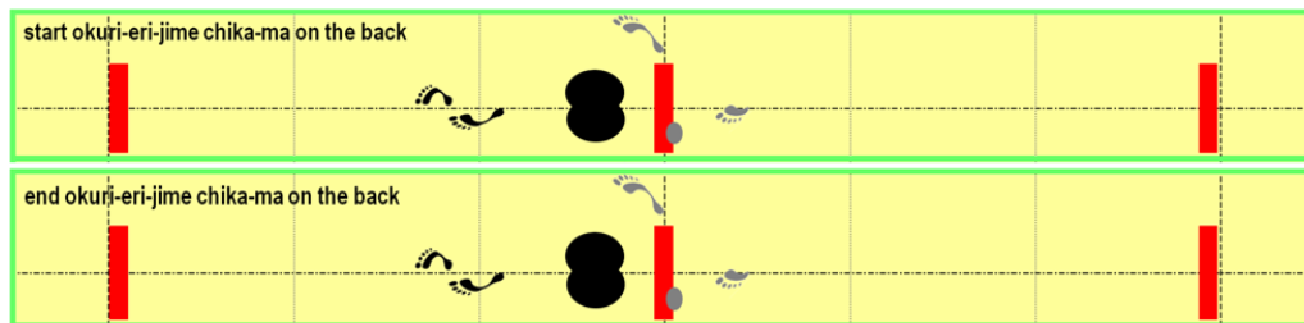
Elements to be observed	Mis
After kuzure-kami-shiho-gatame tori moves out one small step to uke's head and another small step to chika-ma; kyoshi and moves out again to to-ma sitting in kyoshi, uke in kyoshi, judogi and belt.	S/M
Uke lies down in the center.	M
Tori stands and changes his position to uke's side, kyoshi, he moves from to-ma to chika-ma in kyoshi.	M
Tori moves into position sitting astride uke and performs the strangulation.	S/M
Uke tries to escape by pushing both tori's elbows with his both hands.	M
Tori continues with the strangle moving his head forward towards the mat.	M
Uke gives up twice, tori returns to the start position.	S/M
Then tori moves out of the position into chika-ma, kyoshi.	S/M

## 7. Hadaka-jime.



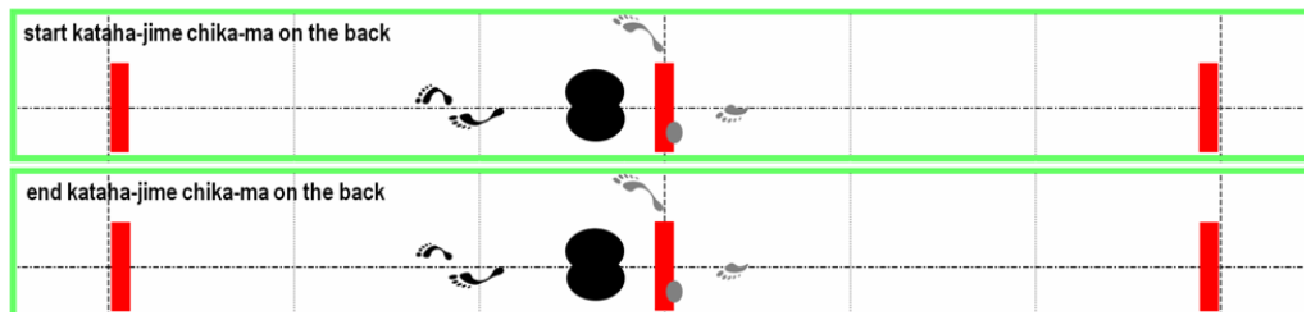
Elements to be observed	Mis
Tori in kyoshi. Uke lying on the mat.	S/M
Uke sits up.	M
From kyoshi, chika-ma tori moves out to to-ma and sits in kyoshi. Tori stands and changes his position to uke's back, to-ma in kyoshi, chika-ma.	M
Before performing hadaka-jime tori, in kyoshi, moves from to-ma into chika-ma, kyoshi. Both arms simultaneously, etc.	S/M
Uke tries to escape by pulling down with both hands on tori's upper arm.	M
Tori continues the choke moving backward and controlling uke.	M
Uke gives up twice with one foot.	S/M
Then tori moves out of the position into chika-ma, kyoshi.	S/M

## 8. Okuri-eri-jime.



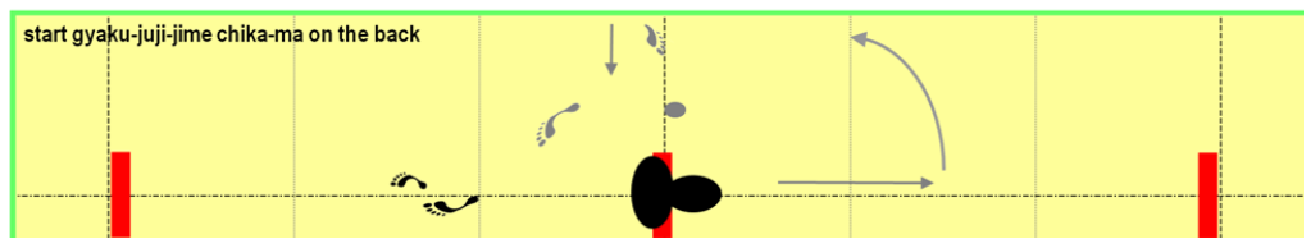
Elements to be observed	Mis
Tori in kyoshi.	S/M
Uke sits up.	M
No movements.	M
Tori moves in and performs the strangle okuri-eri-jime. Left, right, left hand, etc.	S/M
Uke tries to escape by pulling down with both hands on tori's upper arm.	M
Tori continues the choke moving backward and controlling uke.	M
Uke gives up twice with one foot.	S/M
Then tori moves out of the position into chika-ma, kyoshi.	S/M

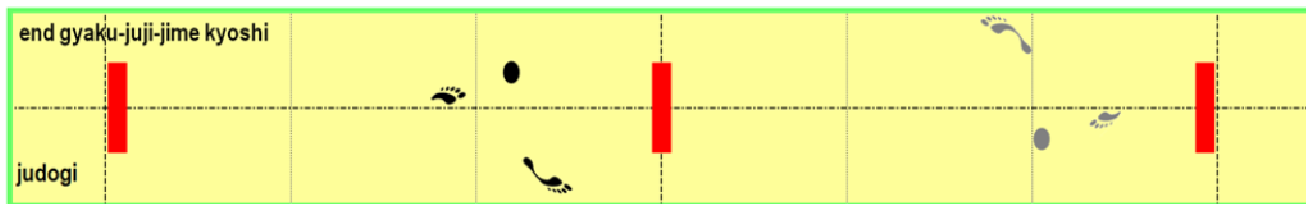
### 9. Kata-ha-jime.



Elements to be observed	Mis
Tori in kyoshi.	S/M
Uke sits up.	M
No movements.	M
Tori moves in and performs the strangle kata-ha-jime. Hand, left palm and arm, he turns to his right and strangles moving his right leg backward and on the side.	S/M
Uke tries to escape by taking his left wrist with his right hand and pulling downward.	M
Tori continues to strangle.	M
Uke gives up twice with one foot.	S/M
Then tori moves out of the position into chika-ma, kyoshi.	S/M

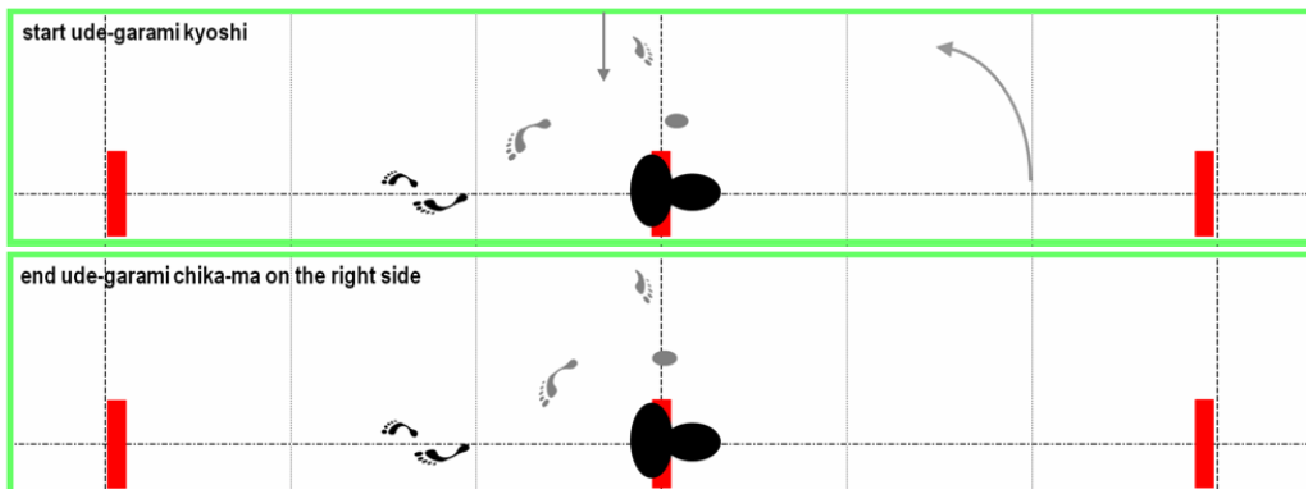
### 10. Gyaku-juji-jime.





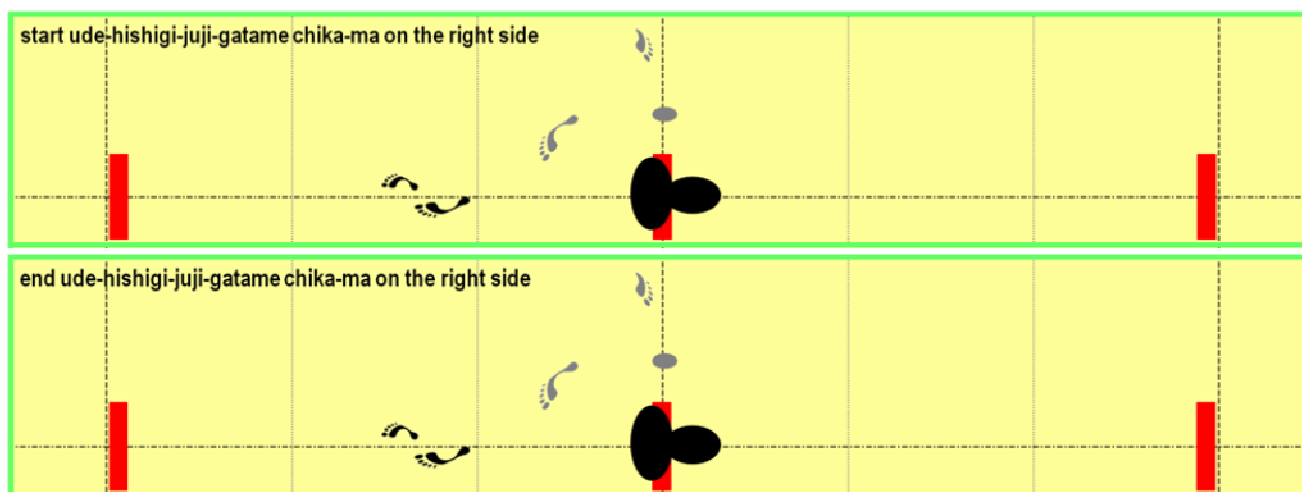
Elements to be observed	Mis
Tori moves out to to-ma and sits in kyoshi. Uke sits up and tori walks to his position behind uke, to-ma. .	S/M
Uke lies down in the center.	M
Tori stands and changes his position to uke's side, kyoshi, he moves from to-ma to chika-ma in kyoshi.	M
Arm grip, knee near uke's armpit, hands etc. He moves in and sits again astride uke and performs the strangulation.	S/M
Uke tries to escape by pushing with his left hand and pulling down with his right hand.	M
Tori continues the strangulation and rolls down on to his side crossing his feet.	M
Uke gives up twice, tori returns to the start position.	S/M
Then tori moves out of the position into chika-ma, kyoshi.	S/M

### 11. Ude-garami.



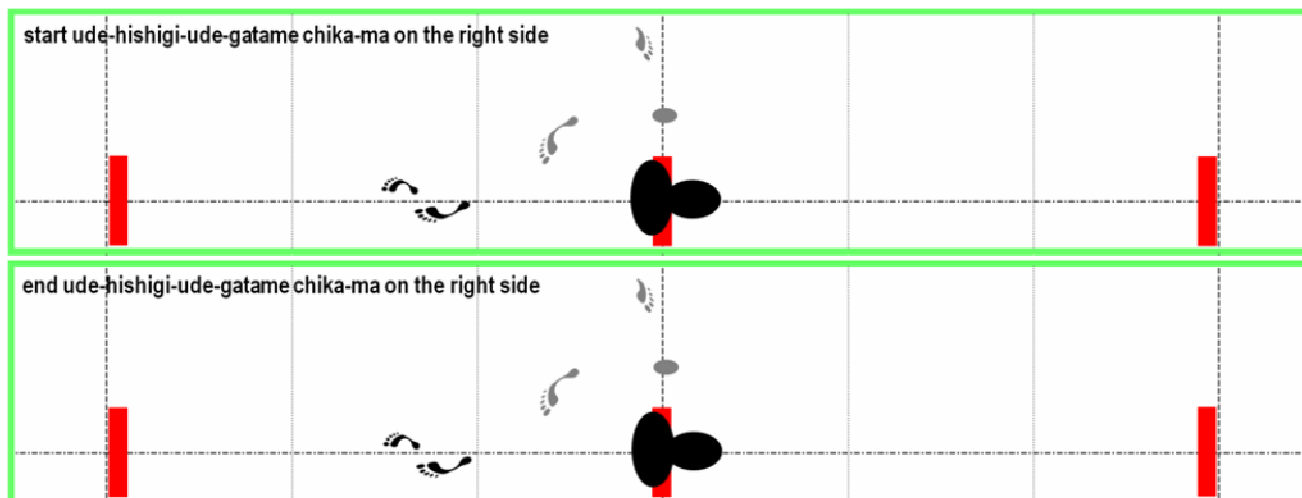
Elements to be observed	Mis
After gyaku-juji-jime, tori moves back to to-ma, kyoshi. He then stands and walks back to his original position and sits in kyoshi, uke in kyoshi. They both adjust their judogi's.	S/M
Uke lies down in the center.	M
Tori stands and changes his position to the side of uke, he moves in from to-ma, kyoshi into chika-ma, kyoshi.	M
Tori moves uke's right arm and approaches etc. Uke attacks trying to take tori's right collar with his left hand, tori performs the technique.	S/M
Uke tries an escape lifting his left shoulder and his back.	M
Tori continues his arm lock.	M
Uke gives up twice, tori returns to the start position.	S/M
Then tori moves out of the position into chika-ma, kyoshi.	S/M

## 12. Ude-hishigi-juji-gatame.



Elements to be observed	Mis
Tori in kyoshi. Uke lying on the mat.	S/M
Uke no movement.	M
Distance; tori chika-ma.	M
Before performing ude-hishigi-juji-gatame while tori is approaching, uke attacks taking tori's left collar with his right hand. Tori blocks the arm against his chest, grabbing uke's right wrist with his right hand first and then his left below, right foot under uke's armpit, and steps round uke's head with his left foot; he catches hold of uke's arm with his thighs and tightens his knees, lies down and lifts his hips.	S/M
Uke tries an escape lifting his back and pulling his arm while turning left.	M
Tori continues the arm lock.	M
Uke gives up twice, tori returns to the start position.	S/M
Then tori moves out of the position into chika-ma, kyoshi.	S/M

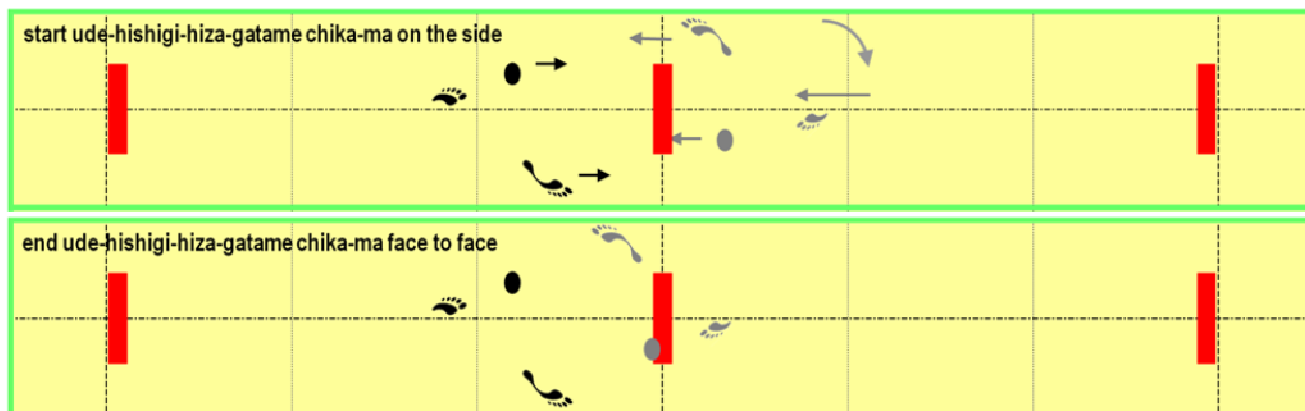
## 13. Ude-hishigi-ude-gatame.



Elements to be observed	Mis
Tori in kyoshi. Uke lying on the mat.	S/M
Uke no movement.	M
Distance; tori chika-ma.	M
While tori is approaching (after displacing uke's right arm) uke attacks taking tori's right collar with his left hand. Tori performs arm lock locking the hand and wrist with his head, right-left hand on the elbow, control of uke's body with right knee.	S/M
Uke tries an escape pulling his arm downward.	M

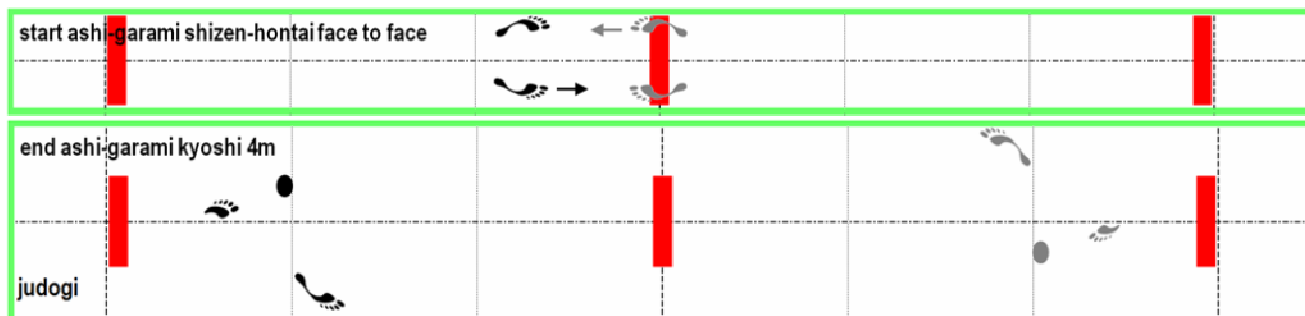
Tori continues his arm lock.	<b>M</b>
Uke gives up twice, tori returns to the start position.	<b>S/M</b>
Then tori moves out of the position into chika-ma, kyoshi.	<b>S/M</b>

#### 14. Ude-hishigi-hiza-gatame.



Elements to be observed	Mis
Back out to chika-ma kyoshi, moving on out to to-ma and sits in kyoshi.	<b>S/M</b>
Uke sits in kyoshi.	<b>M</b>
Tori moves to uke's front, to-ma in kyoshi, forward two steps to chika-ma and sit in kyoshi; both do an adjust of ½ step.	<b>M</b>
Tori places his left hand on uke's elbow, puts his right foot on uke's groin, lies down on his right side, his left foot turned inside on uke's right side while controlling uke with the tip of his foot.	<b>S/M</b>
Uke tries an escape pushing his arm forward.	<b>M</b>
Tori continues his arm lock.	<b>M</b>
Uke gives up twice.	<b>S/M</b>
Afterwards tori moves out into chika-ma, kyoshi. Uke in kyoshi.	<b>S/M</b>

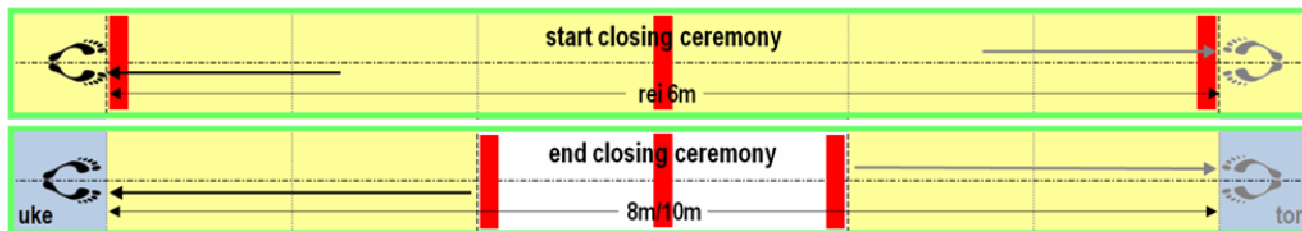
#### 15. Ashi-garami.



Elements to be observed	Mis
Tori and uke stand up.	<b>S/M</b>
Uke no movements.	<b>M</b>
Before performing ashi-garami tori and uke stand at grip distance, migi shizentai.	<b>M</b>
Tori attempts tomoe-nage but uke defends moving forward with his right foot and pulling up. Tori pushes with his left leg over and round uke's right knee and performs a leg lock with his left leg.	<b>S/M</b>
Uke tries an escape turning left.	<b>M</b>
Tori continues his leg lock.	<b>M</b>
Uke gives up twice.	<b>S/M</b>
Tori and uke in kyoshi.	<b>S/M</b>

#### 16. Closing ceremony.





Elements to be observed	Mis
At the conclusion, tori moves back two steps in to-ma and sits in kyoshi, uke moves back one step and also sits in kyoshi. They adjust their judogi's, stand up, and take one step back to close the kata and bow. Movement to the 4m, judogi and then to the start for the bow.	S/M
Starting distance 6m.	M
Greeting.	M
Judogi and belt (t-shirt).	M
Movement to leave the kata zone.	S/M