

KODOKAN-GOSHIN-JUTSU.

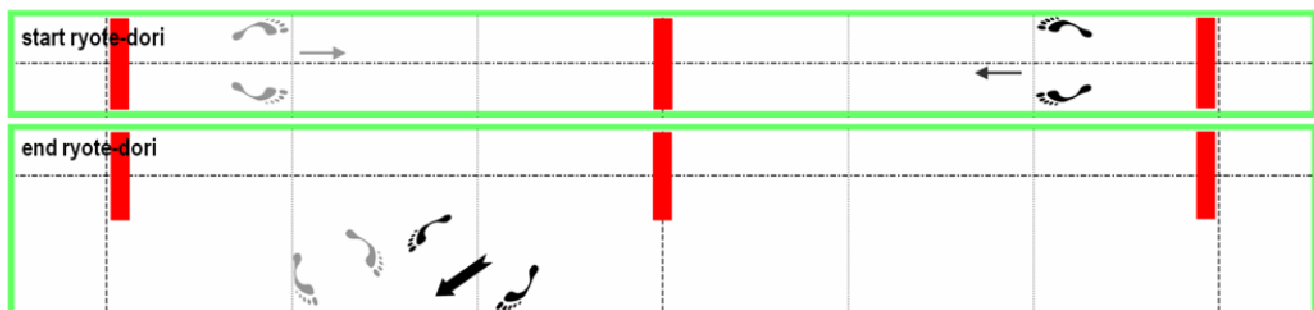
General elements to be observed	Mis
Omitted technique.	F
Reverse starting position in the opening ceremony, than each technique.	F B
Tori changes the sequence of the techniques.	F
Bad execution or wrong technique.	B
Lost the belt.	B
Loss of control.	B
Loss of weapons.	B
Way of correctly placing and collecting the weapons.	M
Distance.	M
Uke takes position for his attack at 4m (missed yukiai).	M
Direction of a technique.	M
Weapons use (each technique).	M
Loss of bondages during the execution, in closing ceremony.	M
Effectiveness and realism, speed and fluidity, each technique.	M
Kiai absent.	M
Kiai.	S
Tori looks straight to his front when performing an arm lock.	S
Submitting (beating twice).	S
Imperfection.	S

1. Opening ceremony.



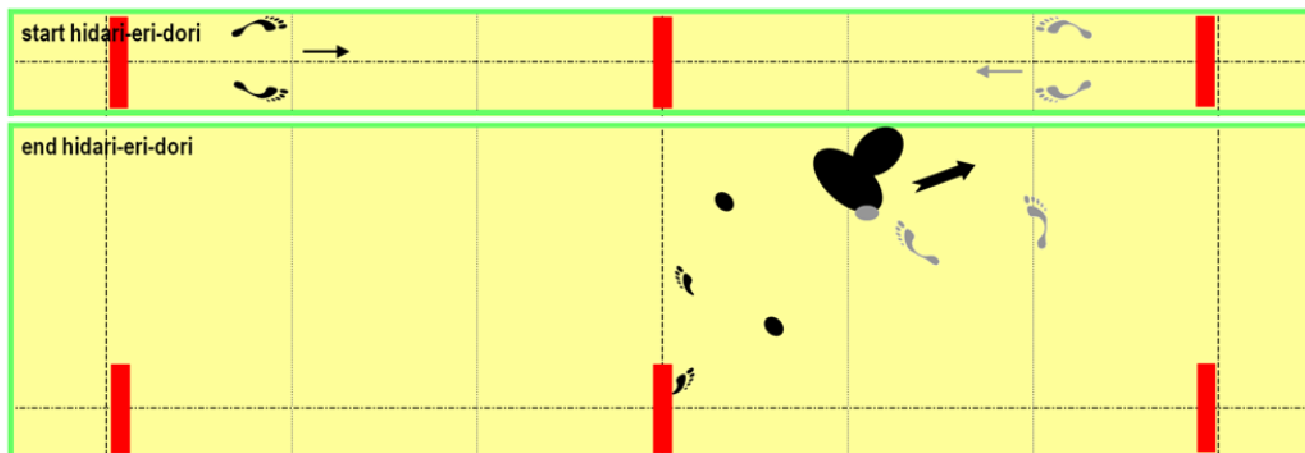
Elements to be observed	Mis
Judogi and belt (t-shirt).	M
Starting distance 8m/10m.	M
Movement to the bow.	S/M
Greeting 6m.	M
Way of correctly placing the weapons on the mat at the beginning of the kata. Uke has the dagger (cutting edge upward) and the staff in right hand, the pistol in the jacket, weapons tops downward. Uke, steps back with right foot, steps forward toward shomen about 3m, stands with his both heels together; kneeling in seiza he sets the staff down first and next the dagger nearest to him (blade towards him and the point to the left), then the pistol (with the muzzle to the left, the grip to him) furthest. The right side edge line of pistol should be aligns to the bottom of the dagger hit. Movement to $\pm 4m$ shizen-hontai.	S/M

2. Ryote-dori.



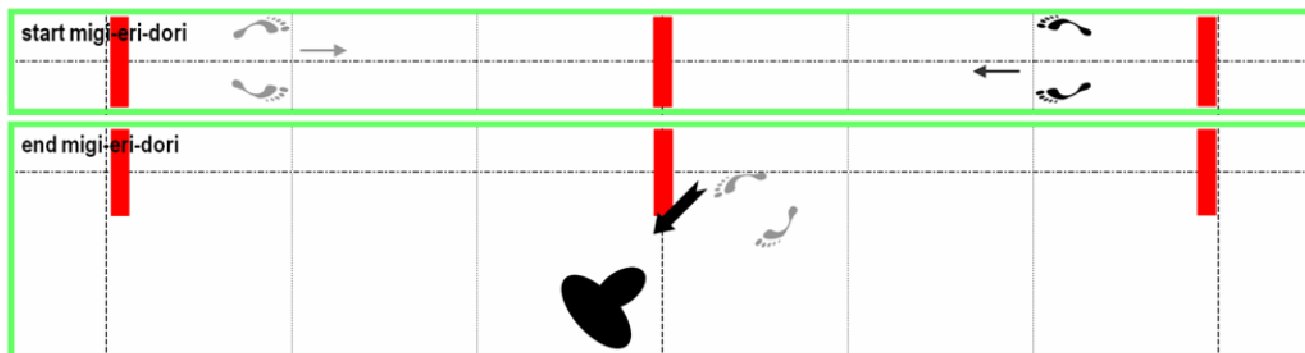
Elements to be observed	Mis
No movements	S/M
Tori on the left, uke on the right, each ± 2 m from the center.	M
Uke and tori go to the centre.	S/M
Uke steps forward with left foot, grips tori's wrists, attacks tori's groin with his right knee (kiai).	S/M
Tori steps to his left rear with his left foot, takes the grip off on his right wrist, then with atemi he strikes with te-gatana to uke's temple (kiai).	S/M
Tori steps back, then steps diagonally with an applied kote-hineri to uke's wrist in a standing position, looking forward.	S/M
To submit uke pats on his left leg twice, he should not bend too much.	S/M
Tori releases the technique.	S/M

3. Hidari-eri-dori.



Elements to be observed	Mis
Movement to the start.	S/M
Tori on the right, uke on the left, each ± 2 m from the center.	M
Uke and tori go to the centre.	S/M
Uke steps forward with his right foot, grips tori's left lapel in his right hand and tries to push tori down on the back (no kiai).	S/M
Tori grasps and opens his own left lapel outward with his left hand, stepping backward/leftward with his left foot, me-tsubushi with the back of his right open hand on uke's face (kiai).	S/M
Tori applies kote-hineri controlling uke's right wrist, pulling uke diagonally backward to his right with left hand and pushing the elbow down with thumb and forefingers round, he brings uke down on the mat, controls with te-gatame with left knee on uke's back pushing his right arm towards his head.	S/M
Uke is lying on his stomach and pats the mat twice.	S/M
Tori releases the technique.	S/M

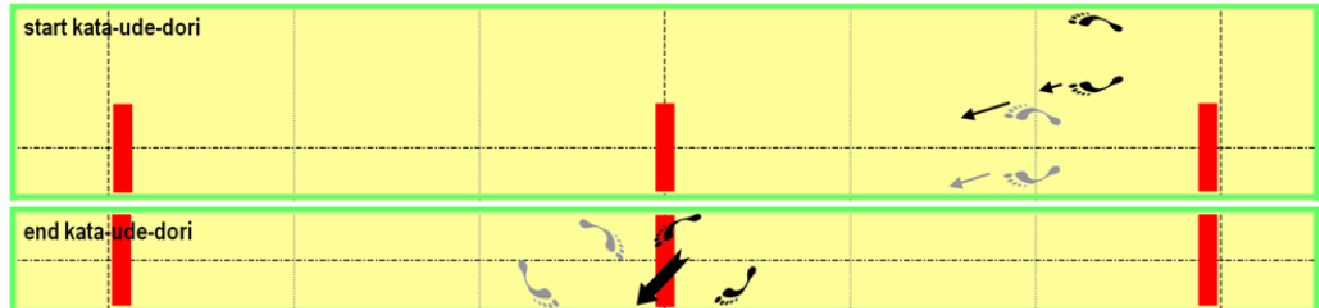
4. Migi-eri-dori.



Elements to be observed	Mis
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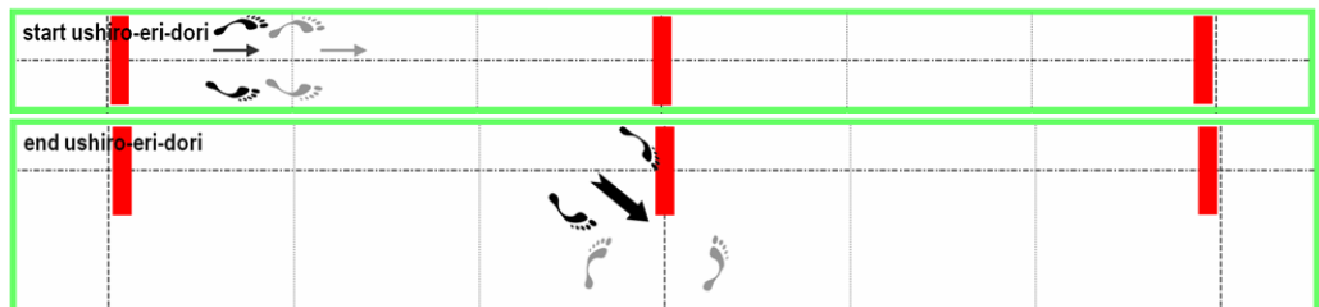
Movement to the start.	S/M
Tori on the left, uke on the right, each $\pm 2\text{m}$ from the center.	M
Uke and tori go to the centre.	S/M
Uke grips tori's right lapel with his right hand (four fingers inside); he steps backwards with his left foot, pulling strongly down tori (no kiai).	S/M
Tori steps forwards with his right foot and strikes uke's chin with an uppercut of his right fist (kiai).	S/M
Tori grips uke's wrist with his left hand in a kote-gaeshi and then holds it with his right hand, he steps back with his left foot and turns in 180° rotation to throw uke forward.	S/M
Uke: ukemi.	S/M
Tori releases the grip.	S/M

5. Kata-ude-dori.



Elements to be observed	Mis
Movement to the start.	S/M
Tori on the right, $\pm 2\text{m}$ from the center. Uke stands in shizentai at tori's right back corner.	M
Uke steps left foot forward and applies an arm lock to tori's right elbow from behind.	S/M
Uke pushes tori and advances (left-right-left), tori is forced also to advance.	S/M
Tori, on third step, he half turns towards uke and applies a lateral kick on the inside of uke's left knee with the side of his right foot (kiai).	S/M
Tori: puts his right foot down, advances his left foot and steps forward diagonally and applies waki-gatame in a standing position, looking forward.	S/M
To submit uke pats on his left leg twice, uke should not bend too much.	S/M
Tori releases the technique.	S/M

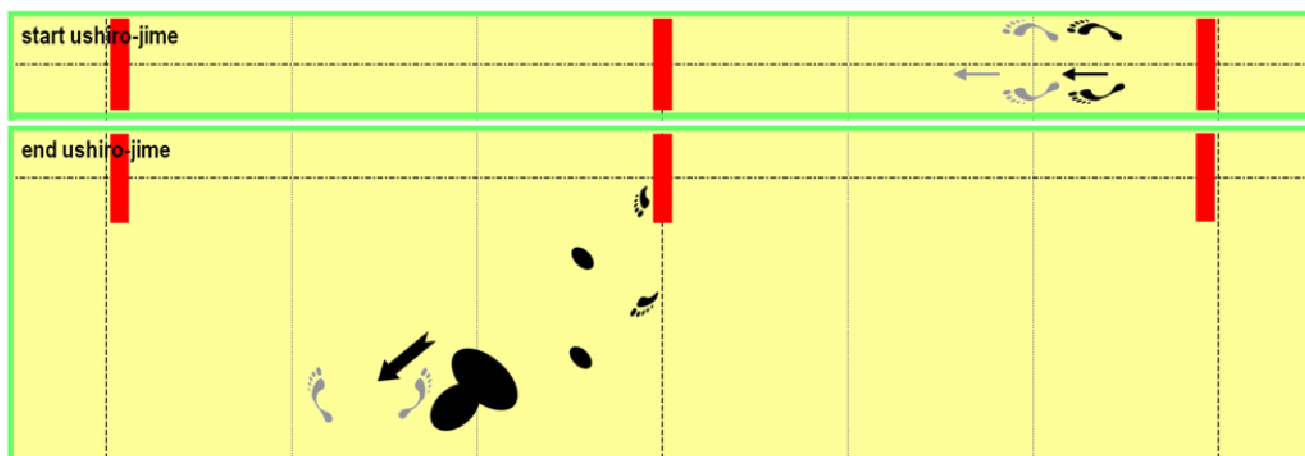
6. Ushiro-eri-dori.



Elements to be observed	Mis
Movement to the start.	S/M
Tori on the left, $\pm 2\text{m}$ from the center. Uke approaches from behind.	M
Tori and uke moves to the center.	S/M
When tori reaches the centre, uke grabs the back of tori's collar from behind and steps back with his left foot and tries to pull him down on his back (no kiai).	S/M
Tori turns 180° to his left stepping back with his left foot, raises his left hand to protect his face and punches uke in the solar plexus with his right fist (kiai).	S/M
Tori blocks uke's wrist with his left shoulder and neck and applies ude-gatame arm lock breaking	S/M

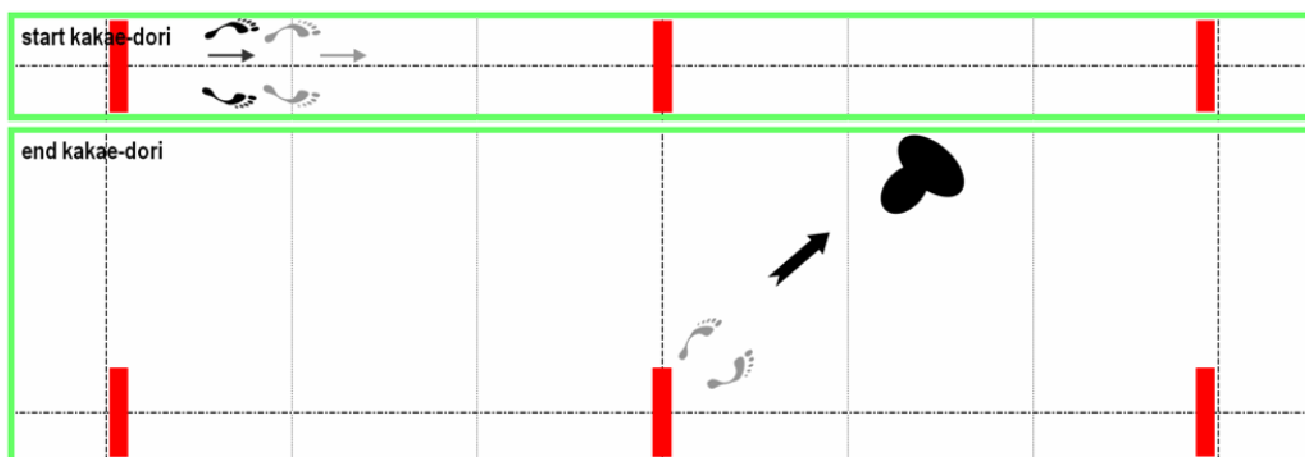
uke's balance to the right and backwards (of tori).	
To submit uke pats on his left leg twice, uke should not bend too much.	S/M
Tori releases the technique.	S/M

7. Ushiro-jime.



Elements to be observed	Mis
Movement to the start.	S/M
Tori on the right, $\pm 2m$ from the center. Uke approaches from behind.	M
Tori and uke moves to the center.	S/M
When tori reaches the centre, uke attempts a standing hadaka-jime (no kiai).	S/M
Tori tucks in his chin defending himself with both hands pulling down uke's right forearm. He turns 180° controlling uke's right arm with his right shoulder, changing grip with his left hand and pressing on uke's right elbow with his right hand.	S/M
Tori pulls uke to the ground and holds him there with a te-gatame arm lock.	S/M
Uke is lying on his stomach and pats twice on the mat.	S/M
Tori releases the technique.	S/M

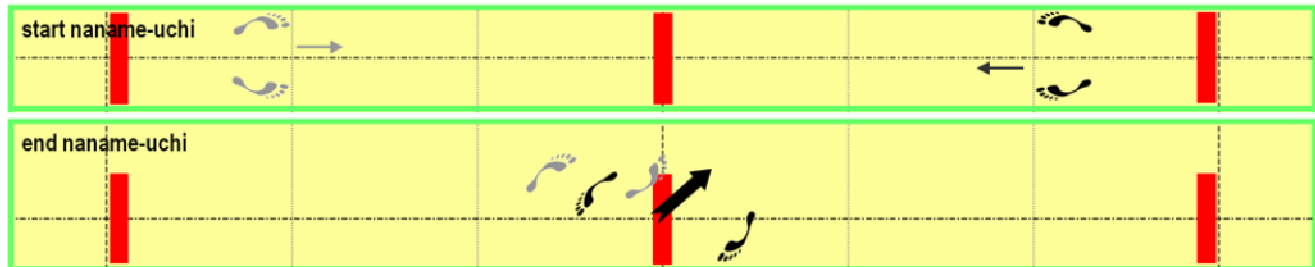
8. Kakae-dori.



Elements to be observed	Mis
Movement to the start.	S/M
Tori on the left, $\pm 2m$ from the center. Uke approaches from behind.	M
Tori and uke moves to the center.	S/M
When tori reaches the centre, uke steps forward with his right foot and holds around tori's waist over the both arms from behind (no kiai).	S/M
As soon as he touches tori, tori stomps on uke's right in step with his right heel (kiai), then lowers his hips and forces his elbows out to release the hold.	S/M
Tori grabs uke's right wrist with his left hand, turns 180° to his right to face uke stepping with his	S/M

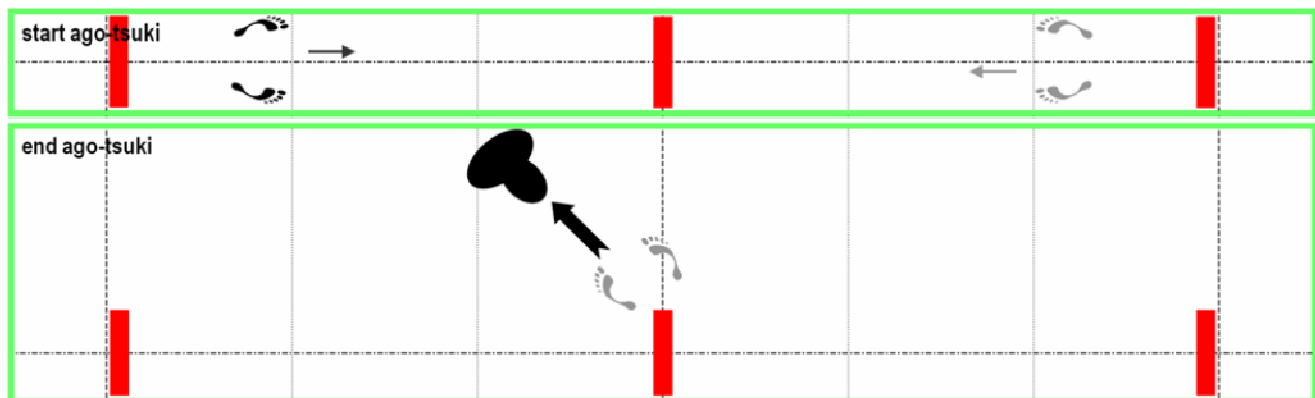
left foot and applies an arm lock with left hand on uke's right wrist and putting his right forearm with open hand over uke's elbow. Tori steps forward with his left foot controlling uke's right elbow, turns to his right, steps forward diagonally with his right foot and throws uke forward diagonally.	
Uke doesn't stand up.	S/M
Tori takes shizen-tai.	S/M

9. Naname-uchi.



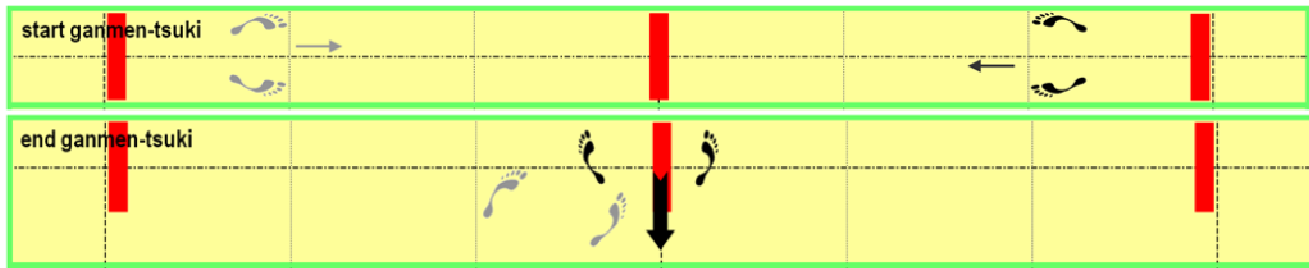
Elements to be observed	Mis
Movement to the start.	S/M
Tori on the left, uke on the right, each ± 2 m from the center.	M
Uke and tori go to the center.	S/M
Uke attacks to strike with his right fist on tori's left temple (left-right foot, kiai).	S/M
Tori steps back with his right foot, dodges and parries uke's right arm with his left hand (little finger upward) and gives uke a right uppercut (kiai).	S/M
Tori, reversing his left hand, blocks uke's right upper arm against his side, he places his right hand in yahazu (V-shape) onto uke's throat and throws uke with osoto-otoshi.	S/M
Uke makes ukemi.	S/M
Tori releases the technique.	S/M

10. Ago-tsuki.



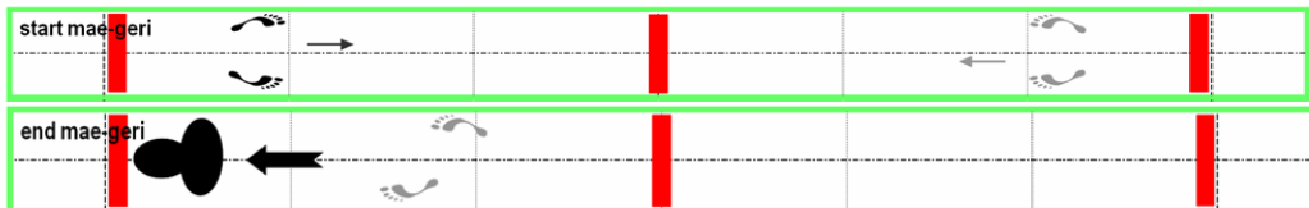
Elements to be observed	Mis
Movement to the start.	S/M
Tori on the right, uke on the left, each ± 2 m from the center.	M
Uke and tori go to the centre.	S/M
Uke attacks to strike on tori's chin with an uppercut of his right fist (right foot forward, kiai).	S/M
Tori steps back with his left foot and deflects the blow from below with his right hand, he grabs uke's wrist with his right hand.	S/M
Tori turns and lifts uke's arm (elbow upward) towards his face, twisting the uke's right arm into an arm lock. Tori steps forward with his left foot pushing forward uke's right elbow with his left hand and throws uke diagonally forward.	S/M
Uke doesn't stand up.	S/M
Tori takes shizen-tai.	S/M

11. Ganmen-tsuki.



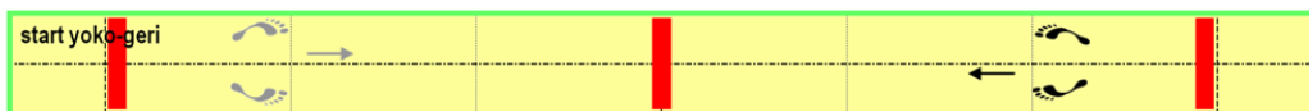
Elements to be observed	Mis
Movement to the start.	S/M
Tori on the left, uke on the right, each ± 2 m from the center.	M
Uke and tori go to the center.	S/M
Uke takes a left stance and attacks to strike at tori's face with his left fist at the moment he reaches the appropriate distance (kiai).	S/M
Tori avoids the blow by stepping forward to his right, punching uke in the left ribs with his right fist (kiai).	S/M
Tori moves behind uke with his right-left foot in tsugi-ashi and applies hadaka-jime by stepping back with his left foot and then right foot in tsugi-ashi.	S/M
Uke defends pulling down tori's right forearm with his both hands, then pats the mat twice to submit with foot, tori releases uke, moves to his left and lets uke falls down to the backward.	S/M
Tori takes shizen-tai.	S/M

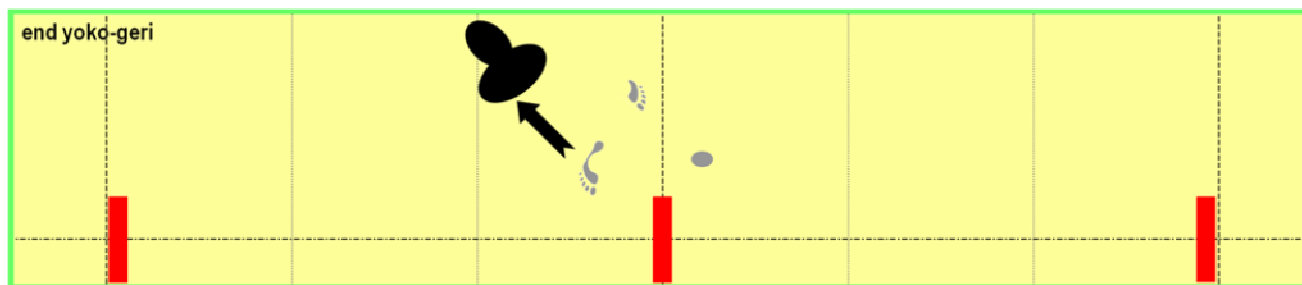
12. Mae-geri.



Elements to be observed	Mis
Movement to the start.	S/M
Tori on the right, uke on the left, each 2m from the center.	M
Uke and tori go to the center.	S/M
Uke attacks to kick tori with mae-geri kicking at his groin with the ball of his right foot (kiai).	S/M
Tori steps back with his right foot and turns right to avoid the attack.	S/M
Tori grabs the ankle with his left hand, with his right hand grabs and turns around the ball of uke's right foot anti clockwise so that uke loses the balance, then pushes forward in tsugi-ashi and throws uke down on the back by scooping up and pushing uke's right foot with his both hands.	S/M
Uke makes ukemi.	S/M
Tori takes shizen-tai.	S/M

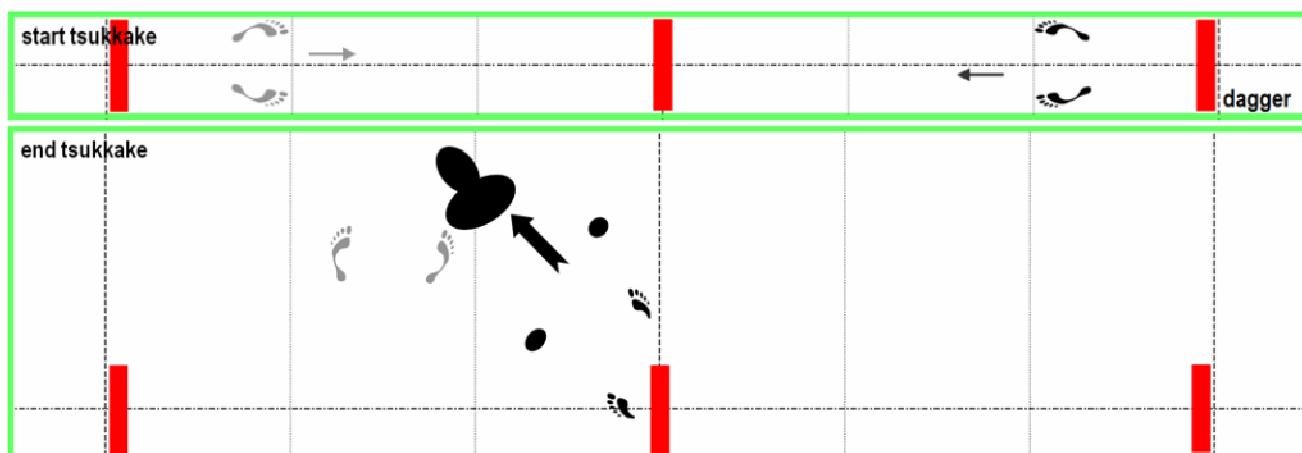
13. Yoko-geri.





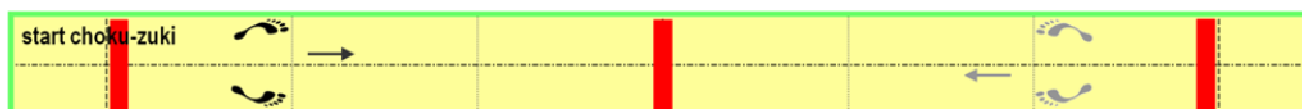
Elements to be observed	Mis
Movement to the start.	S/M
Tori on the left, uke on the right, each ± 2 m from the center.	M
Uke and tori go to the center.	S/M
Uke steps forward diagonally with his left foot and attempts to kick tori at the side in yoko-geri with the outer edge of his right foot (kiai).	S/M
Tori steps forward diagonally, left-right foot and parries uke's kick with his right forearm with extended fingers.	S/M
Tori steps behind uke placing his hands on uke's shoulders, puts down his left knee and pulls uke down on the back to his right backward.	S/M
Uke makes ukemi.	S/M
Tori takes shizen-tai.	S/M

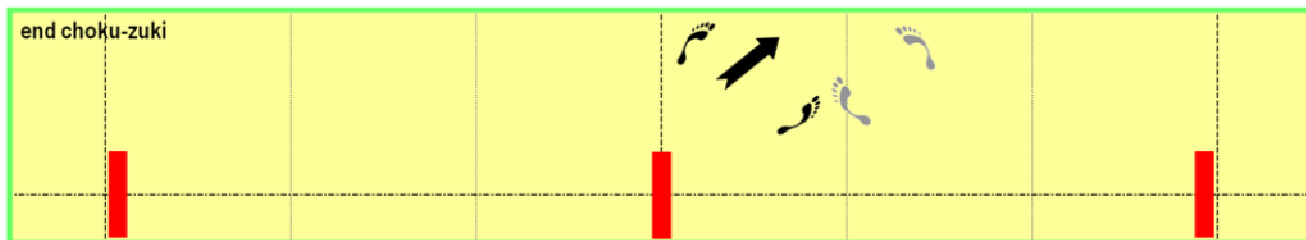
14. Tsukkake.



Elements to be observed	Mis
Movement to the start.	S/M
Tori on the left, uke on the right, each ± 2 m from the center.	M
Uke collects the dagger kneeling (right knee up): cutting edge upward inside the jacket.	S/M
Uke and tori go to the center. Tori and uke go to the centre and they stop at half a step distance.	S/M
Uke draws the dagger stepping backward with his right foot at the moment he reaches the appropriate distance (no kiai).	S/M
Tori steps deeply with right-left foot to the left side of uke, taking uke's left elbow to push to his left with his right hand, applies me-tsubushi on uke's eyes with his left palm (kiai).	S/M
Tori grips uke's left wrist with his left hand to twist and lift, changing his right hand (palm down) on uke's left elbow, he drags uke to the ground and controls uke's left elbow with te-gatame.	S/M
Uke lies down on his stomach and pats the mat twice holding the dagger.	S/M
Tori releases the technique.	S/M

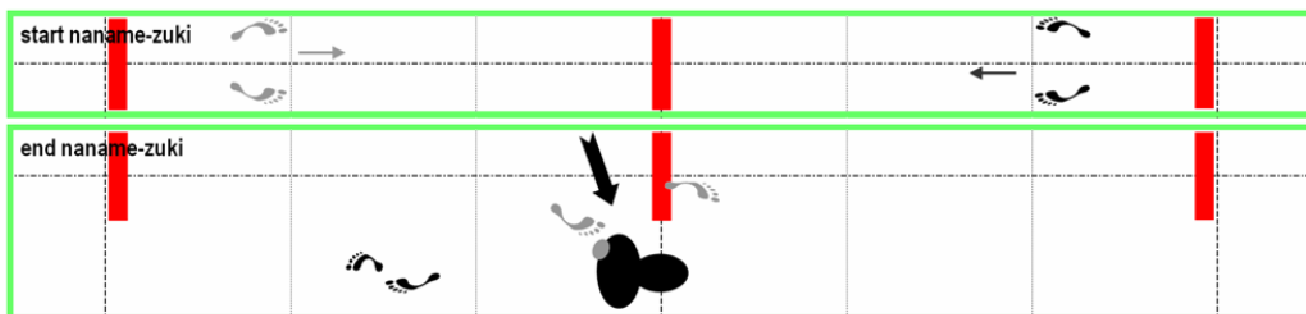
15. Choku-zuki.





Elements to be observed	Mis
Movement to the start.	S/M
Tori on the right, uke on the left, each $\pm 2m$ from the center.	M
Uke and tori go to the center.	S/M
Uke advances with his left foot at the moment he reaches the appropriate distance while drawing dagger (tori stops). Uke advances with right foot, attempts to stab tori in the stomach (kiai).	S/M
Tori steps forward with his left foot to parry the thrust and control with his left hand on uke's elbow, he applies an uppercut with his right fist (kiai).	S/M
Tori grabs uke's right wrist with his both hands and pulls uke forward diagonally applying waki-gatame, standing position, looking forward.	S/M
To submit uke pats on his left leg twice and should not bend too much.	S/M
Tori releases the technique.	S/M

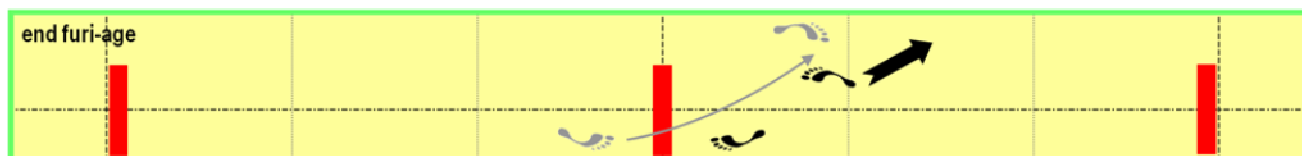
16. Naname-zuki.



Elements to be observed	Mis
Movement to the start.	S/M
Tori on the left, uke on the right, each $\pm 2m$ from the center.	M
Tori and uke go to the centre. Uke advances with his left foot at the moment he reaches the appropriate distance while pulling the dagger out of his jacket in a reverse grip and raises it to strike (tori stops).	S/M
Uke steps forward with his right foot, attempts to stab tori in the left side of the neck (kiai).	S/M
Tori steps back with right foot, avoiding the thrust, and grabs uke's right wrist with his left hand (little finger up) he grabs uke's wrist from underneath with his right hand in kote-gaeshi, while stepping forward with his right foot first then back quickly with his left foot and turning a 180° in tai-sabaki.	S/M
Tori applies te-gatame on uke's right arm, controlling with his right knee on uke's right side.	S/M
Uke pats the mat twice with his left hand. Tori takes the dagger away with his left hand, tori takes it away without gripping the blade edge side.	S/M
Tori gives the dagger back with both hands, the cutting edge towards himself and the point to the right.	S/M

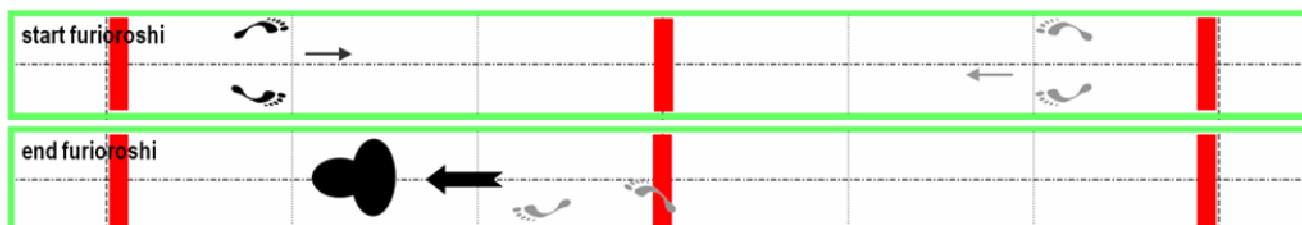
17. Furi-age.





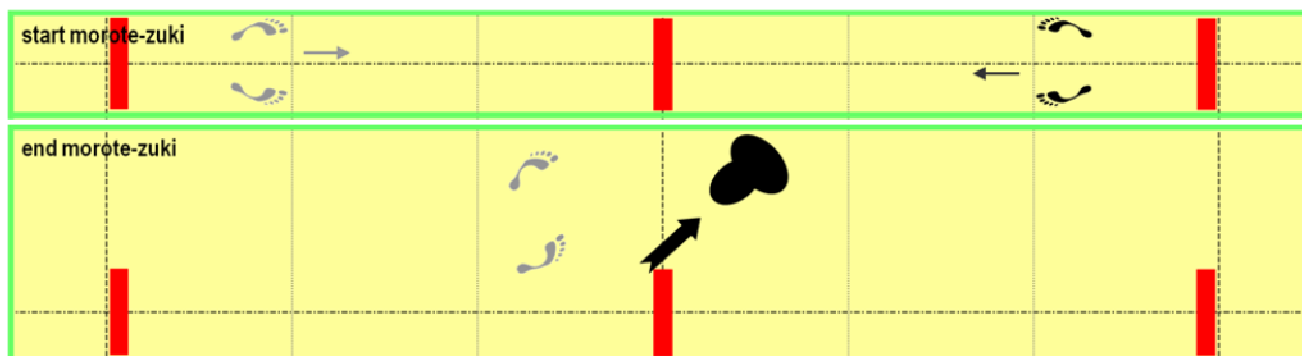
Elements to be observed	Mis
Movement to the start.	S/M
Tori on the left, uke on the right, each $\pm 2\text{m}$ from the center.	M
Uke replaces the dagger back down on the mat and collects the staff kneeling (right knee up), holding the staff in his right hand, pointing down. Tori and uke go to the center and they stop at half step distance.	S/M
Uke takes one step backward with right foot at the moment he reaches the appropriate distance, attempts an attack by raising the staff above his head (no kiai).	S/M
Tori steps forward deeply with his left foot blocking uke's right arm with his left forearm and pushes uke's chin up with the bottom of his right palm to break his balance backwards (kiai).	S/M
Tori throws uke with an osoto-gari.	S/M
Uke makes ukemi.	S/M
Tori releases the technique.	S/M

18. Furi-oroshi



Elements to be observed	Mis
Movement to the start.	S/M
Tori on the right, uke on the left, each $\pm 2\text{m}$ from the center.	M
Uke and tori go to the center.	S/M
Uke advances with his left foot at the moment he reaches the appropriate distance, raises the staff up on his right side with both hands (tori stops). Uke steps forward with his right foot attacking diagonally on tori's left head (left yokomen, kiai).	S/M
Tori steps back to avoid the staff with his right foot then steps forward with his left foot and with atemi strikes uke in the face with the back of his left fist (kiai).	S/M
Tori grabs the staff with his right hand striking again in atemi with his left te-gatana at the middle of uke's eyebrows (kiai), then pushes uke down backwards hard so that he falls down, pulling the staff out of uke's hands.	S/M
Uke makes ukemi.	S/M
Tori gives the stick back with both hands.	S/M

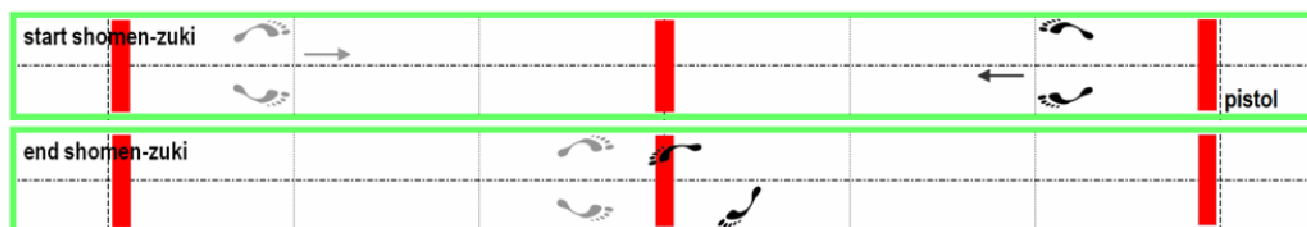
19. Morote-zuki.



Elements to be observed	Mis
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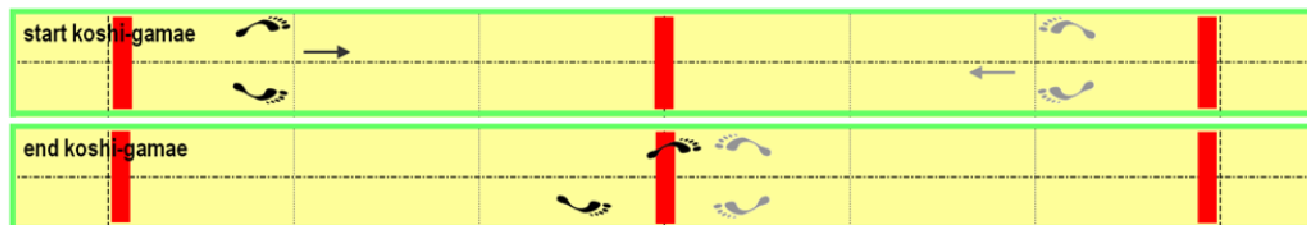
Movement to the start.	S/M
Tori on the left, uke on the right, each $\pm 2\text{m}$ from the center.	M
Tori and uke go to the centre. Uke, at three steps distance to be ready to hit tori in the solar plexus with the top of the staff at the moment he reaches the appropriate distance.	S/M
Uke attacks advancing with his left foot (kiai).	S/M
Tori steps forward with his right foot while turning on his left in tai-sabaki and sweeps the staff to defect with his right hand (four fingers upward). Tori: grabs the staff at the front of uke's left grip with his left hand (four fingers upward) then, grabbing the staff with his right hand between uke's two hands (four fingers upward) while stepping forward with his right foot in front of uke's feet.	S/M
Tori moves forward diagonally by tsugi-ashi with his right foot controlling with arm lock on uke's left elbow.	S/M
Putting pressure on the left elbow, he then throws uke, keeping the staff. He takes left stance changing his left grip on the staff and pointing the end of staff toward uke. Uke doesn't stand up.	S/M
Tori gives the stick back with both hands.	S/M

20. Shomen-zuki.



Elements to be observed	Mis
Movement to the start.	S/M
Tori on the left, uke on the right, each $\pm 2\text{m}$ from the center.	M
Uke replaces the staff back down on the mat and collects the pistol kneeling (right knee up) and puts it inside his jacket. Tori and uke go to the center. Uke orders hands up "Te wo agero!".	S/M
Tori raises his hands slowly. Uke presses the muzzle of the pistol into the stomach of tori (right foot a half step forward).	S/M
When uke looks down to search for the right side of tori's hip with his left hand, tori twists his hips on his right in order to dodge the muzzle and grabs the barrel of the pistol with his left hand, thumb on top, and at the same time grabs uke's wrist with his right hand.	S/M
He pulls uke's right wrist forward while pushing the barrel of the pistol down to point the muzzle towards uke's right armpit and take the pistol away (using just hip movement).	S/M
Uke in standing position.	S/M
Tori gives the pistol back with both hands, the butt towards uke and the muzzle to the right.	S/M

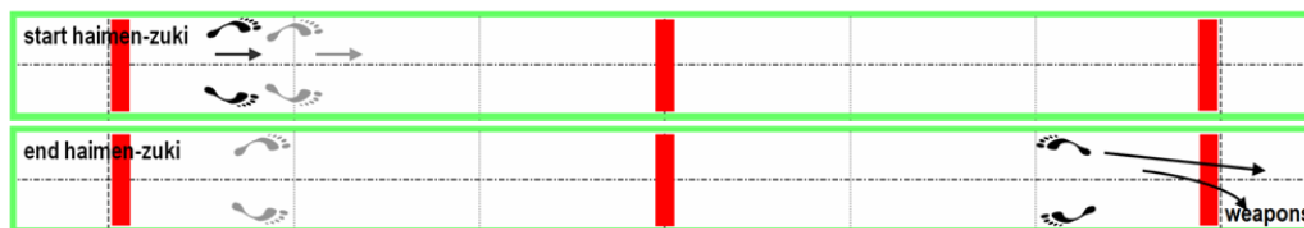
21. Koshi-gamae.



Elements to be observed	Mis
Movement to the start.	S/M
Tori on the right, uke on the left, each $\pm 2\text{m}$ from the center.	M
Uke and tori go to the center. Uke orders hands up "Te wo agero!"	S/M
Uke holds the pistol at his side and points it at tori's abdomen (left foot forward).	S/M
Tori raises his hands slowly and uke steps in closer. When uke looks down to search for the right side of tori's hip with his left hand (left foot forward).	S/M
Tori twists his hips to his left, grabs the barrel of the pistol with his right hand to point the muzzle	S/M

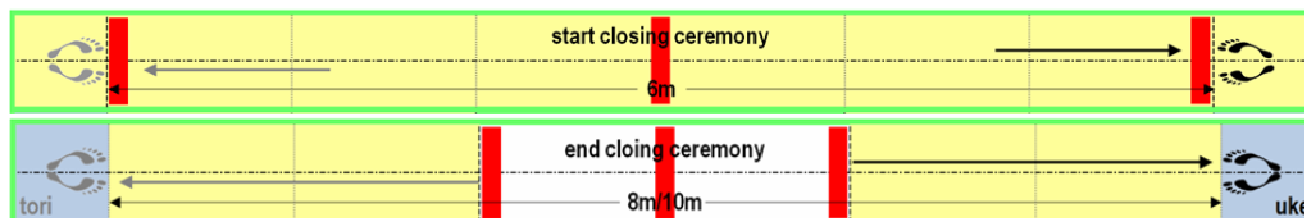
of the pistol away from him, grabs the bottom of the pistol with his left hand pulling the pistol to his right side (using hips movement); the bending uke's right wrist outward forces uke to let go of the pistol.	
Tori then hits uke in the face with the bottom of the pistol grip (kiai).	S/M
Pistol: tori gives it back with both hands, the butt towards uke and the muzzle to the right.	S/M

22. Haimen-zuke.



Elements to be observed	Mis
Movement to the start.	S/M
Tori on the left, $\pm 2m$ from the center. Uke approaches from behind.	M
Tori and uke moves to the center. Uke orders hands up "Te wo agero!" when tori arrives in the center.	S/M
Tori raises his hands slowly. Uke presses the muzzle of the pistol against tori's back (right foot a half step forward). When tori feels uke's hand on the left side of his hip, he rotates round quickly to face uke stepping to his right with his left foot in order to dodge the muzzle of pistol with his right elbow, blocking uke's right forearm at the elbow against his body with his right arm so that the pistol points upward.	S/M
Tori takes the muzzle of the pistol barrel with his left hand (thumb upward), controlling it and then rotating forward quickly to his left side.	S/M
Tori throws uke down onto the mat while taking the pistol away from him.	S/M
Pistol: tori gives it back with both hands, the butt towards uke and the muzzle to the right.	S/M
They go back to their starting position.	S/M

23. Closing ceremony.



Elements to be observed	Mis
Movement to the $\pm 4m$, uke steps back with right foot, steps forward toward shomen to collect the weapons, kneeling in seiza from standing posture with his both heels together, he takes the dagger and the staff. The pistol is still in his jacket and then to the $\pm 4m$. Bot moves for the bow.	S/M
Starting distance 6m.	M
Judogi and belt (t-shirt).	M
Greeting.	M
Movement to leave the kata zone.	S/M