General points to observe

Item to observe	Purpose/Comment	The element is well done, if: (positive indicators)	The element is inaccurate, if: (correlating negative indicators)
Distances and positions on the tatami	Distances are generally a matter of bodysize of Tori and Uke. All specifications of distances are aproximations and must be adjusted. Only some starting positions (Tsuki-dashi, Kiri-oroshi, Nanamae-uchi) are defined. All other techniques start, where the previous techniques ended and therefore follow the natural flow of the series.	- the distance is sufficient for the attack - the position follows the logical and natural flow of the kata - Tori and Uke are on the correct side seen from shomen - the offset of a defined starting point, is less then one foot	- the distance is too short or too wide for an effective attack - the position is artificially created - Tori and Uke are standing on switched sides - The starting point is offset more then one foot
Shizentai	Shizentai is the basic posture and used in the beginning of all techniques in the kata, because it´s the posture, that offers maximum flexibility to adopt to any situation.	- the feet are approximately shoulderwide apart - feet/toes point almost straight forward - hips and shoulders are parallel and above each other - knees are "relaxed", flexible and slightly bent - body tension is relaxed, but ready to react - body weight rests slightly on the forefoot	- the feet are sufficiently wider or closer then shoulderwide apart - feet/toes point to the left and right and form an open angle - the upper body is bent forward, sideward or is twisted - knees are fully stretched and legs are stiff. - body is powerless or overly stiff and too much tensioned - bodyweight is on the whole foot including the heels
Jigotai	In Jigotai the center of gravitiy (COG) is lowered, the knees are bent, the feet are wider apart. The upperbody is slighlty bent forward (but almost upright) and never bent sideward or twisted. Jigotai is the most stable posture.	- COG is lowered and knees are bent but still allow quick reaction and powerfull movement (usually about 30° - 45°) - feet are wider apart then the knees	- knees are bent sufficiently more than 45° (so much, that the posture becomes too deep to initiate a powerful movement. - feet are closer together then the knees ("bowlegs")

		- upper body is only bent slightly and resting over the hips - hips and shoulders are parallel	- upper body is sufficiently bent forward - upper body is bent sideward and/or is twisted
Walking (general)	There is a difference in walking between judo and normal life. The purpose is maximum stability and readiness to react to unexpected situations. Because the balance becomes unstable, if the body is toggling, the upperbody has (in theory) to be free of any motion. If the steps are long and/or the feet pass in close distance, the possibility to react quickly and the stability of the balance is limited.	- upper body is completely immovable - arms are hanging alongside the body naturally - steps are a little bit shorter then in normal walking - when feet are passing each other, the distance is a bit wider then in normal walking	- upper body is toggling left/right or up/down or forward/backward - arms are swinging or are held overly stiff - steps are as long as in normal walking - feet are passing in a close distance
Tsugi-ashi	There is always one leading foot and the other foot behind. The feet are always half a foot-length or more apart and never touch each other.	- the rear foot remains always behind the leading foot - the minimum distance between the feet is about a half footlenght in all directions	- the rear foot lines up with the leading foot or is set in front of the leading foot - feet are touching or almost touching
Suri-ashi	In suri-ashi way of walking the bodyweight is never on the heels, but always on the forefoot with the balls of the foot sliding over the tatami.	- the steps are a little bit shorter then in normal walking - the balls of the feet always keep contact with the tatami The knees are always slightly bent	- steps are as long as normal steps and the feet are never stretched fully forward - the feet are overly stretched and/or weight is on the heels. - knees are fully stretched at some point(s)
Tai-sabaki	Proper tai-sabaki secures stability in turning actions. It´s essential, that the COG is controlled over the pivot. Shoulders and hips are always parallel and the body moves "as one".	- the body has natural tension with hips and shoulders parallel during the action - COG is always controlled and in	- the upperbody is twisted or bent during the turn - balance is limited during the turn

Ju-no-Kata - Details

		balance over the center of the turn	
Pushing/Pulling with power generated from the whole body	The power for pushing and pulling action always starts from legs and hips. Knees therefore must always be flexible and the upperbody stable and centered	- the knees are bent sufficiently to generate power - bodystability is sufficient for transmission of power	- knees are straight - bodytension is not sufficient for transmitting power
Te-gatana	The te-gatana (lit.: "swordhand") is used for several attacks by Uke and also by Tori. It´s important to imagine hand and arm as a weapon	- high tension in the arm, hand and fingers - wrist and fingers are straight - fingers are pressed together to make the hand as stable as possible - the thumb is held close to the index finger, so it´s impossible to grab the thumb	- arm, hand and/or fingers are powerless and weak - wrist and/fingers are bent or overly stretched - fingers are slightly apart - the thumb sticks out of the te-gatana and could be grabbed from the front or from the side
Executing atemi-waza	Atemi-waza are only effective, when they are executed using the power of the whole body, standing in a stable posture, mostly a lowered COG and massive body tension in the moment of impact	- Uke´s increases his body tension in preparation for the attack - Uke´s body movement supports the attack (=the attack is executed from the whole body) - the moment of hitting (knocking, thrusting) Uke is in a stable posture and maximum tension in the attacking arm - the maximum speed of the attack is reached, when Uke´s attack would hit the target - the attack is exactly pointed against the given target	- Uke´s body is not prepared for the attack - Uke´s body is in complete rest already before the moment of impact - Uke´s body has not enough tension to transmit the power of the attack - Uke slows down the attack before the target is reached (to give Tori more time to react) - the attack misses the given target (left/right, high/low, distance)
Evading and counter-attacking atemi-waza	Avoiding atemi-waza - either by evading or creating space - should be done in the latest possible Moment, with a minimum of motion,	- Tori reacts in the latest possible moment, so that Uke cannot adopt his attack to Tori´s defense	- Tori reacts too early

	maximum stability and quick and powerfull response. Because Uke expects resistance, which does not happen, his balance is slightly disturbed by his own momentum, which can be used by Tori to attack ("no-touch-kuzushi")	- Tori reacts with the minimum possible amplitude (maximum efficiency) - Tori keeps his balance and stability while avoiding Uke´s attack - Uke´s balance is disturbed by his own action, because the expected resistance doesn´t come - Tori is ready for a counter-attack as early as possible	- Tori reacts with more amplitude than needed - Tori brings himself in an unstable posture - Uke is still in full control of his balance after Tori avoids the attack - Tori has to recover his posture between avoiding the attack and preparing his counter
To free one´s wrists	Grips are always opened between thumb and index finger of the attacker using a lever.	- Uke tries to hold the wirst(s) firmly - Tori uses a lever against Uke´s forearm - Tori frees his wrist(s) through the cavity between Uke´s thumb and index finger	All three items: - Uke releases the grip without being forced to do so
Lifting up Uke into final control and releasing him down	The purpose of the lifts is mainly physical education. So Uke should have maximum body-tension without artificially pushing his legs higher then he could using only his rearside muscles. Technically Uke should be lifted until the "point-of-no-return" - no less no more. Uke should be in perfect balance resting on Tori´s body (hip, shoulder or back depending on the technique). If the lift is not high enough, Uke´s weight will drag Tori´s upper body upward and back, so Tori has to use force to keep Uke lifted. If the lift is to high, Uke will tip over and Tori has to hold and push back Uke and prevent him from falling. The optimum angle of Uke´s body is - depending	- Uke keeps his body tensioned, but not overly stiff - Uke is loaded onto the hip/back and lifted by Tori - Tori lifts Uke by bending forward and stretching his knees at the same time... - ... until an angle of about 40° to 50° is reached - Uke´s knees and feet are stretched and held together - Tori holds Uke immovable in the final position	- Uke bends in the waist... - ... and lays himself on Tori´s back and/or pushes himself actively higher then Tori could lift him. - Tori stretches his knees first and then bends his body forward. - the angle is less than about 35° or unnatural high. - Uke´s knees and/or feet are bent and/or apart. - Uke is wabbling and instable

	on the technique - between 40° and 50°	- Uke taps with a small movement of the hand - Tori settles down Uke smoothly and controlled - Uke holds body-tension until he is set on the ground	- Uke taps with an exaggerated movement of his arm. - Tori lets Uke drop down - Uke loses tension while being set on the ground
Final control, when Uke´s balance is broken to the rear and only one arm is controlled by Tori	The meaning of the final position is to hold Uke controlled and off-balance. It´s not about bending Uke as much as possible to the rear. Uke should tap with his hand without exaggerating movements of his arm	- Uke´s body is stable and only slightly bent backwards - Uke looks horizontally with tightened chin - Uke has good body tension while being off-balanced with his weight on his heels - Uke shows energetic maitta - Tori puts Uke back in balance	- Uke bends too much backwards from his lower back - Uke looks upwards with his head in his neck - Uke sinks down to the rear (instead of keeping the tension) - Uke makes a very big action with the left arm (more than 45°) - Uke puts himself back in balance (=balance was not sufficiently broken, if this is possible)
Final control, when Uke´s balance is broken to the rear and both arms are controlled by Tori	If Uke cannot tap with one of his hands, he sets back one foot for maitta. This must be done with heel down, because if Uke can lift his heel, balance was not enough broken to the rear.	- Uke signals maitta with the heel down	- Uke lifts his heel up for maitta