1 TSUKI-DASHI

Kodokan-Textbook	**Purpose/Comment**	**The sequence is well done, if:**	**The action is inaccurate, if:**
(official english translation 2010)	RIAI	(positive indicators - 43 items)	(negative indicators)
Tori and Uke stand facing each other in a distance of about 1.8m (about 1 ken), both in Shizen·hontai, while Tori stands on the right side and Uke on the left side toward Shomen.	- Tori and Uke have to show a calm mind - the proper distance is depending on the size of Tori and Uke	- Tori and Uke walk quietly, smoothly and with a calm mind to their starting position	- Tori and Uke rush in hectic and/or show a wobbling body
Uke extends the fingers and thumb of his right hand while holding them together and stretches out his right arm straight, then moves forward from his right foot by Tsugi-ashi, while gradually raising the arm so that it hits Tori´s Uto in the third step.	Uke must show a smooth, but powerful approach to Tori and a precise attack with proper te-gatana against Toris Uto. Basics to be demonstrated: - Tsugi-ashi in shizentai - Te-gatana	- Uke moves with his whole body as one unit. His upper body is powerful and stable, but the knees are relaxed while walking - Uke´s te-gatana is powerful - Uke´s holds his thumb close to his index finger - Uke makes correct tsugi-ashi with the rear foot always behind the leading foot and feet almost shoulderwide apart. - Uke lifts his arm continuosly pointing to Tori´s belt (1), chest (2) and uto (3) - Uke´s 3rd step is a little bit faster and more powerful then the previous ones (dynamic progression from approach to attack) - Uke attacks Tori´s uto	- Uke´s upper body and/or knees are overly stiff or powerless and/or Uke´s body is wobbling/shaking left/right, forward/backward or moving up/down. - the tension in Uke´s arm is low - Uke´s thumb sticks out - Uke lines up his feet during tsugi-ashi or moves the left foot ahead of the right foot and/or sets his feet to close together - Uke lifts his arm in staccato movement step by step - There is no dynamic progression between approach and attack Uke would miss Tori´s uto

Ju-no-Kata - Details

Tori at first, turns his face to his right to dodge Uke's attack by retreating with his right foot to turn his body to his right, then grabs Ukes right wrist with four fingers facing upward and pulls Uke to the front (during this sequence, Tori makes Uke move forward by Tsugi-ashi so as to take a position right behind Uke with Tori´s front of body facing Uke, while having Uke's right and left feet respectively right in front of Tori´s right and left feet).	Tori must show smooth Tai-sabaki and "no-touch-kuzushi" before pulling Uke forward and Uke must recover his balance after Tori´s kuzushi For this purpose Uke may make one or two steps to move in front of Tori His upperbody may be turned slightly less then 90° if Uke´s defense is demonstrated clearly Basics to be demonstrated: - Defense against Atemi-waza - "no-touch-kuzushi" - Tai-sabaki	- Tori reacts in the very last moment before Uke´s hand reaches Tori´s uto - During tai-sabaki Tori holds his upper body straight and stable - because Uke expects resistance he moves a bit more forward, then expected what weakens his balance ("no-touch-kuzushi") - Tori grabs Uke´s wrist immediately *after* Uke has himself brought slightly off-balanced by "no-touch-kuzushi" - Tori pulls Uke continuously forward using his whole body and making us of Uke´s weak posture - Uke immediately tries to resist... - ... and recovers his balance by stepping forward with a stopping stride, straightening up and pulling his left shoulder backwards.	- Tori reacts to early, in this case Uke could adopt his attack to Tori´s response - Tori leans his body backwards too far before and/or during the turn - after Tori´s tai-sabaki Uke is still completely in balance - Tori grabs Uke´s wrist when Uke is still in balance or making his third step - Tori pauses a moment before pulling, so Uke is in balance again. - Uke is not off-balanced or already completely under control because of too much kuzushi - Uke does not recover his balance and is still leaning forward (in case they chose not to turn full 90°) or steps forward with a 90° turn to the left front
Tori then grabs Uke's left wrist with his left hand, facing thumb upward, stretches Uke's right hand diagonally upward to his right and the left hand diagonally downward to his left and leans back to control Uke backwards.	The reason for this action is physical education: stretching and opening the chest	- Tori stretches Uke´s arm diagonally - Tori an Uke have tight chest/back-contact - both look horizontally to Shomen - the knees of both are almost stretched	- left and right arms are not in a line - there is no or just a little contact between Tori and Uke - Tori and/or Uke look(s) upwards - Tori and/or Uke bend(s) the knees

So as to break through both of his hands held by Tori, Uke lowers his left shoulder and moves his right shoulder slightly forward, then, while twisting his body to his left, he puts his left foot closer to his right foot. While holding back Tori´s left wrist with his left hand (the thumb facing upward), shifting his right foot to the previous position of his left foot and then, holding back Tori´s right wrist with his right hand (the thumb facing upward) Uke turns around his body toward Tori (Uke´s back facing Shomen). During this sequence, Tori responds to Uke by twisting his body to his right, puts his left foot closer to his right and, then shifts his right foot to the previous position of his leftfoot. Then, while sticking his breast and abdomen area firmly to the back of Tori´s body, Uke stretches Tori´s left hand diagonally upward to his left (Uke's thumb facing upward) and the right hand diagonally downward to his right (Uke´s thumb facing upward) and leans back to control Uke backwards.	Uke must show how: - to escape by tai-sabaki from being unbalanced to the rear - to free his wrists - how to control Tori´s body in order to turn him completely around	- Uke starts turning from his unbalanced position - Uke moves is left hand down in a big circular movement (right angle to Tori´s arm) - Uke quickly and securely frees his wrists and grabs Tori´s wrists - Tori tries to resist during the whole sequence, but is pulled by Uke - Uke holds his body centered and controlled during the turn - Tori´s und Uke´s feet are in one line at the turning point - after changing grips and standing side-by-side Uke immediately stretches Tori diagonally for the rest of the turn - Uke creates contact at the turning point and uses his body to control Tori while finishing the turn	- Tori and Uke erect together to an upright position before Uke starts his escape - Uke pulls horizontally with his left hand (against the power of Toris stretched arm), - Uke loses control during the turn or takes the grip too late - Tori follows Uke or moves simultaneously without resisting. - Uke´s body is bent sideward and/or is instable - Tori´s and Uke´s feet are not in line - the diagonal control is lost during the turn (=no control) - no contact at the turning point of the turn, so Uke turns Tori by only using his hands and not using the the power of his body.
Tori lowers his right shoulder and moves his left shoulder slightly forward, then, while twisting his body to his right, he puts his right foot closer to his left foot and holding back both of Uke´s hands in the same procedure as before, turns around his body toward Uke (during this sequence, Uke responds to Tori by twisting his body to his left, puts his right foot closer to his left foot and shifts his left foot to		see above in opposite roles	see above in opposite roles

the previous position of his right foot to face Shomen and sticks his body firmly in the same manner as before. Then, Tori stretches Uke'sright hand diagonally upward to his right (Tori´s thumb facing upward) and the lefthand diagonally downward to his left (Tori´s thumb facing upward) and leans back to control Uke backwards.			
Tori puts Uke's left arm on the left side of the body with his left hand and raises his right arm above the shoulder to control Uke with both hands, then moves his left hand to slide up along Uke's left arm to hold Uke's left shoulder lightly with four fingers on top of the shoulder. Then, Tori stretches Uke's right hand upward with his right hand, takes one step backward from his right foot to take Shizen-hontai and breaks Uke´s balance further backward to control Uke.	Toris has to ensure full control over Uke. The idea is to create kuzushi for a throw, not bending Uke in his lower back. The intended throwing technique of Tori is like RYOKU-HI in Koshiki-no-Kata.	- Tori actively pushes Uke´s arm against Uke´s body - Tori controls Ukes balance and left shoulder, so that Uke cannot turn around or put himself back in an upright position - Tori pulls Uke upward and backward with his right hand - Uke´s body is stable and only slightly bent backwards - Uke looks horizontally with tightened chin - Uke shows good body tension while being off-balanced on his heels	- Uke places his left hand at his side by himself - Tori pushes Uke back in balance again before stepping backwards - Tori pulls Uke just backward and/or down (instead of up) - 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 signals "Mairi" by his left hand.		- Uke shows energetic maitta	- Uke makes a very big action with the left arm (more then 45°)
Tori takes one step forward from his left foot to be in Shizen-hontai, lowers Uke's right hand and brings Uke back in Shizen-hontai.		- Tori and Uke let their arms sink down together in natural speed.	- Tori and Uke sink down their arms artificially slow