5 AGO-OSHI

Kodokan-Textbook	**Purpose/Comment**	**The sequence is well done, if:**	**The action is inaccurate, if:**
(Official english translation 2010)	RIAI	(positive indicators - 26 items)	(correlating negative indicators)
From the position where they finish "Kata-mawashi" (Tori stands in front of Uke, both in Shizen- hontai with the left sides of their bodies toward Shomen) Tori steps forward with his left foot and with his right foot, then moves his left foot to turn his body to his right with his right foot as a pivot (the back of body faces Shomen) to stand in Shizen-hontai			
Uke extends the fingers and thumb of his right hand while holding them together (the thumb facing upward), stretches his right arm straight and moves forward from his right foot by Tsugi-ashi (the same procedure as that of "Tsuki·dashi" while attempting to push and turn Tori´s chin from the right side (Uke gradually raises his right hand so that it hits Tori´s chin in the third step)	The attack is not a thrust, but twisting the chin, like SHIKORO-DORI in Koshiki-no-Kata or in some kata of Tenshin-shinyo-ryu.	- 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 belt (1), chest (2) and… attacks Uke´s chin (3)	- 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 in front of the right foot and/or brings his feet to close together - Uke lifts his arm in staccato movement step by step - Uke would miss Tori´s chin
Tori tightens his chin, turns his face to his left, turns the left toe to his left with his right heel as a pivot to turn his body to his left and, while dodging Ukes right hand, grabs Uke's right palm from the bottom (Tori´s thumb on Uke's	Uke must be pulled continuously forward during the whole sequence.	- Tori turns his head and body in the very last moment - Tori immediately pulls Uke forward without any delay	- Tori reacts to early, so that Uke could adopt his attack - Tori just grabs Uke without pulling him forward

palm). Tori breaks Uke's balance by pulling out Uke toward the thrusting direction, takes one wide stride to his left with his right foot, turns his body 180° to his left with his right foot as a pivot by going under Uke's right hand and attempts to twist Uke's right arm		- Uke resists against the pull - Tori turns around with a lowered COG while still pulling Uke forward and slightly upward - Tori pulls Uke further during the whole turning action - Tori twists and controls Uke´s wrist while turning	- Uke follows the pull completely and his posture becomes very unstable - Tori pushes Uke´s arm upward and loosing tension while turning - Tori´s hand is behind his head while turning - Tori just hold Uke´s hand while turning
Uke extends the fingers and thumb of his left hand while holding them together, with the palm facing upward (putting his left elbow on the lateral side of his body at first) and then, starts to thrust into Tori´s Uto by moving his left foot forward		- Uke thrusts in a straight line to uto - the thrust is done with a stable hip and executed powerful from the whole body - timing and distance are correct, so that Uke would hit Tori´s uto - Uke´s left foot points forward to Tori	- Uke thrust in a curved line - Uke´s body is bent forward or sideward while thrusting and/or the body is already in the final position, when the thrust is not completed and Uke is just "giving hand" to Tori - Uke would not hit Tori´s uto because Tori is already too far away when Uke is launching the thrust - Uke already turns his left foot into the direction he will be turned later
While raising his body, Tori receives Uke's left hand thrust by grabbing Ukes left hand from the bottom in a regular grip (the thumb on Uke's palm from the little fingerside). Tori moves his left foot to the left side of his right foot and moves his right foot to his right side to stand in Shizen-hontai, and then, stretches both of Uke's arms upward behind Uke so that Uke stands with the back of body facing Tori after retreating with his right foot	Uke must be pulled offbalance in the direction of his thrust before Tori turns him around (like in KATA-OSHI)	- Uke misses Tori´s uto by a very small distance after Tori stepped backward - Tori pulls Uke off-balance before turning him around - Uke tries to resist against being turned around and tries to restore his balance - Uke keeps his body-tension	- Uke would hit Tori after Tori has stepped backwards (distance too short) or Tori is farer away then needed - Tori turns Uke without having pulled him further off-balance - Uke turns around by himself - Uke loses his body tension

After fully stretching both of Uke's arms upward behind Uke, Tori pushes down both of Uke´s hands toward the back side of Uke´s shoulders and breaks Uke´s balance straight backward to control Uke	During the evolution of Ju-no-Kata a variation was taught, that Uke pulls down his hands to his neck as a defense[1]. This is not mentioned in the official Kodokan documents. It should however be kept in mind, that Uke does not give up until he taps, so there is some intention by Uke to stabilize his position and put himself back in balance. This attempt is avoided by Tori, who brings Uke´s hands down behind Uke´s neck and secures the off-balanced posture of Uke.	- Tori completes his control over Uke by pulling Uke´s hands down and breaks Uke´s balance further - Ukes looks horizontally - Tori holds his elbows close to his body (stable position) - Uke keeps his body-tension	- Uke pulls his hands to his neck by himself and/or his balance is not completely broken. - Uke looks upwards - Tori´s elbows point to the side - Uke loses tension and sinks down
Uke signals "Mairi" by retreating slightly with either one of his feet	- Uke usually moves back with his left foot.	- Uke signals maitta with his heel down	- Uke lifts his heel for maitta
Tori moves forward from his left foot and loosens his holding of Uke's hands to release the technique		- Tori brings back Uke into balance	- Uke moves back into balance by himself

[1] Fukuda, Keiko: Ju-no-Kata, p. 29