



KIME-NO-KATA

EVALUATION REQUIREMENTS

SEISHINKAI JU-JITSU INTERNATIONAL

国際柔術聖心会



Rob Coolen

Vice-President Seishinkai Ju-Jitsu International
Member SJJJ Technical Board & Japan Staff
7thDan Seishinkai Ju-Jitsu



www.sjji.org

Preface

Martial art systems are not a random collection of techniques. Every martial art arises from a cultural and environmental matrix, and is created by the individuals who embody it. The creative genius of these individuals lies in the unique way in which they expressed their individual characters and spiritual values in the martial arts they developed.

If you only practice ju-jitsu, you are practicing ju-jitsu through the eyes of the teacher and you see the art much the same as he or she does. Our achievements in ju-jitsu can sometimes be limited by the scope of the teacher's vision, rather than the possibilities inherent in the art. Deepening ju-jitsu can provide opportunities to learn from both the inside and the outside. Although it is not an easy task, it is possible to devote yourself completely to the teacher's vision during ju-jitsu. And then, from your own perspective, obtain a more objective vision of what you are doing and thus create your own style.

I would like to thank Tony van Venrooy, René van der Meijden, Sven Beerens and all the other members of the Seishinkai Ju-Jitsu International. Because of your efforts on the Tatami, we are forced to continue to develop.



Table of content

1. Introduction.....	1
2. General Elements	3
2.1. Definition of Mistakes	4
2.2. Evaluation criteria	5
2.3. Performance of the Kata.....	6

1. Introduction

As the Technical Board of the Seishinkai Ju-Jitsu International, it is our responsibility to ensure that the Dan exam requirements are worked out in a clear and orderly manner. Practice has shown that there are uncertainties about the established examination requirements. As a result, we have decided to work out in detail the entire Kime-no-Kata requirements.

This document should therefore ensure that candidates can better prepare for the Kime-no-Kata (5th Dan) exam, and also that the examination of this exam will become less complex.

We explain first the general elements of the Kime-no-Kata.

Second the requirements of evaluation.

Third the definition of mistakes. Mistakes are divided in:

Forgotten technique / Major mistake;

Big mistake;

Medium mistake;

Small mistake.

There will be a list of evaluation criteria when there will be a mistake in the presentation of the Kata and the deduction of points.

2. General Elements

The evaluation of every technique of kata has to consider the principle and the opportunity of execution: the evaluation (including the opening and closing ceremony) has to be comprehensive.

At the invitation of the central judge, Tori and Uke advance through the safety zone along the competition area. They move towards the axis of the kata (not evaluated).

At the end of the Kata, after bowing to each other in front of the competition area, Tori and Uke turn their backs to the judges and walk outside the tatami where they entered and leave the Tatami (not evaluated).

The opening ceremony begins at the 8m line. The following are included in the opening ceremony: bowing to competition mat, stepping left / right foot, bowing to judges, and bowing to partner, and stepping left / right foot for the first technique.

The closing ceremony begins when Tori and Uke finish the last technique, and includes stepping behind the 6m line, bowing to partner, bowing to judges and exiting (starting with the right foot) to the safety zone at 8 m.

Each technique ends when Tori releases the technique; errors which subsequently occur are included in the next technique.

Each technique must be performed correctly and evaluated globally on the following criteria:

- Set up
- Break of balance / Control
- Throw / Conclusion
- Efficiency
- Realism
- Fluidity

For Kime-no-Kata all weapons (sword, dagger) are made of wood or metal. For Kime-no-Kata the sword, a "Tsuba", is also allowed in a plastic or wooden material.

Any behaviour contrary to the spirit of ju-jitsu will be penalized with a major mistake depending on when it occurs:

- on entering in the competition area and before the 8 m. bow (in opening ceremony)
- during the Kata (in the technique)
- after the 8 m. bow and exit from the competition area (in closing ceremony).

If any items are incorrect or missing, penalize according to the types of errors listed below.

2.1. Definition of mistakes

Forgotten technique / Major mistake / Major penalty: 10 points deducted

This kind of mistake will score zero and in addition the total final score. If more than one technique are forgotten or has a major mistake, the score for that technique will also be zero but the total final score for the pair will not be divided in half again.

Situations

- Tori doesn't do the appropriate technique following Uke's attack.
- Losing something that is not part of the equipment (all objects).
- Uke makes a mistake in the action and Tori doesn't move, Uke starts over.
- Tori or Uke is clearly lost, for example; more than 5 seconds without action.
- Tori and/or Uke are talking to each other or giving directions to the partner.
- The technique is performed only once on either side (all Kata's).

Big mistake / penalty: 5 points deducted

When the execution of the principle is incorrect (5 points are deducted and the maximum number of crosses is 1).

Situations

- Tori or Uke starts the action and modifies it before the end of their full action (hesitation).
- Contact with partner during the attack causing an injury.
- Perform the technique twice on the same side or reverse the sides (kata mistake).
- Losing control, belt or weapon (Kime-no-Kata and Kodokan-Goshin-jutsu) for each technique.

Medium mistake: 3 points deducted

When one or more elements of the principle are not applied in the correct way (3 points are deducted and the maximum number of crosses is 1).

Situations

- Stepping forward or backward with the wrong foot.
- Starting position (set or technique)
- Incorrect element of bowing.
- Loss of protection or bandage.

Small mistake: 1 point deducted

Imperfection in the application of the technique (1 point is deducted and the maximum number of crosses is 2).

Correction value

For every technique an evaluation of 0,5 can be added (+) or subtracted (-).

Way of correctly placing and collecting the weapons

Dagger inside, sword outside, cutting edge upwards pointing down diagonally, right side.

Before the bow between Tori and Uke (at the beginning and at the end of the Kata), Uke lays his weapons on the mat to his right (first the sword, then the dagger), parallel to his leg with the cutting edge towards him (dagger hilt in line with the sword guard). Uke then picks up his weapons (first the dagger, then the sword) and stands, turns around and walks about 1.8 m (on a 10x10m mat), sits and holds the weapons vertically in front of him, then lays the weapons on the mat, parallel to the tatami line.

The dagger should be on the inside, both cutting edges towards him, both hilts towards shomen.

At the end of the kata, Uke picks up the weapons (first the dagger, then the sword) and takes them on his right side.

2.2. Evaluation criteria Kime-no-Kata

General elements to be observed

Tori decides the starting position and waits for Uke (especially in Idori, where he reaches his position quickly, sits and waits); Uke takes the right distance.

Kind of mistake

Medium

Way of correctly placing and collecting the weapons

Medium

Distance of the attack

Small/Medium

Idori: During attack, the feet are required to be up on the toes, except for Ryote-dori

Medium

Tori's displacement when performing an arm lock: right foot - left foot - right foot/ left foot – right foot – left foot

Medium

Weapons general use

Medium

Weapons use in each technique

Small/Medium

Direction when performing a technique

Medium

Tori looks straight to his front when performing an arm lock

Small

Kiai

Small (if unnecessary),

Medium (if absent)

Submitting (tapping twice)

Small

Technique

Way of correctly placing and collecting the weapons

Dagger inside, sword outside, cutting edge upwards pointing down diagonally, right side. Before the bow between Tori and Uke (at the beginning and at the end of the Kata), Uke lays his weapons on the mat to his right (first the sword, then the dagger), parallel to his leg with the cutting edge towards him (dagger hilt in line with the sword guard). Uke then picks up his weapons (first the dagger, then the sword) and stands, turns around and walks about 1.8 m (on a 10x10m mat), sits and holds the weapons vertically in front of him, then lays the weapons on the mat, parallel to the tatami line. The dagger should be on the inside, both cutting edges towards him, both hilts towards shomen.

At the end of the kata, Uke picks up the weapons (first the dagger, then the sword) and takes them on his right side.

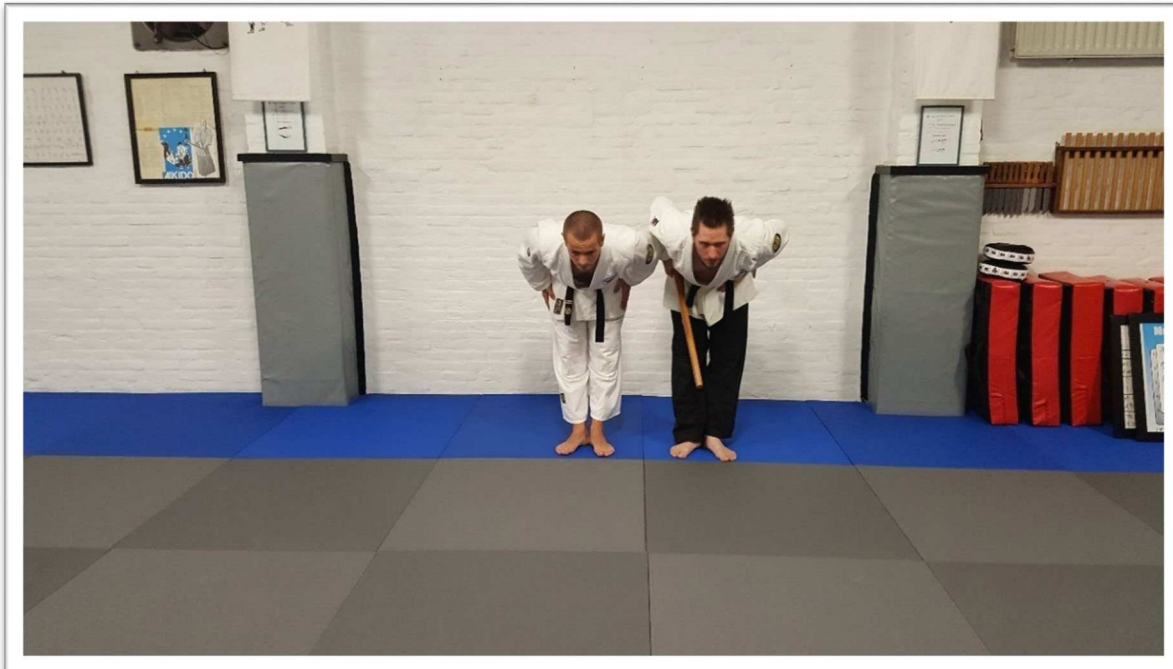
Small/Medium

2.3. Performance Kime-no-Kata

1.



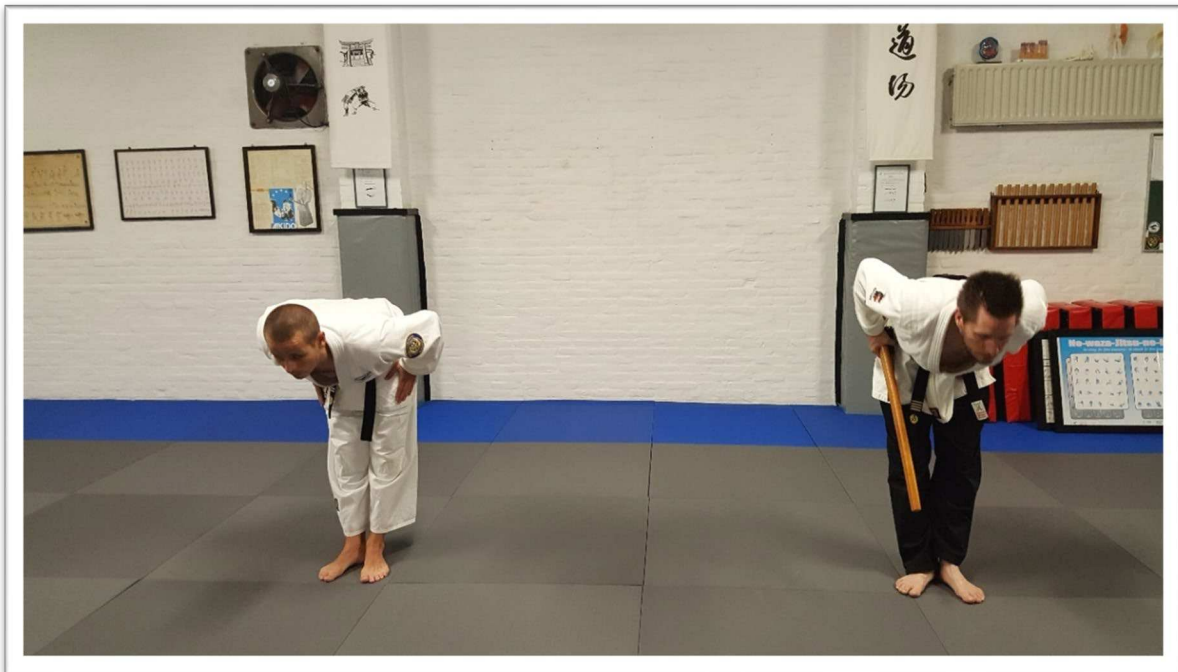
2.



3.



4.



5.



6.



7.



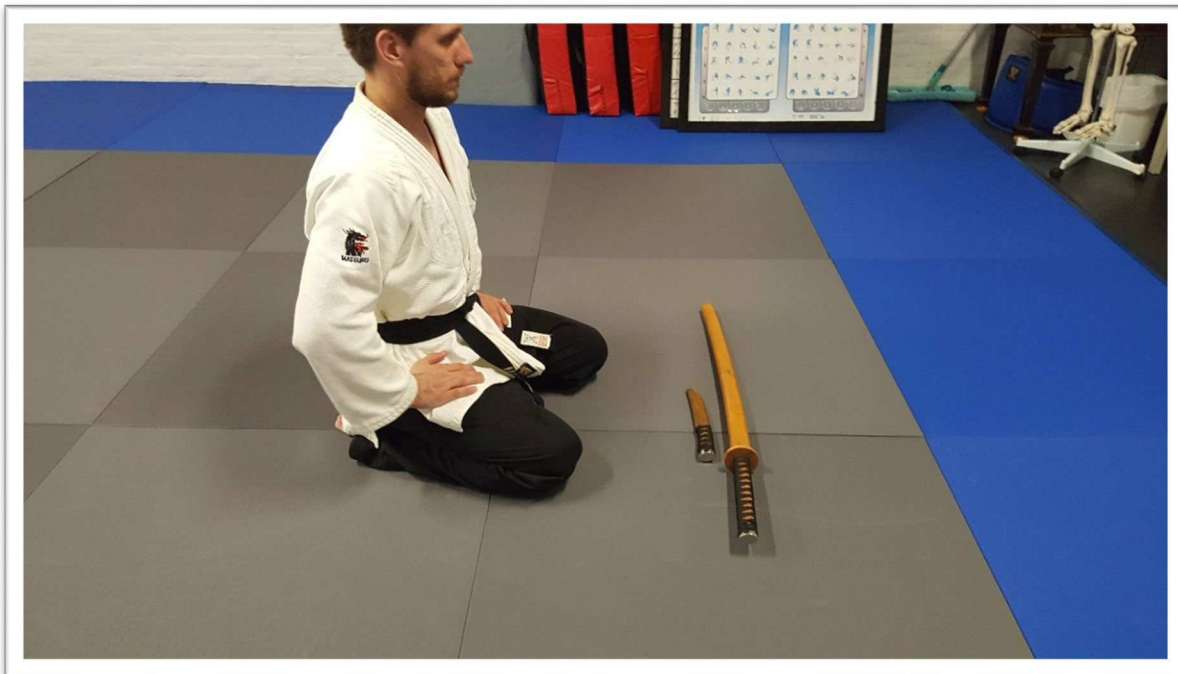
8.



9.



10.



11.



12.

