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Applicable research in judo

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&
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KATAME NO KATA - OSAE-KOMI WAZA: METHODOICAL VALUE IN PRACTICING MOTORIC MOVEMENTS OF NE-WAZA

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ABSTRACT

*Kata* are formal exercises intended for practicing judo developed primarily by the founder of judo, Dr. Kanō Jigorō in harmony with the tradition of other martial arts (Kodokan, 2014; Kotani, 1970; Leggett, 1963; Otaki & Draeger, 1983; Yerkow, 1956). *Katame-no-kata* (Grappling Forms) was created after *Nage-no-kata* and is made up of fifteen representative techniques (originally ten until 1915), divided into three sets; *osae-waza*, *shime-waza* and *kansetsu-waza* (Bennett, 2009). In 1906 when the Butoku Kai *kata* were being formulated, Kanō submitted the fifteen techniques of *katame-no-kata* used by the Kōdōkan for consideration; they were accepted after some minor modifications (Bennett, 2009).

One of the reasons why Kōdōkan Judo has become so widespread in Japan and around the world is because *randori* and *kata* are ideal forms of exercise (Kano, 2005). Practicing *katame-no-kata* today is commonly in order to pass to *dan* grade and for *kata* competitions. Does *osae-komi-waza* as in *katame-no-kata* have a methodological, pedagogical and realistic value in teaching and practicing motoric movements in practicing *ne-waza* or not?

Are the techniques listed in that group applicable and realistic, or have they remained just a part of historic and traditional character of the growth of judo?

Key words: *katame-no-kata*, *osae-komi-waza*, Kōdōkan, method, motoric movements

INTRODUCTION

Many acknowledged masters have analysed kata and made statements about the value of *kata* practicing (Kawaishi, Gallhat, & Harrison, 1957; Kodokan, 2014; Kotani, 1970; Leggett, 1963; Otaki & Draeger, 1983; Yerkow, 1956). An analysis of the technical information presented by these authors, relating to the first set of *katame-no-kata* (*osae-waza*), offers the potential value and the goal of practicing *katame-no kata*.

The importance of practicing *kata* and their effects on judokas development has been mentioned since the very emergence of judo (Yokoyama & Oshima, 1915).

At first, Kanō emphasized *randori*, but then realized that trainees needed *kata*, (set forms), a „grammar” that would help them build the balanced approach to training that Kanō wanted for his Kōdōkan judo trainees. Also, *kata* provided Kōdōkan members with a safe method for practicing the techniques prohibited or not practical in *randori* (Hoare, 2009; Stevens, 2013). Apart from *randori*, *kata* practice is also an important part of a judo curriculum (Bennett, 2009).

*Kata*, which means „form”, is a system of prearranged movements that teach the fundamentals of attack and defence. In addition to throwing and holding (also practiced in *randori*), it includes hitting, kicking, stabbing, slashing and a number of other techniques. These latter occur only in *kata* because it is only in *kata* that the movements are prearranged and each partner knows what the other will do (Kano, 1986).

Each form (*kata*) is the result of many years of study and practice by ancient masters. It is with this spirit and using these techniques in practice that you will acquire improvements in your training (Mifune, 1956). Mifune
concluded with a concern about the student's deficiencies in *katame*- *waza*. He agreed to intensify all *kata* study and to make *kata* instruction a regular teaching function at Kōdōkan, on a twice-a-week basis. All students specially took part in the practice of *katame-uchi awase* (*katame-no-kata*) (Otaki & Draeger, 1983).

Also in more modern times, the importance and role of practicing *kata* is highlighted very often (Kodokan, 2014) "I myself am not very good at it but kata is very good for the learning of judo theory and a wide range of techniques" (Yamashita, 1993).

*Randori* alone makes it difficult for trainees develop a wide variety of techniques due to the heavy resistance of an opponent. Generally, attacks must be confined to a favoured side and there is little chance for other development. To eliminate this, judoka are advised to include *uchikomi* and *kata* in training schedules. Preserving a study of *kata* will provide a stable basis for free-style judo. The fundamentals learned during *kata* practice must be put to use in *randori* (Ishikawa & Draeger, 1962).

**DISCUSSION**

- **Osae-waza (pinning techniques)**
  - *Kesa-gatame*, *Kata-gatame*, *Kami-shiho-gatame*, *Yoko-shiho-gatame*, *Kuzure-kami-shiho-gatame*

- **Shime-waza (strangling techniques)**
  - *Kata-juji-shime*, *Hadaka-jime*, *Okuri-eri-jime*, *Kata-ko-jime*, *Gyaku-juji-jime*

- **Kansetsu-waza (joint techniques)**
  - *Ude-garami*, *Ude-hishigi-juji-gatame*, *Ude-hishigi-ude-gatame*, *Ude-hishigi-hisa-gatame*, *Ashi-garami*

![Figure 1. Katame-no kata techniques](Image)

*Katame-no-kata* contains numerous of elements and techniques that are used in fight on the ground and also contains a knee joint lock that is forbidden in today's sport fight (*Ashi-garami*).

![Figure 2. Display of balance between action and reaction](Image)
Osae-komi-waza contains the following elements:

- Grappling holds - 5 holds
- Escape from grappling holds - 15 escapes
- Reactions on escape from grappling holds and their connection -15 reactions and their connections

In total 35 technical elements!

Considering the educational process of osae-komi-waza, if we ignore the ritual part (entry ceremony, movement, and distances), the structural form of grappling holds is in harmony with a methodological and logical approach. What the learning informs is the importance of practicing uke reaction, the escape techniques from the holds. This additional element enriches and expands logical and situational learning, equally for uke and tori. A further step is tori reaction to uke escape, which needs to be realistic and logical (Kawaishi et al., 1957; Kodokan, 2014; Kotani, 1970; Leggett, 1963). That includes technical, motoric movements and coordination between partners’ through action and reaction in a combined sequence. Each grappling hold includes 3 methods of realistic escape, and every method follows tori reaction to uke.


![Figure 3. Review of connectivity between action and reaction in kesa-gatame technique](image)

![Picture 1. Kesa-gatame – Uke first escape and reaction of tori](image)
All the actions of tori need to be connected with uke actions and vice-versa.

Practicing motoric movements of tori:
- 5 grappling holds (Kesa-gatame, kata-gatame, kami-shiho-gatame, yoko-shiho-gatame, kuzure-kami-shiho-gatame)
- 15 connected and logic reactions on every attempt to control uke

Practicing motoric movements of uke:
- 15 different escapes from grappling holds (Kesa-gatame, kata-gatame, kami-shiho-gatame, yoko-shiho-gatame, kuzure-kami-shiho-gatame)
- 15 connected and logic reactions on every attempt to control tori

Table 1. Comparison of action and reaction between tori and uke in technique kesa-gatame

<table>
<thead>
<tr>
<th>Tori</th>
<th>Uke</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrates kesa-gatame-weak spot-free hand of uke</td>
<td>Reacts by release catching tori by the hand with the attempt of rotation</td>
</tr>
<tr>
<td>Reacts on the attempt of release straddling uke-weak spot raised flanks</td>
<td>Responds by pushing its knee between the body of tori and tatami</td>
</tr>
<tr>
<td>Lowers flanks sitting with the position „kesa“ - weak spot, incomplete control</td>
<td>Catches tori for the back and performs attempt to release „by a bridge“</td>
</tr>
<tr>
<td>Straddles uke and places a hand on tatami blocking release</td>
<td>Surrender</td>
</tr>
</tbody>
</table>

CONCLUSION

Although the perception of the majority of coaches is that kata are something unusable in a modern judokas training, the reality is completely different (G. Gleeson, 1987; G. R. a. Gleeson, 1967). Kata are not just a form and historical tradition, they also have multiple roles in the structure and culture of judo (Kawaishi et al., 1957). Training and education of coaches, and teaching judokas to practice kata or parts of kata is surely useful in multiple ways. Part of that tradition is centred on the convenience of judo training, which increases the interest for learning kata, and then the learning itself enriches judokas with new skills and self confidence in the whole structure of judo.

A fundamental value of learning kata is in development of a natural sequence based on developing a sense of the changing movements, caused between actions and reactions of tori and uke.

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