



## Proceedings book

June 20 -21. 2016.  
Poreč - Croatia

3rd European Science of Judo Research Symposium  
2nd Scientific and Professional Conference on Judo

# Applicable research in judo

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3<sup>RD</sup> EUROPEAN SCIENCE OF JUDO RESEARCH SYMPOSIUM  
&  
2<sup>ND</sup> SCIENTIFIC AND PROFESSIONAL CONFERENCE ON JUDO:

„APPLICABLE RESEARCH IN JUDO”

PROCEEDINGS BOOK

Editors:

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Conference organizers:

European Judo Union

Croatian Judo Federation

Faculty of Kinesiology, University of Zagreb, Croatia

JUNE 20 - 21. 2016, POREČ – CROATIA

Publisher: Faculty of Kinesiology, University of Zagreb, Croatia

For the Publisher: Damir Knjaz, Dean of the Faculty of Kinesiology,  
University of Zagreb, Croatia

Editors: Hrvoje Sertić, Sanda Čorak and Ivan Segedi

Layout and Cover: Tangir, Samobor, Croatia

Printed by: Tangir, Samobor, Croatia

Edition: 200 copies

A CIP catalogue record for this book is available from  
the National and University Library in Zagreb  
under the number: 000936085

ISBN: 978-953-317-044-2

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## KATAME NO KATA - OSAE-KOMI WAZA: METHODOLOGICAL 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 (Kawaiishi, Gailhat, & 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



Figure 1. Katame-no kata techniques

*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*).

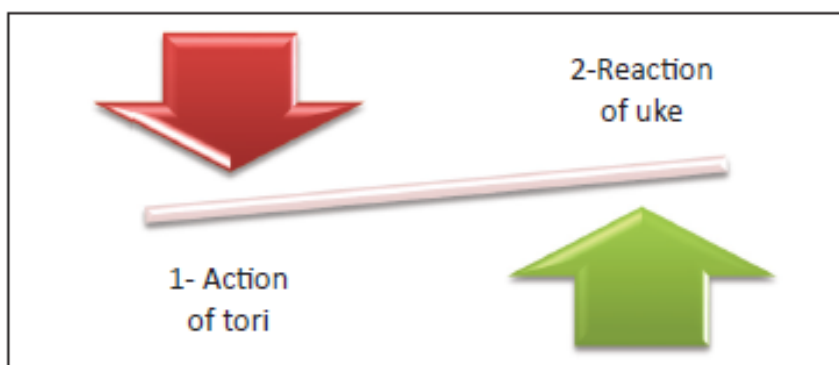


Figure 2. Display of balance between action and reaction

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*.

Kesa-gatame example: 1. *uke* escape - *tori* reaction. 2. *uke* escape - *tori* reaction. 3. *uke* escape -*tori* reaction – surrender.



Figure 3. Review of connectivity between action and reaction in kesa-gatame technique



Picture 1. Kesa-gatame – Uke first escape and reaction of tori

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*

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

## 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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