

Shintani Wado Kai Karate Federation



JUDGING/TRAINING MANUAL

Version 1.0
APRIL 2021

“PHASE 2”

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ILLUSTRATIONS BY SENSEI LAUREN FAST

DOCUMENT VERSION HISTORY

DATE	VERSION	EXPLANATION
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MARCH 2020	0.75	TRAINING DRAFT – NOT SENATE APPROVED, IN PROCESS
APRIL 2021	1.0	TRAINING DRAFT – SUBMISSION TO SENATE

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MANDATE

The purpose of this booklet is to continue to improve judging in tournaments which are conducted in the Shintani Wado Kai Karate Federation (SWKKF).

Throughout this booklet the **SHINTANI WADO KAI KARATE FEDERATION** will be referred to as the **SWKKF**.

SUPPORTING DOCUMENTATION

The following supporting documents are used as reference in the Tournament Rules and Regulation:

- SWKKF Policy #3 – Dojo Etiquette Manual
- SWKKF Policy #4 – Tournament Rules and Regulations
- SWKKF Policy #6 – Judging/Training Certification Manual

PREFACE

JUDGING CRITERIA

The judging criteria is to ensure the harmony, safety, and fairness between competitors. Judges must always handle the competitors with respect. At all times judges must make the competitors' welfare paramount, and guard their health and safety.

MAIN JUDGING PRINCIPLE

The main judging principle is the judge's obligation to make well balanced, objective, and fair calls based on the skill level of the competitors.

OBJECTIVE OF THIS MANUAL

The objective of the guidelines is to provide judges with a tool to enable them to make appropriate calls based on the skill level of the competitors.

JUDGE'S RESPONSIBILITY

These guidelines will not provide judges with detailed answers to all situations that might occur during a competition.

WHAT DO WE LOOK FOR IN JUDGING?

- Consistency
- Control
- Perfection
- Speed
- Quality
- Focus
- Efficiency
- Honesty
- Fairness
- Shintani Karate
- Safety
- Spirit
- Attitude
- Respect
- Presence
- Balance

WHAT DO WE NEED TO TEACH AND REINFORCE?

- Judging
- Confidence
- Safety
- Fairness
- Mentorship
- Experience
- Humility

KATA

Guidelines to judging Kata are as follows:

KATA PERFORMANCE	
1. TECHNICAL PERFORMANCE	
a. Stances	
b. Techniques	
c. Transitional movements	
d. Timing	
e. Correct breathing	
f. Focus (Kime)	
g. Technical difficulty	
h. Conformance (Adhering to the traditional style of the SWKKF)	
2. ATHLETIC PERFORMANCE	
a. Strength	
b. Speed	
c. Balance	
d. Rhythm	
e. Spirit	

KATA EXPLANATION

Kata is not a dance or theatrical performance. It must adhere to the traditional values and principles. It must be realistic in fighting terms and display concentration, power, and potential impact in its techniques. It must demonstrate strength, power, and speed — as well as grace, rhythm, and balance.

Guidelines to judge Kumite are as follow:

1. A score is awarded when a technique is performed according to the following criteria to a scoring area:
 - a) Good form: Displays characteristics conferring probable effectiveness within the framework of traditional Karate concepts.
 - b) Sporting attitude: This is a component of good form and refers to a non-malicious attitude of great concentration obvious during delivery of the scoring technique.
 - c) Vigorous application: Defines the power and speed of the technique and the palpable will for it to succeed.
 - d) Awareness (Zanshin): “Zanshin” is often missed when a technique is assessed. It is the state of continued commitment in which the competitor maintains awareness of the opponent's potential to counter-attack. (i.e.: They do not turn their face away during delivery of the technique, and remain facing the opponent afterwards).
 - e) Good timing: Delivering a technique when it will have the greatest potential effect.
 - f) Correct distance: Executing a technique at the precise distance where it will have the greatest potential effect. For example, if the technique is delivered on an opponent who is rapidly moving away, the potential effect of that technique is reduced and will not be considered a point.
Distancing also relates to the point at which the completed technique comes to rest on or near the target. A punch or kick that comes within the proximity guidelines, in which the opponent makes no clear attempt to block or avoid, will be scored – provided the technique meets the other criteria.
 - g) Targeting: A technique which is deficient in proper form, or lacking power, will not score. For example: If a leg comes up in a sweeping motion when attempting to execute a kick, the technique is invalid as it would be ineffective.
2. Attacks are limited to the following areas:
 - a) Head (front and sides)
 - b) Neck (front and sides)
 - c) Abdomen (on or above belt)
 - d) Chest
 - e) Back (avoiding spine and 2 inches on either side of spine)
 - f) Sweeps (below ankle)
3. An effective technique delivered simultaneous with the stop time command (yame), is considered valid. A technique, even if effective, delivered after an order to suspend or stop the bout, shall not be scored and may result in a penalty being imposed on the offender.
4. Points are not to be awarded to an opponent if one or both of their feet are outside the boundaries of the ring. However, an out-of-bounds competitor may still be scored on as long as their competitor remains fully in the ring and the point is scored before the centre judge calls “Yame”.

EXPLANATION OF KUMITE ILLUSTRATIONS

The illustrations reflect targeting and a snapshot of the scoring technique. The distance indicators are meant to represent the furthest acceptable distance from the target that a rank can strike in order to be considered a point. A competitor can still strike closer to the target, but safety is most important.

WHAT IS NEEDED:

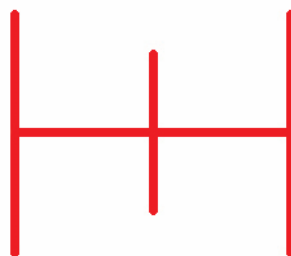
Black belts need to be closer to their target than Kyu belts.

CLASSIFICATIONS

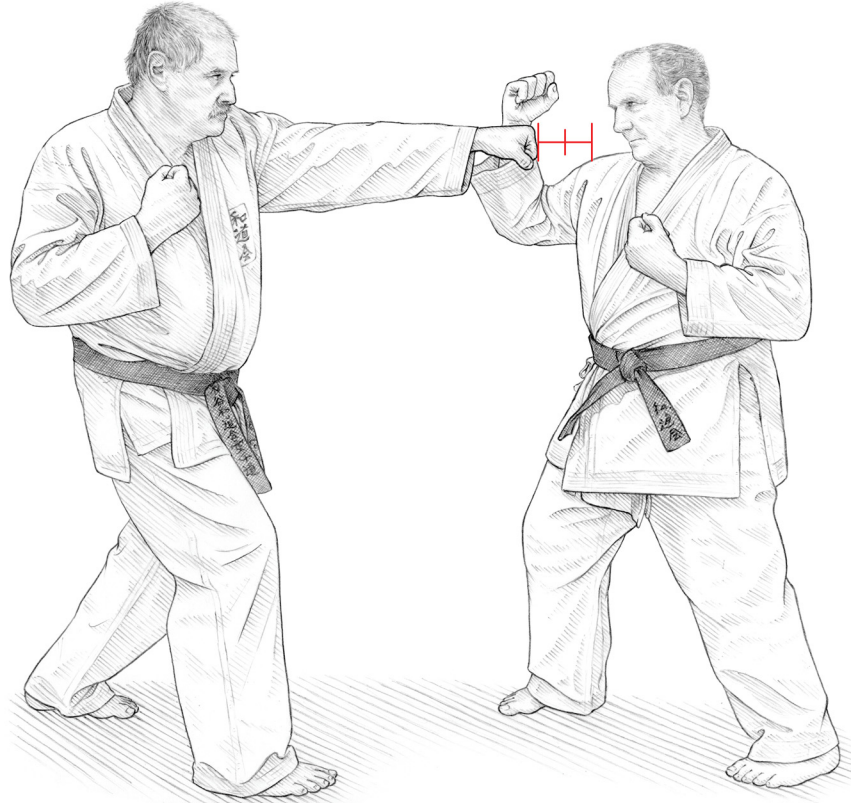
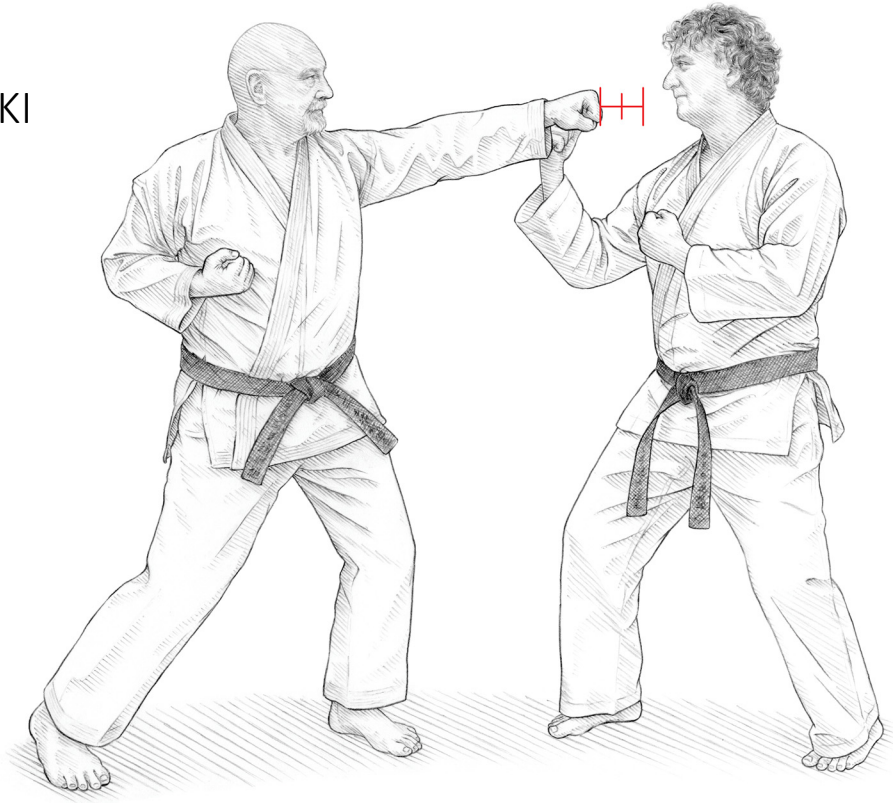
In order to make a distinction of what the judges need to look for, competitor classifications are as follows:

LEVEL 1	KYU BELT JUNIOR (15 YEARS OF AGE AND LOWER) Technique must be past the blocking point as shown. (e.g. Opponent's wrist or elbow.)
LEVEL 2	KYU BELT SENIOR (16 YEARS OF AGE AND ABOVE) The Karateka is more experienced so the technique should be closer to the target than level 1.
LEVEL 3	BLACK BELTS The distance indicator here is the closest range to the target, because Black Belts should be able to exercise more control.

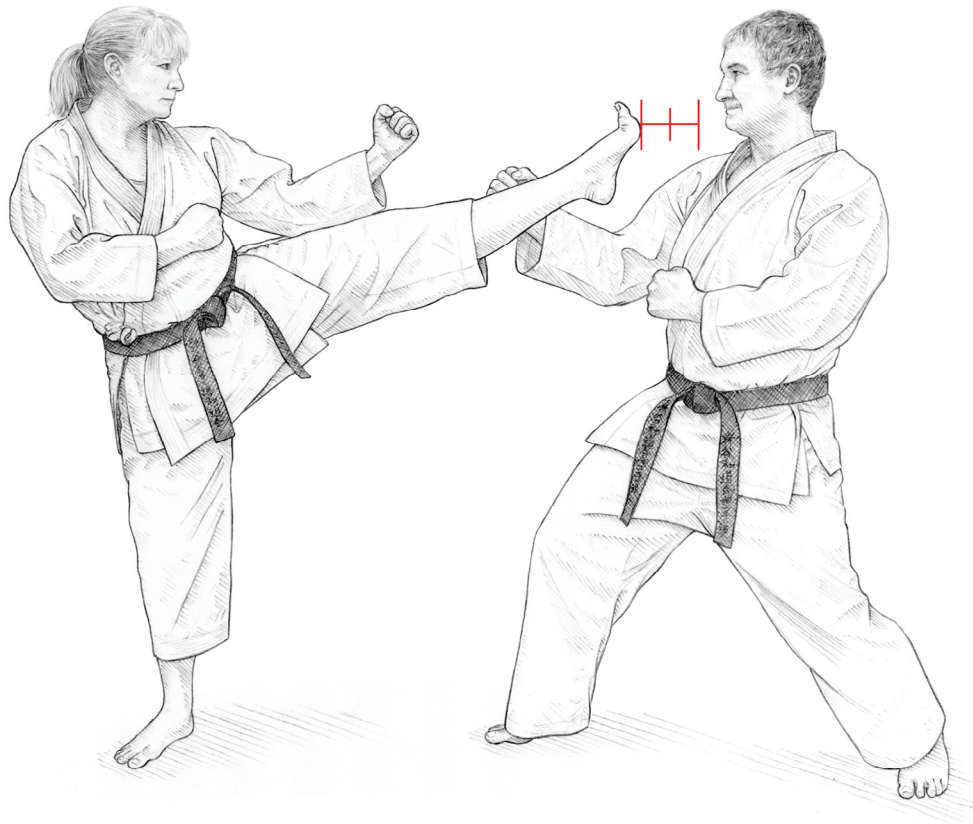
DISTANCE INDICATOR:



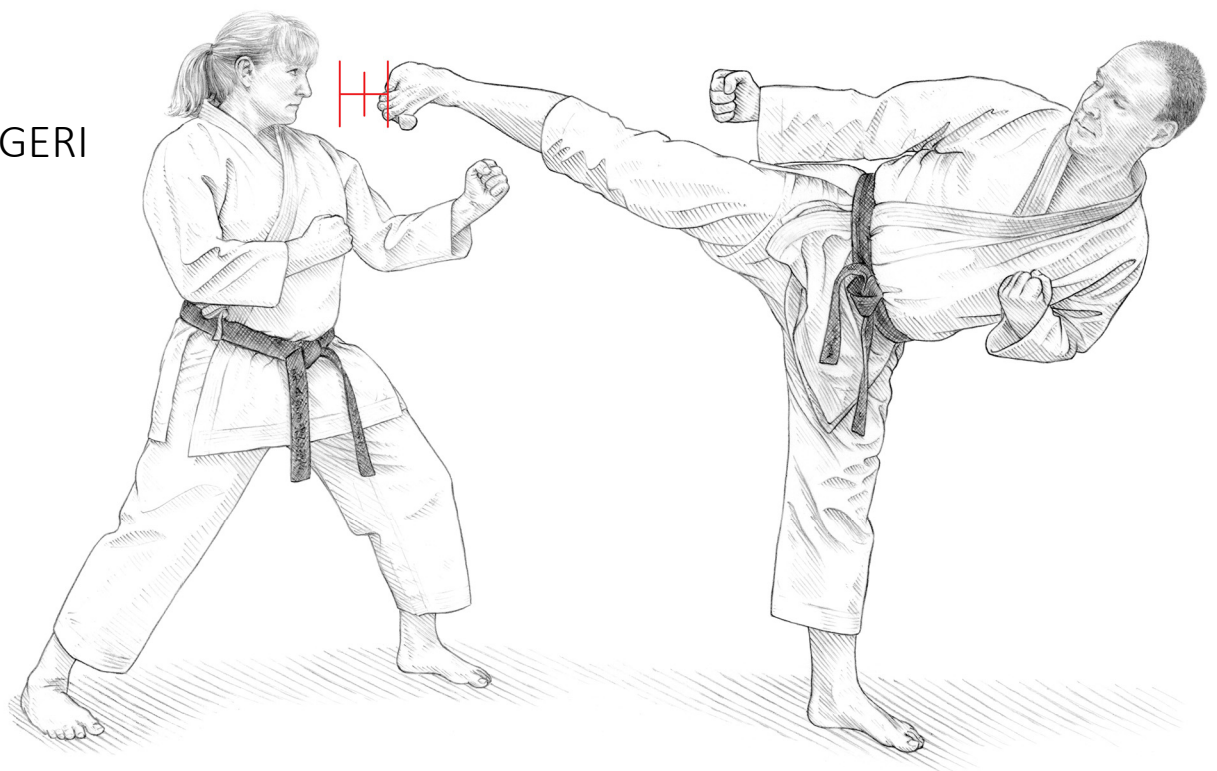
OI ZUKI



GYAKU ZUKI



MAE GERI



YOKO GERI

TECHNIQUES THAT COME AROUND TO THE SIDE OF THE HEAD

LEVEL 1 – Technique must be above and just past the point of the shoulder.

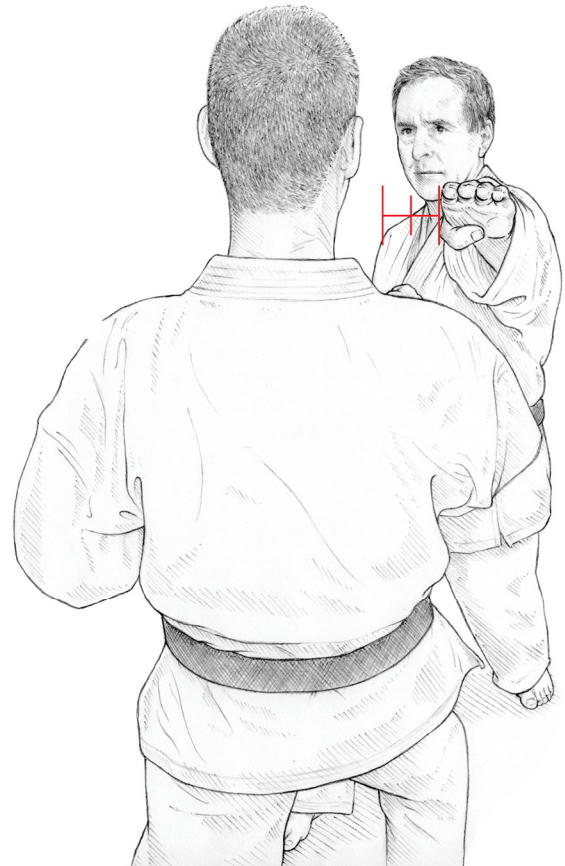
LEVEL 2 – Close to the target; past the shoulder.

LEVEL 3 – Closer still. Requires much more accuracy, speed, and control.

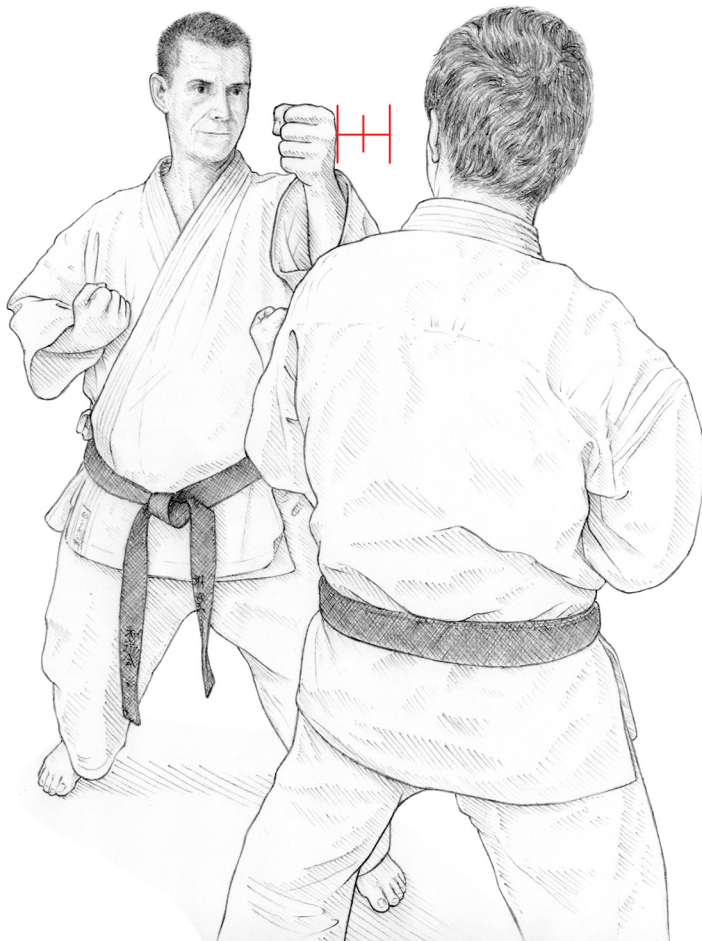


HAITO
(FRONT VIEW)

HAITO
(REAR VIEW)

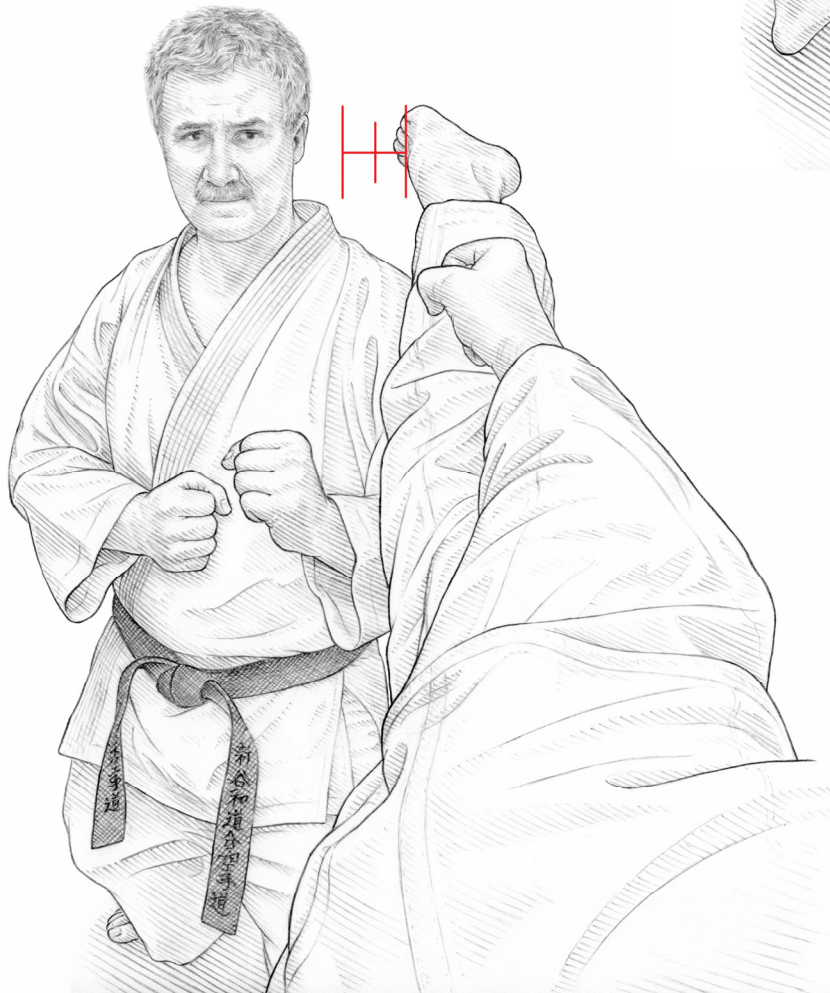
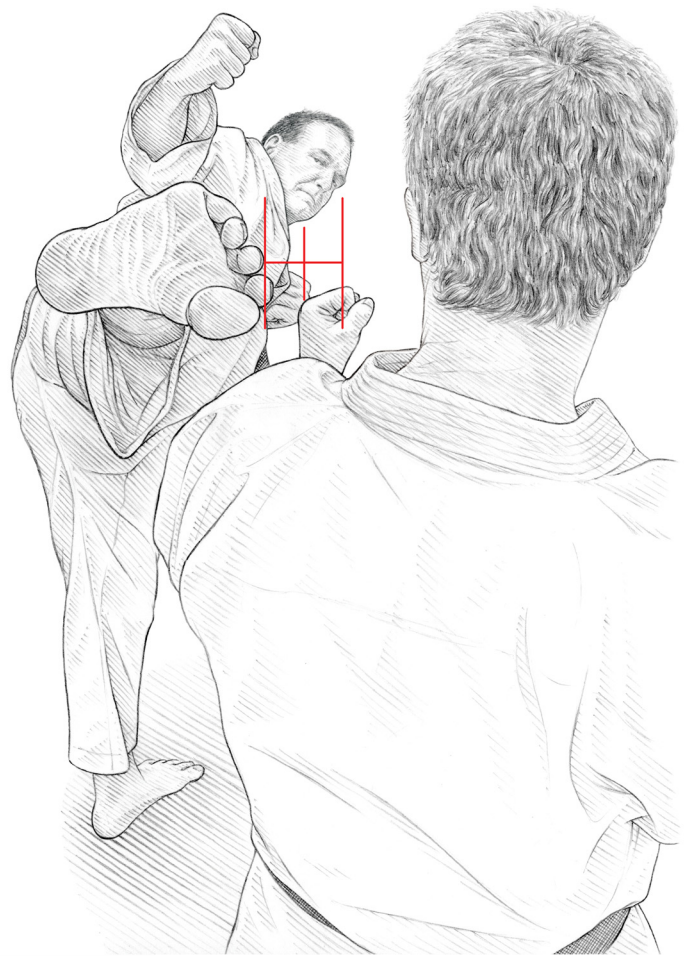


URAKEN
(REAR VIEW)



URAKEN
(FRONT VIEW)

MAWASHI GERI
(FRONT VIEW)



MAWASHI GERI
(REAR VIEW)

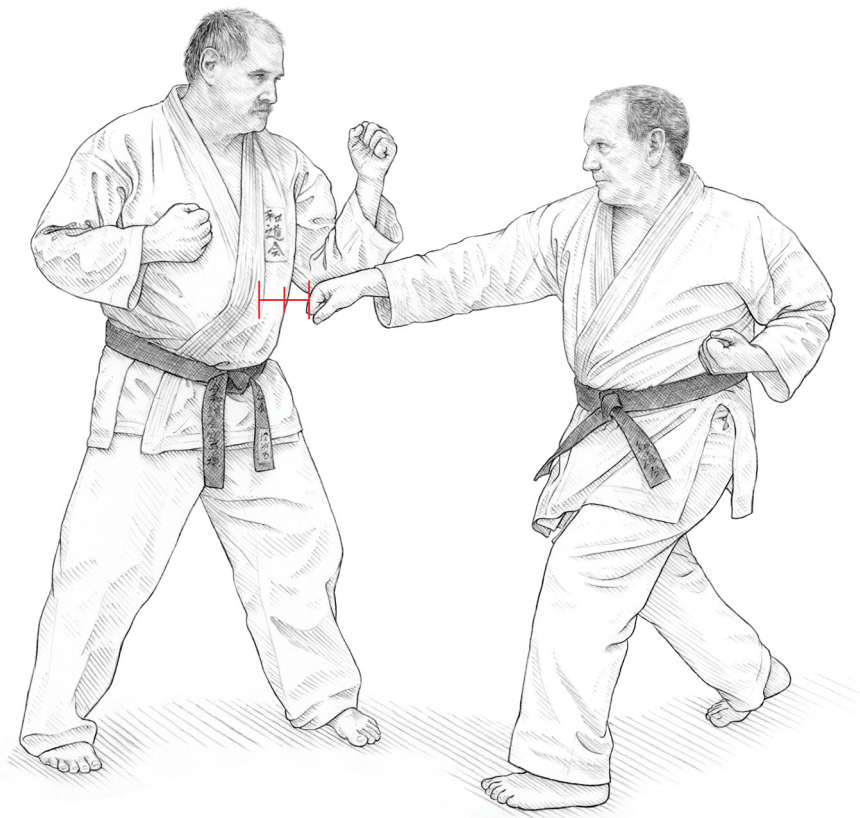
TECHNIQUES TO THE BODY

Level 3 Requirement Only: Black Belts must make controlled contact with the body in order to score a point.

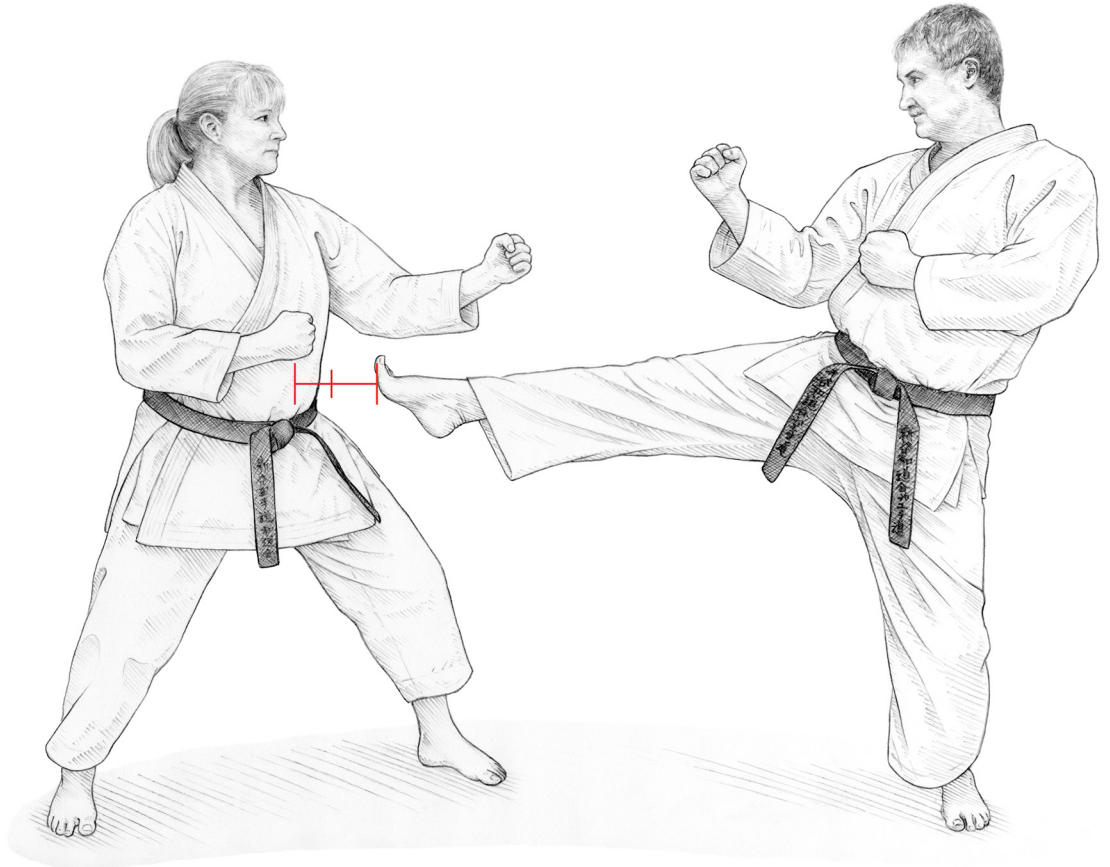


OI ZUKI

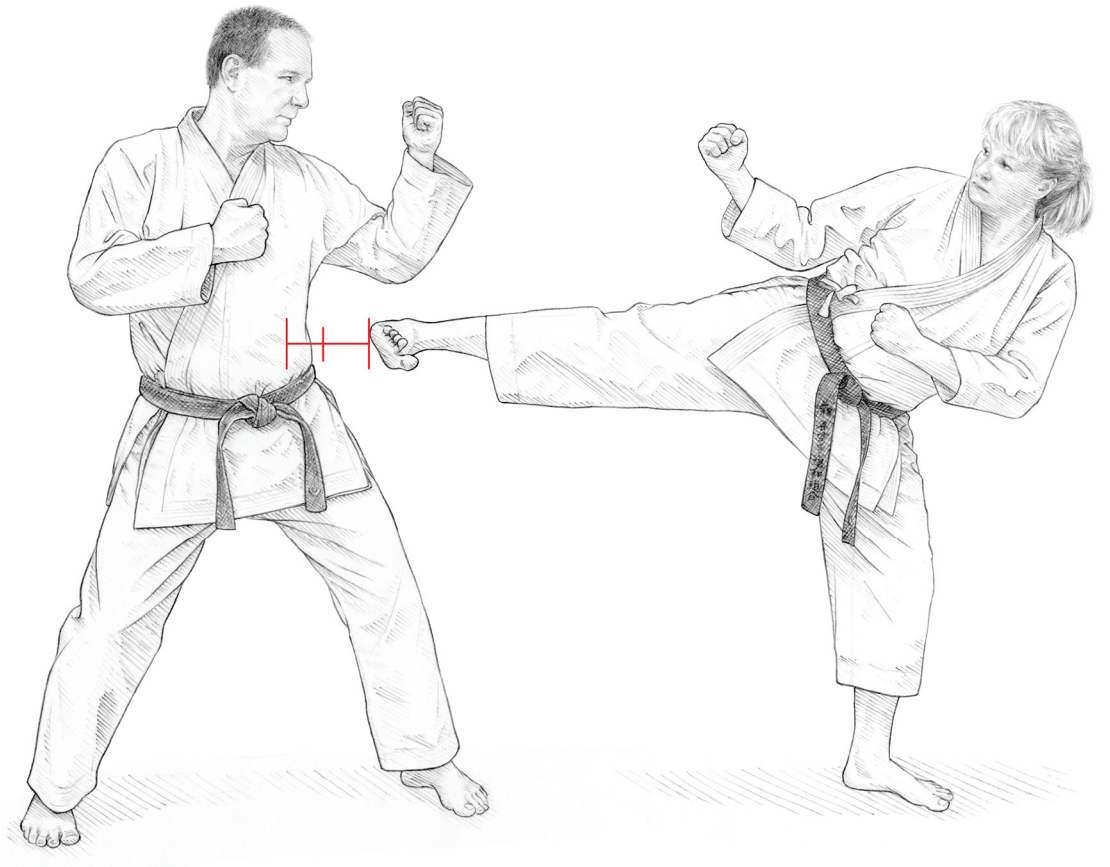
GYAKU ZUKI

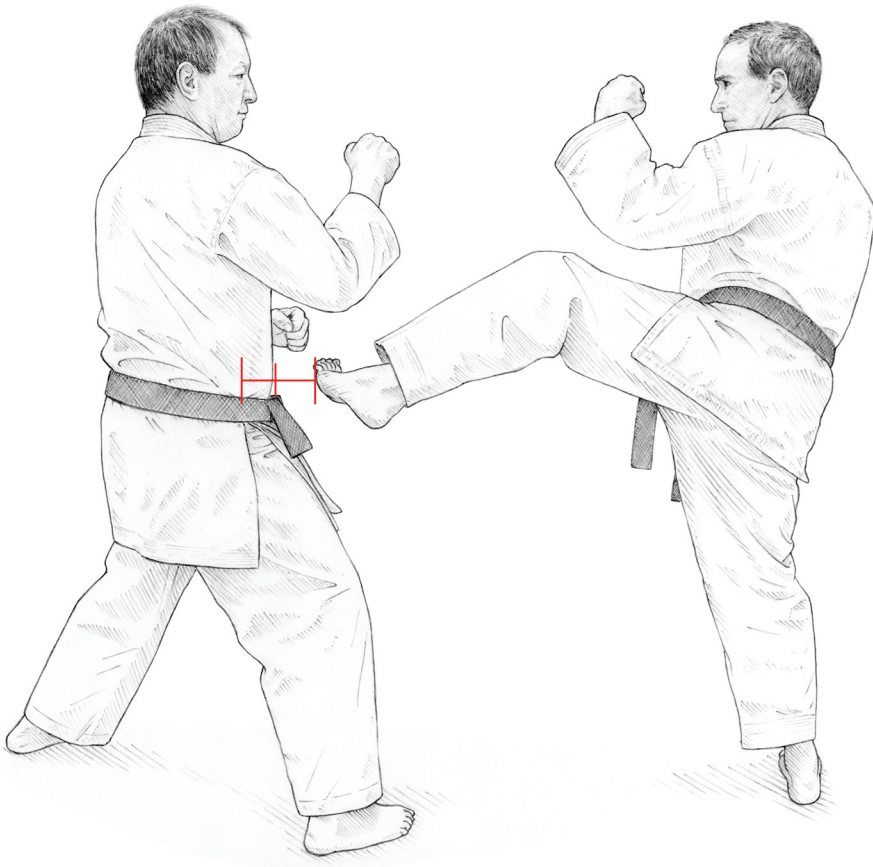


MAE GERI

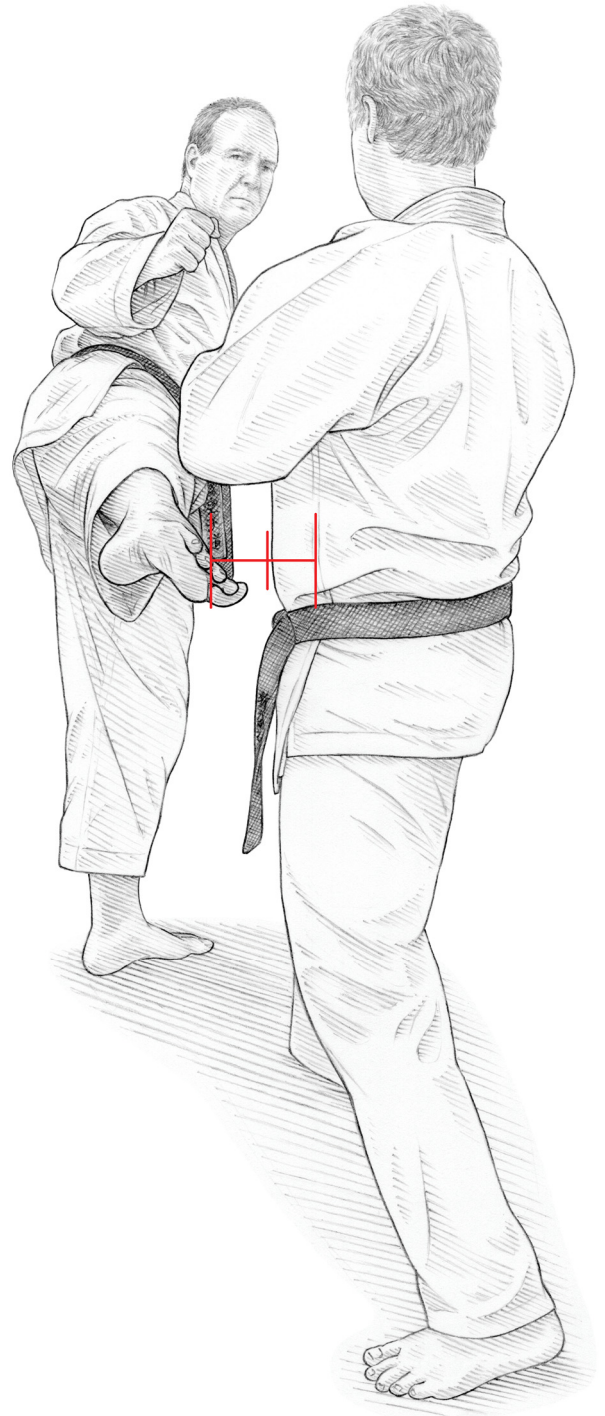


YOKO GERI

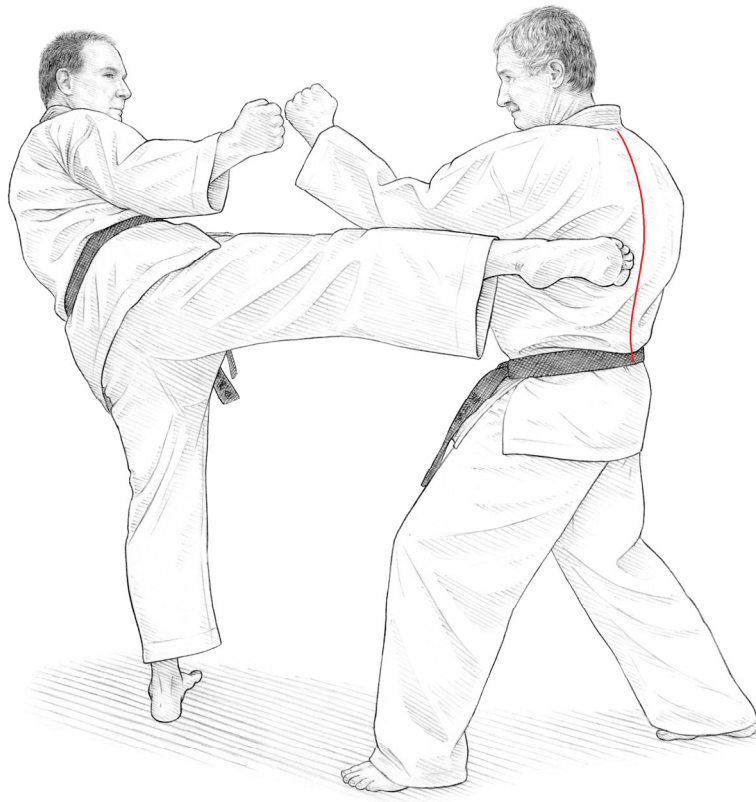




MIKAZUKI GERI



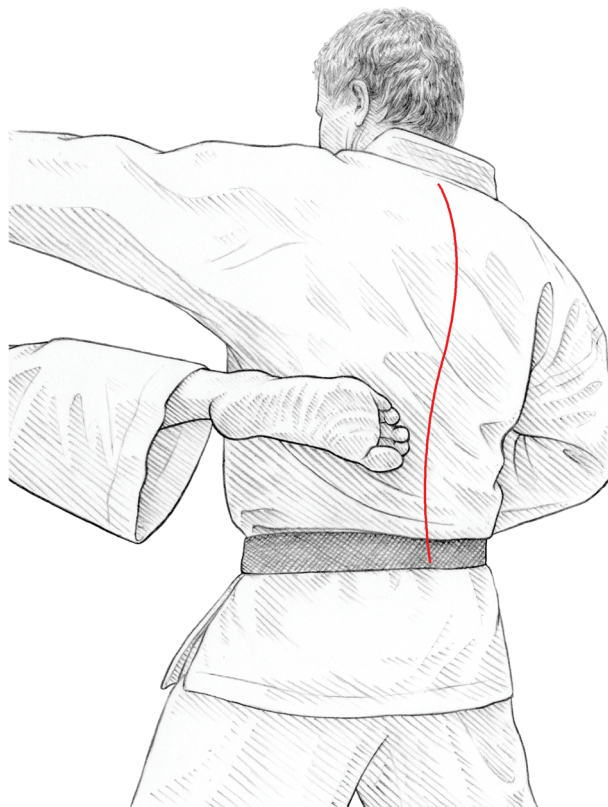
MAWASHI GERI



MAWASHI GERI
(ON BODY/SIDE)

TECHNIQUES TO THE BACK

This range includes the belt, the sides/back, but not the spine or 2 inches on either side of the spine. Point of contact must be within this range. Be mindful of your point of view. From a more severe angle may appear closer to the spine than it actually is.



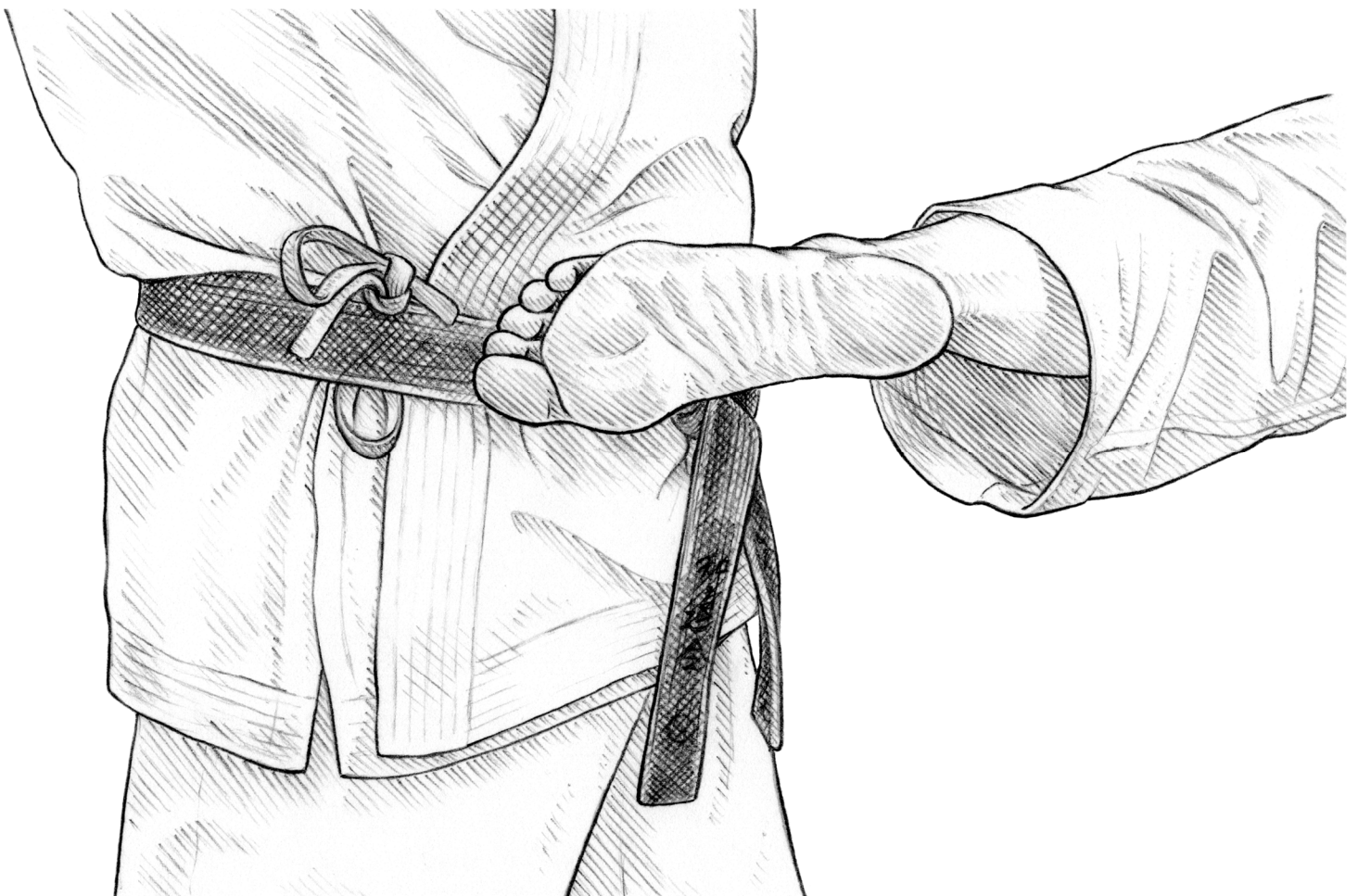
TECHNIQUES ON THE BELT

The point of contact must be on the belt or higher, in order to be considered a valid point. This range includes belt and torso. Any part of the body, (foot or fist), that makes contact below the belt will not be considered a point and may be grounds for warning and/or disqualification.

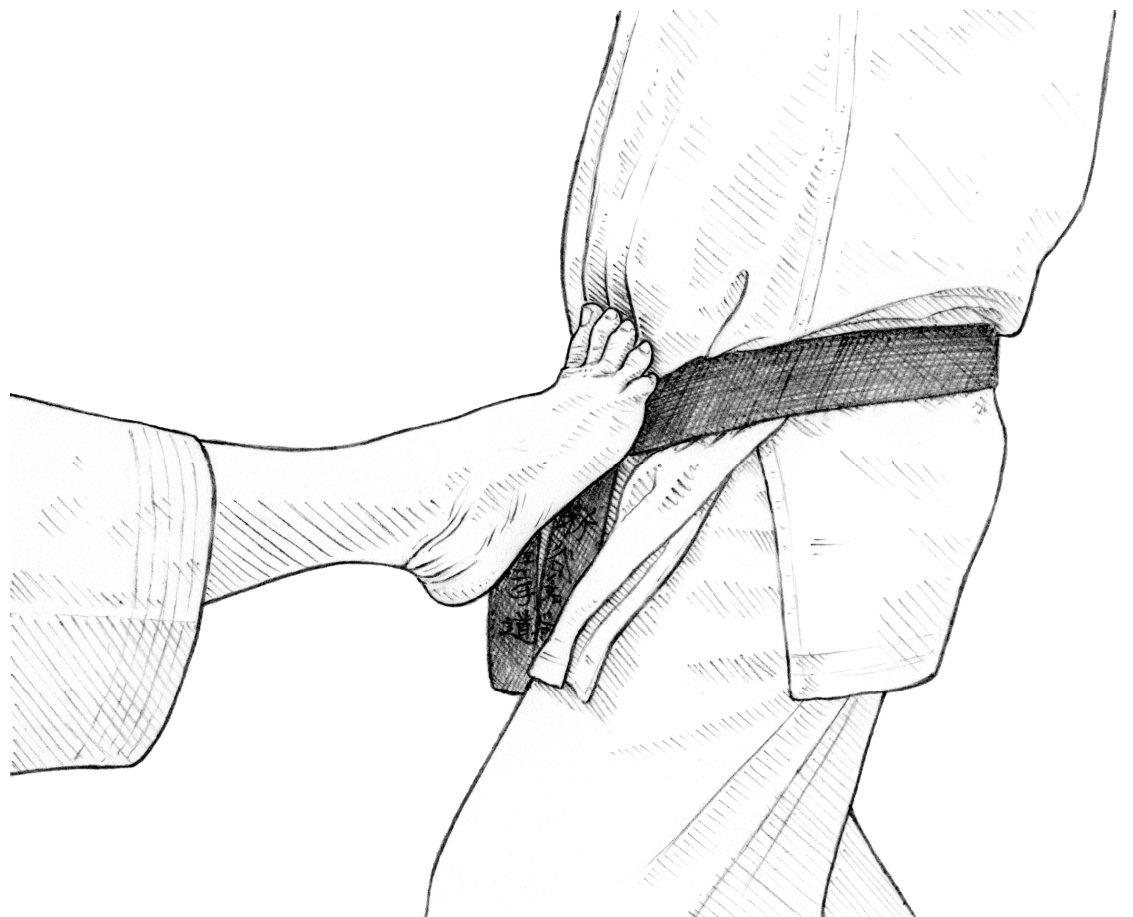
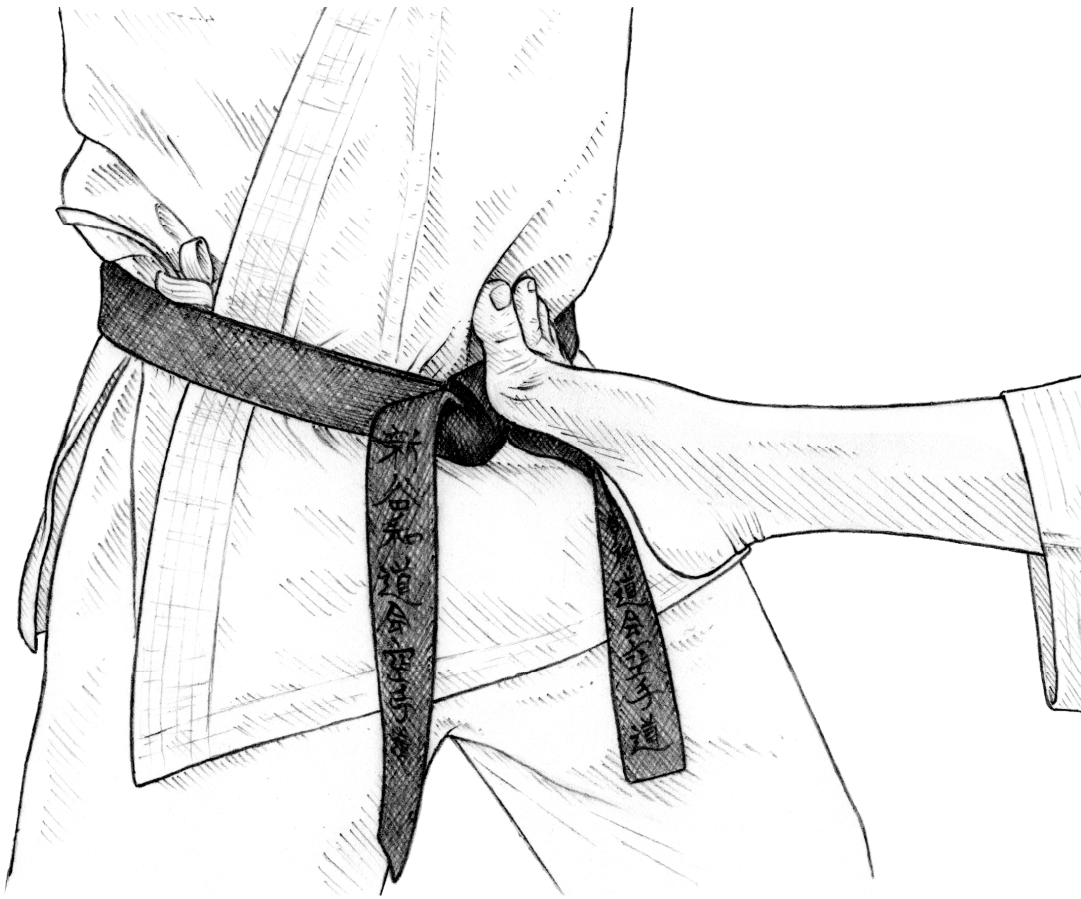
NOTE

As long as the rest of the appendage does not make contact below the belt (ex. Instep and heel), that is acceptable

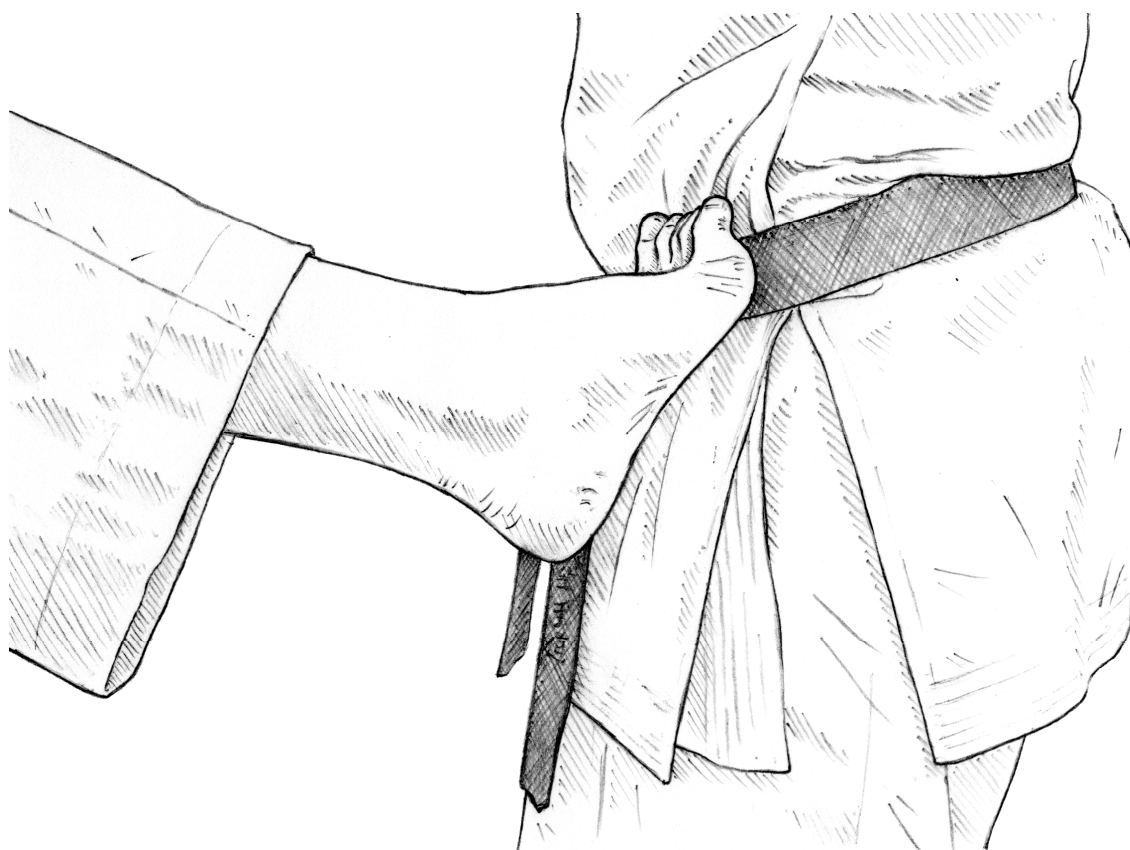
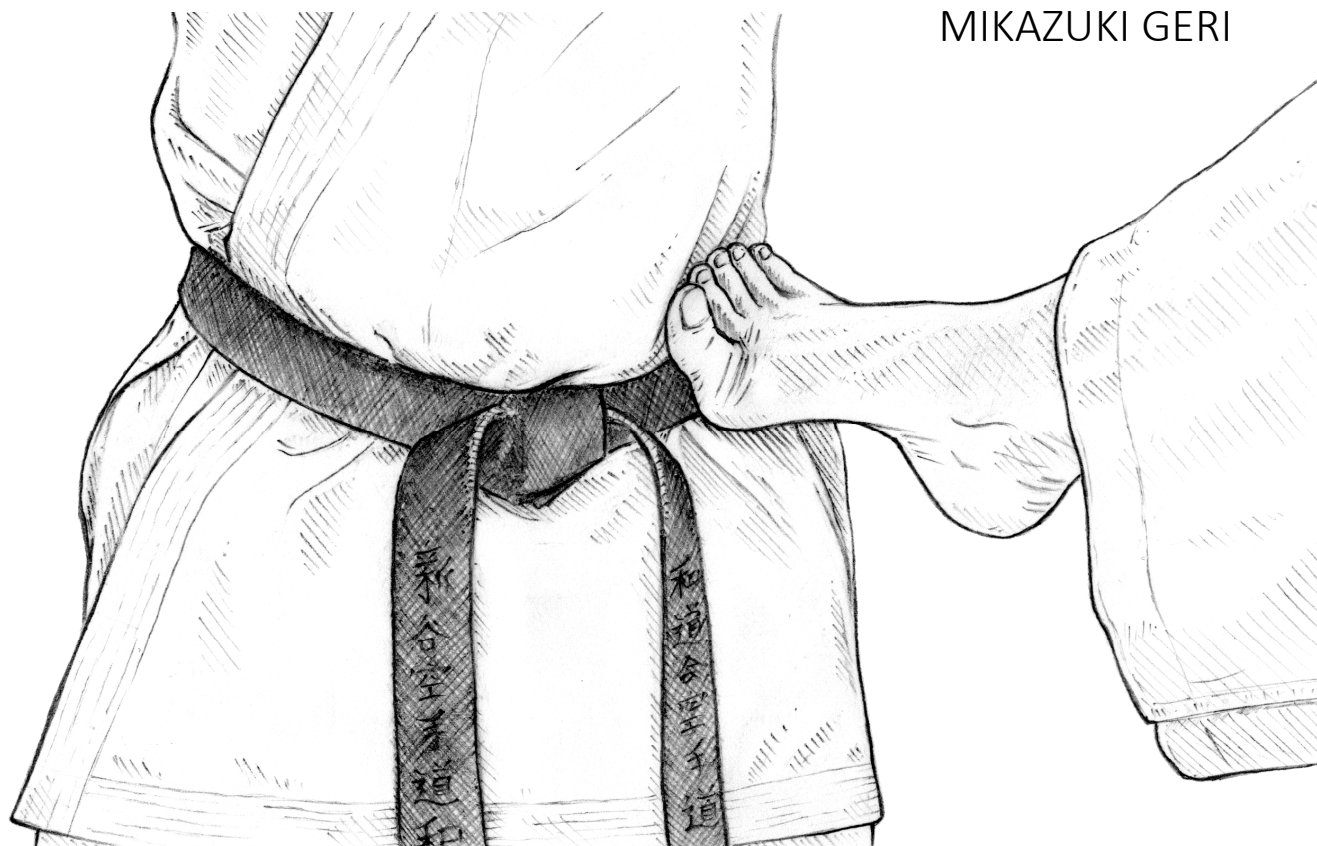
MAWASHI GERI



MAE GERI



MIKAZUKI GERI



YOKO GERI

