GENERAL INFORMATION ABOUT JUJITSU

History of Jujitsu

• Martial art indigenous to Japan.
• Developed by samurai in early feudal Japan (late 12th to late 16th century) to be used as a “backup” in the melee of combat should they damage or lose their primary weapon (bow, spear, halberd, or sword).
• Since samurai wore armor, strikes were usually not effective, so jujitsu evolved around simple joint locks and throws.
• Refined to become a self-defense martial art (rather than a battlefield martial art) during the late feudal period (late 16th to late 19th century) when the country was at peace; started to include some strikes since samurai no longer wore armor and commoners began learning the art; hundreds of styles evolved during this “Golden Age” of jujitsu.
• Exported to the West via Japanese emigrants in the late 19th and early 20th centuries and by US G.I.’s who learned it while in Japan during the US occupation immediately after World War II.
• Parent art of judo, aikido, and Brazilian (Gracie) jujitsu; its influence is also found in many modern eclectic Western self-defense martial arts (kenpo karate, kajukenbo, etc.) and military combatives.

Technical Description of Jujitsu

• Purely a self-defense martial art and hence includes “dirty tricks” and breaking of joints that are extremely practical but which would clearly not be suitable for a sport.
• Based primarily upon the idea of yielding or using the attacker’s energy against themselves, i.e., the jujitsu practitioner pushes when pulled and pulls when pushed (jujitsu = ju + jitsu = “soft/pliant/yielding” + “art/technique” = “the art of yielding”).
• Considered a “complete” martial art, since it includes all forms of self-defense (joint locks, throws, strikes, submission holds, comealongs, and groundwork); anything goes in self-defense – no rules.
• However, strikes are usually secondary in jujitsu and used as the means to an end, i.e., used to “soften up” the attacker in preparation for a joint lock, throw, or other finishing technique.

Stanford Jujitsu Club

• Style of jujitsu: Zen Budokai Aiki Jujitsu
  o Formulated in the 1950’s and 1960’s in San Francisco by Duke Moore (10th dan).
  o Roots mostly in Danzan Ryu Jujitsu, judo, and several forms of karate (especially Shotokan).
  o Approx. a dozen schools throughout the nation; mostly in SF Bay Area and New England.
• Classes are MF 7-9pm and W 8-10pm in the wrestling room of the Arrillaga Sports Center; Friday’s class is reserved for colored belts (those with at least one quarter of experience).
• No previous martial arts experience is necessary.
• Membership is relatively small: approximately 12-15 students; usually 6-10 people show up for any given class, which means lots of individual attention; classes have a casual and relaxed atmosphere.
• Everybody teaches (except new students) to those under their rank; having to teach is one of the best ways to truly understand a technique.
• Curriculum focuses on responses to realistic attacks (armed and unarmed) one might find on the street.
• Members do not compete in tournaments since art is oriented towards self-defense; minimal sparring.
• New students can expect to earn their first belt after a quarter of dedicated training. Black belt is usually achieved in 4-6 years depending on dedication, innate ability, and previous martial arts experience.
• New students may join anytime, though the beginning of the quarter is the best time.
• $60/quarter for Stanford students.
• See http://jujitsu.stanford.edu for more info, including video clips of select techniques.
• Please email our Club president, Johanna Wolff, if you have further questions: jwolff@stanford.edu.
CLASS 1 (MON 2/6) - INTRO, SAFETY, & SOME JOINT LOCKS

• **Introduction (5 min)**
  o introduce Club members present (including years of experience and rank)
  o very quick overview/history of jujitsu in general (reference previous page)
  o very quick overview of the Club in particular (reference previous page)
  o club’s curriculum
    ▪ emphasize self-defense, hence a “complete” martial art; no sport aspect
    ▪ joint locks, throws, strikes, submission holds, comealongs, and groundwork
    ▪ train with “realistic” attacks; mention roles of uke and tori
    ▪ wide range of lethality from comealongs to “finishing techniques”; also, recognition of
      today’s legal system and the limitations it puts on self-defense
    ▪ quick demo of this range of lethality (a comealong and a gyaku technique)

• **Breakfalls (10 min)**
  o required to take techniques that would otherwise cause serious injury (to the untrained)
  o falling as sitting and rolling-out, not leaning like a falling tree
  o make sure to slap hard (palm down) and avoid the temptation to reach with arms
  o keep head tucked in
  o very practical outside of martial arts (rollerblading, snowboarding, biking, or just tripping)
  o *have students practice back and side breakfalls*
  o demo rolls and why they are useful (moving quickly, picking-up weapons)
  o demo front flip and why it’s eventually needed at advanced levels of training

• **Safety (5 min)**
  o all jewelry must be removed
  o go slow!!
  o no contact on strikes, *especially dynamic arm breaks*
  o explain tapping out
  o let your partner know of previous injuries
  o stop if you feel any pain

• **Stance and Body Position (5 min)**
  o move with the body’s center (use hips, not arms); this means keeping elbows close to core
  o always unbalance your attacker, not yourself
  o *have students pull a partner with arms and body and feel the difference*
  o briefly explain horse, back, and front stances
  o *have students practice horse stance*

• **Blocking (5 min)**
  o always block at the wrist, not further up the arm
  o if you neglect the block, nothing else matters!
  o explain cross shuto uke (mostly useful against the roundhouse punch., a.k.a., the haymaker)
  o *have students practice cross shuto uke from right roundhouse with a partner*

• **Some Basic Joint Lock Techniques (20 min)**
  o quick wrist/forearm stretches
  o tekubi tori (double wrist grab)
  o flex bow (bent lapel grab)
  o flex throw (handgun on stomach)
  o ulna press (right roundhouse)
  o wrist twist (knife thrust, parry), with armbreak and disarm
CLASS 2 (Wed 2/8) – Comealongs & Chokes

- **Stretching & Introduction (5 min)**
  - introduce any new Club members present (including years of experience and rank)
  - stretch arms, wrists, and shoulders in preparation for comealongs
  - while stretching, introduce comealongs and their purpose: to control your opponent without serious injury (drunk Uncle Bob)

- **Comealongs (30 min)**
  - ulna press (they’ve seen it from right roundhouse, so mostly a review)
  - reverse ulna
  - front flex
  - judolock
  - crosstwist
  - yubi tori
  - flex crank

- **Chokes (15 min)**
  - difference between air chokes (painful) and blood chokes (little pain, but you black out)
  - safety review
    - tori must go slow!!
    - uke must tap out quickly
  - rear hadaka jime (pay attention to stance)
  - front hadaka jime (need to prep with a groin or face strike)
  - naked sliding choke (front, rear)
  - demo chokes that can be down with a gi/jacket (or if you don’t mind having your shirt stretched)
  - defenses against chokes
    - use arm to pull attacker’s hand off of throat
    - cup ear
    - use “dirty tricks” (segue for next class)
CLASS 3 (MON 2/13) - NERVE TOUCHES & DIRTY TRICKS

• Introduction (5 min)
  o introduce any new Club members present (including years of experience and rank)
  o overview of today’s topic (note that they are very practical towards self-defense)
  o introduce Jim
    ▪ head instructor of the Club since 1981
    ▪ jujitsu for over 4 decades (9th dan)
    ▪ also has black belts in several forms of karate
    ▪ learned from the founder of Zen Budokai, Duke Moore
    ▪ Prof. of Neuropsychology at Stanford, PA VA Hospital, and Pacific Graduate School
    ▪ hence his expertise at nerve touches (good segue)!

• Nerve Touches (20 min)
  o elbow
  o sternum
  o sub-clavicle
  o calf
  o hand
  o foot
  o above eyes
  o mastoid
  o TMJ
  o jaw
  o kidney
  o above mouth (danger of being bitten)

• Dirty Tricks or Emergency Escapes (15 min)
  o foot stamp (from front or rear bear hug); smashes bones in foot so they can’t walk
  o outer thigh
  o kicks to knee
  o strikes (hand, knee, or kick) to groin
  o ear slap (from choke); ruptures eardrums
  o eye gouge
  o gohan nukite
  o finger crush (when they make a fist)
  o hair pulling (good segue into joint locks below)

• More Basic Joint Locks (10 min)
  o hair hammerlock (right roundhouse)
  o hair throw (side headlock)
  o headlock escape
CLASS 4 (WED 2/15) - GROUNDWORK

- **Stretching & Introduction (10 min)**
  - Introduce any new Club members present (including years of experience and rank)
  - Stretch legs, back, and neck
  - Being on the ground is the last place you want to be
    - Vulnerable to your opponent’s friends (can whack you over the head with a bottle)
    - Can’t see your surroundings because you’re so low
    - Immobile
  - Hence, want to get up ASAP
  - However, most fights do end up on the ground, so you need to be familiar with groundwork
  - In these situations, you want to end the fight as soon as possible and get back on your feet
  - Also, for women, groundwork is particularly useful for rape defenses

- **Basic Positions on the Ground (5 min)**
  - Go over which is best/worst and for which person and why
  - Demo far guard
  - Demo closed/near guard
  - Demo side control (yoko shiho)
  - Demo mount (arms free, arms pinned)
  - Demo rear mount

- **Groundwork Techniques (40 min)**
  - Review of back breakfall
  - Review of safety (go slow, tap out, etc.)
  - Tracking from far guard
    - Bottom foot out (so you can get up quickly)
    - Not on your elbows (also so you can get up quickly)
    - Change directions
    - Practice getting up (remind them that this is the most important part!)
  - Attacker in closed guard
    - Practice relaxing in closed guard; only need to clench/contract muscles if opponent is heavily resisting; you want your opponent to wear themselves out first
    - Bridge (high and low)
    - Arm trap
    - Arm thrust, rear hiji (from right and left)
    - Hammerlock (from right and left)
    - Juji gatame (from choke) – time permitting, and depending on how class is doing
  - Attacker on top of mount
    - Bump, bridge & roll (arms free)
    - Overhead kiai throw (arms pinned)
    - Explain how being on the bottom of the mount is actually closed guard upside-down!
CLASS 5 (WED 2/22) - THROWS

• **Stretching & Introduction (10 min)**
  - introduce any new Club members present (including years of experience and rank)
  - focus stretching on body’s larger core muscles used in throwing
    - groin
    - quads
    - hamstrings
    - back
  - talk about throws while students are stretching
    - core part of our curriculum
    - must learn how to take breakfalls properly to get into advanced throws (good segue)
    - require the most practice of any techniques in our curriculum, hence only seeing 2 today
  - demonstration of osoto gari (front and back)

• **Review of Breakfalls (5 min)**
  - safety issues: everyone must go slow and be careful
  - a review of back breakfalls
  - a review of side breakfalls
    - remind them that these are mostly what they will be using in throws (not back breakfalls)
    - get completely on your side
    - slap hard (palms down); do not reach with arms
    - head tucked in; should be looking down arm

• **Front Osoto Gari (20 min)**
  - most basic throw in our system, and hence the first we learn
  - mostly a hand/upper body technique; foot sweet is secondary and not even necessary
  - this throw is all about the balance break!
  - explain the different grips with tori’s right hand
    - can grab uke’s lapel
    - can grab uke’s right shoulder/arm and assist left hand
    - can go across uke’s face
    - can hug uke’s waist; we will be using this since it is the easiest to get the balance break
  - front osoto gari from front choke
  - front osoto gari from right roundhouse
  - front osoto gari from front hug (arms pinned)

• **Rear Osoto Gari (15 min)**
  - exact same balance break as front osoto gari, you just have to add a 180 degree turn
  - look over right shoulder
  - straddle uke’s right leg, then sit with back straight
  - make sure to pull uke’s right shoulder down with your hands while pivoting – this is critical!
  - rear osoto gari from rear hadaka jime
  - rear osoto gari from rear hug (arms pinned)
  - rear osoto gari from attempted nelson (explain the arm trap first)

• **Demo & Concluding Remarks (5 min)**
  - this section is time permitting
  - demo hip throws of instructors’ choice; add finishing techniques from gyaku if desired
  - use your head in any dangerous situation; avoid confrontation in the first place
  - remember that, in real life, attacks usual involve multiple people and weapons
  - plug the Stanford Jujitsu Club