

GENERAL INFORMATION ABOUT JUJITSU



History of Jujitsu

- Martial art indigenous to Japan.
- Developed by the 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; not strictly unarmed, since it often included use of a “minor” weapon such as a dagger.
- 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; most jujitsu techniques used today come from the end of this period.
- Exported to the West via Japanese emigrants in the late 19th and early 20th centuries and by US GIs who learned it while in Japan during the US occupation of Japan 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 in a self-defense situation but which would clearly not be suitable for 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, submission, or other finishing technique.

Stanford Jujitsu Club

- Our style of jujitsu: Zen Budokai Aiki Jujitsu
 - Formulated in the 1950’s and 1960’s in San Francisco by Raymond “Duke” Moore (10th dan).
 - Roots mostly in Danzan Ryu Jujitsu, judo, and several forms of karate (especially Shotokan).
 - Approx. a dozen schools throughout the nation; mostly in SF Bay Area and New England.
- Classes are MW 7:30-9:30 pm and F 7-9 pm in the wrestling room of the Arrillaga Sports Center; Friday classes are more advanced and hence require prior approval to attend.
- No previous martial arts experience is necessary.
- Membership is relatively small: currently ~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 are allowed during the first 2 weeks of the quarter. *However, members of this class are granted an exception to this policy and are allowed to join anytime during the winter quarter.*
- \$60/quarter for Stanford students.
- See our website (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 2/5) – INTRO, SAFETY, & BASIC JOINT LOCKS

- **Introduction (5 min)**

- introduce Club members present (including years of experience and rank)
- very quick overview/history of jujitsu (reference previous page)
- very quick overview of the Club (reference previous page)
- 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; 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)

- **Safety (5 min)**

- all jewelry must be removed
- GO SLOW!
- no contact on strikes, *especially dynamic arm breaks*
- explain tapping out; try to tap the uke if possible, as this signal is the most clear
- let your partner know of previous injuries
- stop if you feel any pain
- again, GO SLOW!

- **Breakfalls (5 min)**

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

- **Stance and Body Position (5 min)**

- move with the body's center (use hips, not arms); this means keeping elbows close to core
- always unbalance your attacker, not yourself
- *have students pull a partner with arms and body and feel the difference*
- briefly explain horse, back, and front stances
- *have students practice horse stance and front stance* (and start stretching)

- **Blocking (5 min)**

- *quick stretch of shoulders, forearms, and wrists*; while stretching, explain the following
- always block at the wrist, not further up the arm
- if you neglect the block, nothing else matters!
- explain cross shuto uke (mostly useful against the roundhouse punch., a.k.a., the haymaker)
- *have students practice cross shuto uke from R. & L. roundhouses with a partner*

- **Some Basic Joint Locks (25 min)**

- explain roles of uke and tori; uke must attack “properly” at this early level of training
- *ulna press (R. roundhouse)*; make sure uke bends over and moves with it to prevent injury
- *tekubi tori (double wrist grab)*; make sure uke takes the fall properly
- *flex throw (handgun on stomach), with disarm*; make sure tori does a flex, not a twist

CLASS 2 (WED 2/7) – COMEALONGS

- **Introduction & Stretching (5 min)**
 - *stretch arms, wrists, and shoulders in preparation for comealongs*; while stretching
 - introduce any new Club members present (including years of experience and rank)
 - introduce Jim
 - head instructor of the Club since 1981
 - jujitsu for over 4 decades (9th dan, only 3 people at this rank in our system)
 - also has black belts in several forms of karate (Shotokan, Shorin-ji, Kyokushinkai)
 - learned from the founder of Zen Budokai, Duke Moore
 - Professor of Neuropsychology at Stanford, Palo Alto VA Hospital, and Pacific Graduate School; is a dedicated father as well
 - introduce comealongs and their purpose: to control your attacker without serious injury (drunk Uncle Bob)
 - review of the roles of uke and tori
 - also remind them again about safety, i.e., tapping out
- **Review of Breakfalls (5 min)**
 - keep your head tucked
 - slap hard and quick
 - *have students practice back breakfalls and side breakfalls*
- **Review of Select Techniques (15 min)**
 - *tekubi tori (double wrist grab)*
 - *flex throw (handgun on stomach), with disarm*
 - *ulna press (R. roundhouse)*; use this to segue into ulna press as comealong
- **Comealongs (25 min)**
 - *ulna press*; they've seen it from right roundhouse, so mostly a review
 - *front flex*
 - *judolock*; essentially a hammerlock with a better elbow-to-elbow grip on the rear arm and face/neck/head torture with your free hand; demonstrate variety of options for right hand (face/TMJ torture, choke, mastoid, and hair pull)
 - pause here to remind students that they should be able to control their uke when using a comealong, so make sure they are able to move each other around ... carefully of course!
 - *yubi tori*; use two fingers for safety, but would really be done with one
 - at this point, they have learned a comealong on each joint of the arm; starting in and working out, shoulder (judo lock), elbow (ulna press), wrist (front flex), and finger (yubi tori)
 - point out that most comealongs can be used in sequence to a resisting uke; demonstrate this with kitchen sink: ulna press, kosoto gari, rear kneeling bar, bar flex, rear otoshi, yubi tori

CLASS 3 (MON 2/12) – ESCAPES, NERVE TOUCHES, & CHOKES

- **Introduction (5 min)**
 - *stretch wrists and shoulders*; while stretching ...
 - introduce any new Club members present (including years of experience and rank)
 - overview of emergency escapes and chokes; they are self-defense techniques, so be careful!
 - *warm-up with back and side breakfalls*
- **Review of Select Techniques (10 min)**
 - *judolock*; have them experiment with different options for R. hand
 - *yubi tori*; have them try putting the hand up (Jim's way) and down (Tim's way)
- **Emergency Escapes & Nerve Touches (25 min)**
 - introduce the kiai; comes from deep within your center (not throat); focuses your energy, but also can simply scare your attacker and give you an opening; same as a tennis player grunting
 - elbow nerve: already know that this one works from ulna press!
 - from headlock
 - *attempted headlock escape*; make sure to go in towards the body (counter-intuitive)
 - *back of hand nerves*; rake with your knuckles
 - *calf nerve*; attack with your thumb or knuckles; drive forward
 - *foot stomp* (or, if barefoot, rake knuckles on top of foot); rake shin on way down
 - *kidney nerve*
 - *hair hammerlock*
 - from front choke (stupid attack which provides plenty of options!)
 - *easy escape: simply step back and push their arm*; be careful not to injury uke's wrist!
 - previous technique: back of hand nerves
 - *triceps pinch*; not for a serious self-defense situation but a light-hearted attack
 - *break arms if they are straight*
 - *nukite to throat*
 - *ears slap*; ruptures eardrums and extremely painful
 - *eyes takedown*; nerve above eyes
 - *knee or kick to groin*
 - *kick to knee (wing chun style)*; foot pointed 45 degrees outwards, knee bent
 - *nerve under sternum*; rake with knuckles
 - *gohon nukite*
 - from front hug (free)
 - previous techniques: foot stomp, ears slap, eyes takedown, knee to groin, kidney nerve
 - *kidney chops (or kidney nerve with thumb)*
 - *mastoid nerve*
 - *TMJ nerve*
 - from front hug (pinned); must act instantly otherwise they can pick you up and throw you!
 - previous techniques: foot stomp, knee to groin
- **Chokes (10 min)**
 - air chokes (painful and can damage windpipe) versus blood chokes (little pain, but you black out)
 - safety review: tori must go slow and uke must tap out quickly
 - *rear hadaka jime (straight right, parry)*; watch stance; head tucked in to avoid headbutt
 - *rear naked sliding choke (straight right, parry)*; essentially a variation on previous technique
 - *front naked sliding choke*; no attack
 - demo chokes that can be done with a jacket; *have students practice if there's enough time*
 - defenses against chokes (time permitting): use arm to pull attacker's hand off of throat – this is essential but you must act quickly! use your escapes and nerve touches you just learned!

CLASS 4 (WED 2/14) - THROWS

- **Stretching & Introduction (5 min)**
 - *stretch groin, quads, hamstrings, back*; while stretching ...
 - introduce any new Club members present (including years of experience and rank)
 - throws:
 - core part of our curriculum
 - hence must learn how to take breakfalls properly
 - require the most practice of any techniques in our curriculum, hence only seeing 1 today
 - demonstrate osoto gari (front and back); point out that you must be able to take the fall
 - vocab review: tori and uke
 - *warm-up with back and side breakfalls*
- **Review of Select Techniques (10 min)**
 - *headlock drill*: attempted headlock escape, but uke is really trying to put it on; if the uke succeeds, tori does hair hammerlock
 - *rear hadaka jime (straight right, parry)*; have the option of using rear naked sliding choke
 - *front flex*
- **Front Osoto Gari (15 min)**
 - most basic throw in our system, and hence the first we learn
 - mostly a hand/upper body technique; foot sweep is secondary and not even necessary
 - this throw, like almost all throws, is all about the balance break; we don't use strength
 - explain the different grips with tori's R. hand
 - uke's L. lapel; powerful, but hard to get the balance break when uke is resisting
 - uke's R. shoulder/arm (assists your L. hand); same comments as L. lapel
 - across uke's face/neck; very practical for self-defense
 - uke's waist; the easiest to get as you have the most control over the uke
 - tori's hip must be alongside and parallel to uke's hip
 - throw the uke in place, not backwards; think of slipping on a banana peel
 - *front osoto gari from front choke (R. hand around waist)*
 - *front osoto gari from right roundhouse (R. hand on lapel or face)*
- **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
 - should be pinning uke's right lower leg
 - make sure to pull uke's right shoulder down with your hands while pivoting – this is critical!
 - *rear osoto gari from rear hadaka jime*; make sure uke is attacking properly and pulling tori backwards (otherwise would throw them forwards); make sure tori protects neck
 - *rear osoto gari from att. full nelson with arm trap*; make sure students know what an attempted full nelson is
- **Demo Hip Throws (5 min)**
 - Time permitting, demo a handful of advanced throws of the instructor's choice
 - Again, point out that being comfortable with breakfalls is essentially and hence begins on the first day one starts training in our style; what looks painful to the uninitiated is actually extremely safe
 - Remind them that almost all of the throws we use rely on timing and leverage rather than strength, so you can often throw somebody much bigger than yourself with the proper training

CLASS 5 (WED 2/21) - GROUNDWORK

- **Stretching & Introduction (5 min)**
 - *stretch legs, back, and neck*; while stretching ...
 - introduce any new Club members present (including years of experience and rank)
 - being on the ground is the **last** place you want to be, so get up ASAP! this isn't the UFC!
 - vulnerable to your attacker's friends (can whack you over the head with a bottle)
 - can't see your surroundings because you're so low
 - immobile
 - usually going to be on concrete or asphalt with lots of junk → painful!
 - however, many 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
 - *have students warm-up with back and side breakfalls*
- **Tracking from Far Guard (5 min)**
 - bottom foot out and on your hand *not* your elbow (Why? To make sure you get up correctly)
 - should be able to change directions easily
 - how to get up properly, this is the most important part!; make sure to get up in the direction away from your attacker (that's the point of this way of standing up!)
 - *have students practice tracking from far guard while emphasizing the getting up part*
- **Attacker in Closed Guard (20 min)**
 - being in the other's closed guard (so between the other's legs) is a slightly better position, but a skilled martial artist can be very effective from the bottom of closed guard
 - review of safety (go slow, tap out, etc.)
 - *practice closed guard, focusing on relaxing when appropriate*; only need to clench/contract muscles if attacker is near to escaping; you want your attacker to wear themselves out first
 - *bridge (high and low)*
 - *arm trap*; uke should not be able to break free
 - *hammerlock (from right and left)*; make sure they slide almost perpendicular under uke
- **Attacker on Top of Mount (10 min)**
 - this is a bad position, so you must act quickly, decisively, and with every ounce of your strength
 - *bump, bridge & roll (arms free)*; must trap an arm and same-side leg
 - *overhead kiai throw (arms pinned)*; use arms and hips equally; use everything you got!
- **Demo & Concluding Remarks (10 min)**
 - demo select techniques that are representative of our system (instructor's choice)
 - in a real self-defense situation, use your head (when walking down the street, are you in green light, yellow light, or red light mode?); always try to defuse an attack **first** by the appropriate body language and words; if somebody wants your money, give it to them! real-life attacks usually involve *multiple people and weapons*; do not forget this!
 - the Stanford Jujitsu Club:
 - normally restrict enrollment to first 2 weeks of quarter, but those in this class are exempt
 - only \$60/quarter
 - announce class times and location
 - encourage them to checkout the website as well and/or contact Johanna with questions
 - field any questions