

# Herbert Bruns, Jan Słopecki

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Ido Movement for Culture : journal of martial arts anthropology : theory of culture, psychophysical culture, cultural tourism, anthropology of martial arts, combat sports 14/3, 67-75

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2014

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## METHODOLOGY OF TEACHING

JAN SŁOPECKI<sup>1,ABDEFG</sup>, HERBERT BRUNS<sup>2,BF</sup>

<sup>1</sup> European Martial Arts Committee, Warsaw (Poland)

<sup>2</sup> SportSchule Tao, Aurich (Germany)

e-mail: slopecki\_jan@onet.eu

### Reflections on the methodology of teaching modern *jūjutsu* throws

Submission: 26.04.2014; acceptance: 21.06.2014

**Key words:** *jūjutsu* martial art, *jūdō* throws, modern *jūjutsu* throws, throw teaching system

#### Abstract:

This paper presents a reflection on the methodology of teaching modern *jūjutsu* throws. Taking this research issue up by the two authors was caused by their concern for the proper standard of teaching throws, based on the traditional educational system and adapted to current teaching objectives of this martial art.

Based on the results of their own studies the authors try and answer the following questions: What was the rationale behind removing the vast majority of throws from the curricula of old *jūjutsu* schools? What should the modern *jūjutsu* throw teaching methodology look like? What teaching aims should a teacher of *jūjutsu* martial art realise?

The research problem and the research objectives which stem from it pertain to the educational circumstances adopted from the sport discipline of *jūdō* and transferred to the curricula of the modern *jūjutsu* martial art.

The main method used is participating observation, the analysis of throw teaching methods in the sport discipline of *jūdō* and in the martial art of modern *jūjutsu*, complemented by comparative analysis.

The authors arrived at the following conclusions: in the throw teaching system of modern *jūjutsu* uncritical copying of teaching methodology appropriated from the sport discipline of *jūdō* took place, similar rules regarding throw teaching were adopted with their substantive content (the same throw techniques), as a training model in *jūjutsu* they have been multiplied and copied for several decades by the vast majority of *jūjutsu* masters. The system of teaching and selected *jūdō* throws were transferred to modern *jūjutsu* curricula while slowly undergoing the process of uniformisation and standardisation.

This interference within the modern *jūjutsu* curricula greatly diminished and limited throwing techniques, it did not allow for throw variety or other method of education, adapted to the conditions of out-of-sport confrontation. The authors believe that the methodology of teaching throws should be adapted to the goals and specificity of *jūjutsu* martial art. Along with the overhaul of curricula combat techniques should be augmented with new throws created for this martial art. In this article the authors are trying to present how effective throw teaching in *jūjutsu* should look, based on tactical solutions in out-of-sport confrontation.

#### Introduction

This paper is a reflection on the methodology of teaching modern *jūjutsu* throws. Taking this research issue up by the two authors was caused by their concern for the proper standard of teaching throws, based on the traditional educational system and adapted to current teaching objectives of this martial art. The discussion on the throw teaching system aims at making the teachers aware that the teaching system they had been using was adopted from sport *jūdō*. This teaching system deprived *jūjutsu* of a clear outlook on its own throw teaching methodology. The adopted method of teaching resulted in major changes in the curricula, *jūjutsu* throws useful in

out-of-sport confrontation were eliminated. The term out-of-sport confrontation used here refers to acting under duress, where the only solution is self-defence. Lack of research into this topic caused the authors to try and answer the following questions based on the results of their own studies: What was the rationale behind removing the vast majority of throws from the curricula of old *jūjutsu* schools? What should the *jūjutsu* throw teaching methodology look like? What teaching aims should a teacher of *jūjutsu* martial art realise? The research problem and the research objectives which stem from it pertain to the educational circumstances adopted from the sport discipline of *jūdō* and transferred to the curricula of the modern *jūjutsu* martial art.

From the perspective of the “humanistic theory of martial arts,” the sociology of the *jūjutsu* teacher occupation, history of physical culture, theory and methodology of martial arts teaching, and based on the authors’ own research, the methodology of teaching throws in *jūjutsu* was taken under scrutiny. Moreover, the authors undertake the subject analysis based on the analytical method, which, according to principles laid down by William James, should be based on facts and experiments confirmed empirically in practice [James 2004: 19-20].

The main method used is participating observation, the analysis of throw teaching methods in the sport discipline of *jūdō* and in the martial art of *jūjutsu*, complemented by comparative analysis. The participating observation method employed here is the effect of fifty years of combat sports and martial arts study in the case of the first author, and forty years of study in the case of the second author. The analysis of literature on the subject as well as document analysis were also taken into consideration. The research material for document analysis comprises of the curricula of modern *jūjutsu* martial art, notes taken during participation in over a hundred international training courses, as well as comments made by experts.

An important task of the methodology of physical culture is presenting various processes, mutual connections and interrelations taking place in different periods of history between *jūjutsu* martial art and *jūdō* sport discipline, especially as this process is taking place before our own eyes – it is worth studying and describing.

The definitions of “*jūjutsu* throw” and “*jūdō* throw” prepared by Słopecki were proposed. Therefore: A **throw in *jūjutsu*** (biomechanical throw in *jūjutsu*) is based on such technical action, which allows a person holding the opponent’s *jūdōgi* jacket, clothing or body to lean towards a throw, or, using other *jūjutsu* techniques such as strikes, joint locks, chokeholds, presses, dodges, taking over the opponent’s movement, which, when used in combat, enable the *tori* to apply a joint lock, as a support point when performing a throw, or direct kinetic energy towards the opponent resulting in him losing balance needed to perform a throw or a takedown [Słopecki 2012]. A **throw in *jūdō*** (biomechanical throw in *jūdō*) is based on such action, which allows a person holding the opponent’s *jūdōgi* jacket to put the opponent into circular motion. First *kuzushi* is performed, a movement relating to pulling, sudden loss of balance, which is connected to putting the bodies in a certain position (*tsukuri*), allowing the opponent to be **easily tipped over or thrown** [Erdmann, Zieniawa 2011: 181].

***Jūjutsu* martial art technique** – is a method

of performing a physical task conditioned by the specificity of this martial art; employing a physical solution best suited to the actions of a given person at a particular moment.

### Analysis of literature on the subject

From among the Polish authors Cynarski emphasises the changes in the teaching methodology of *jūjutsu* [2012: 10-18]. In his earlier works Cynarski points to an important difference in the performed combat techniques and methods of teaching. Typical combat sports are limited in their formula (combat techniques and methods of teaching adapted to safe competition according to the sport rules of a given discipline) [Cynarski 2000: 227]. Cynarski [2000: 90] warns about introducing sport aspects into martial arts, citing *jūdō* as an example, where the pursuit of results impoverished the art both in terms of practising combat techniques and the traditional ceremonial, of which only bows remain. A noteworthy national study pertaining to *jūdō* discipline is a book on methodology of teaching: *Jūdō Compendium, vol. 1. Tachi-Waza Basics* [Witkowski, Maśliński, Kubacki 2009], and on self-defence – *Methodology* by Cezary Kuśnierz [2011]. Reflections on methodology of throw teaching were the subject of a book by Jan Słopecki [2012].

The analysis of foreign literature shows there are few studies on the issue of throw teaching methodology in modern *jūjutsu*, or adopting methods of teaching throws in *jūdō* into the curricula of the martial art of *jūjutsu*. Ashkenazi, among others, points out that the old forms of education are replaced by new, technology-based practices – self-defence techniques and hand-to-hand combat techniques are supplanted by new technological practices. Moreover, there is a new interpretation of systems and methods of teaching by masters, who adapt traditional weapons to new methods of training [Ashkenazi 2002: 99-112].

Feldenkrais [1944] makes a significant remark on the fact that Kanō could have had a part in the total collapse of *jūjutsu* schools. He moved towards replacing the term *jūjutsu* with the name *jūdō*. The fact which supports these claims is his 1934 proposal to change the title of a self-defence book by the author Moshe Feldenkrais from *jūjutsu* to Judo and publish it in Japanese [Feldenkrais 1944: 11]. Master Kanō’s authority could have influenced a considerable number of *jūjutsu* masters, who adapted their teachings to the aims and methods of teaching sport *jūdō*.

Donohue claims that currently in America there is more emphasis on the “scholarly” confirmation

of the effectiveness of passing on the combat techniques. Educational systems and technical programmes were updated and revamped into a modern training system. The people passing the knowledge about martial arts on (masters), while keeping abreast of the times, changed the aims of the training and the opponent. The methodology of teaching martial arts moved towards combat sports territory. Martial arts teachers found an opponent on a ring in sport combat. With these changes the ethos of the spirit (spiritual strength) was abandoned in favour of physical strength and brutal effectiveness, the training structure changes, the number of fighting techniques diminishes, the spiritual and ethical values of the old system are lost [Donohue 2002: 71-75].

Czerwenka-Wenksteten claims that *jūjutsu* is an elite art, practised usually in small groups. Due to safety and effectiveness of teaching these types of combat techniques, they should not be practised in larger training groups. [Czerwenka-Wenksteten 1993: 36-40]. It needs to be acknowledged that the Austrian master is correct on this issue. It pertains to a safe way of performing throws in *jūjutsu*, which requires a proper place in the *dōjō* and a large space to combine various fighting techniques.

Jones in his work defines martial arts and points towards an important aspect of the educational system describing it as practising behaviour similar to combat in real war conditions, however not fully comparable to a real battle on the battlefield [Jones 2002: 11-14]. It would appear Jones drew attention to a type of teaching which can prepare a person to fight in the event of real danger.

Serge Mol in his book *Japanese martial arts*, allows the reader to understand the technical sphere of *jūjutsu* from before the Meiji era. He describes traditional *jūjutsu* schools and touches upon the topic of the training system. The diversity of *jūjutsu* techniques stemmed from the need on the battlefield and allowed to use them in every possible situation. *Jūjutsu* throws were supposed to effectively eliminate the opponent from combat and reduce the risk of a counter-attack to a minimum [Mol 2001, 2003: 19]. In the case of today's sport *jūdō* Villamon, Brown, Espartero and Gutiérrez [2004] as well as Cynarski [2004b] note that martial arts are undergoing commercialisation at an increased rate; they point towards the regression of the *budō* way to an aggressive strength combat sport.

## Reflections and observations

One of the most important parts of the technical programme of *jūjutsu* martial art is throws. This

group of *jūjutsu* techniques is a rich and varied source of combat techniques. The opulence of throws has its rightful place in the traditional teaching system, in the combat tactics of a Japanese samurai. From the point of view of the methodology of teaching, *jūjutsu* throws are elements of combat technique which are very difficult to learn properly. Performing the physical task of some throws can be troublesome even for advanced martial arts students. Passing the knowledge on and effective teaching of the rich set of *jūjutsu* throws, as indicated in the study conducted by Słopecki [2009], can cause many problems to representatives of various modern *jūjutsu* schools. A part of the throw set of this martial art has not found its rightful place in the basic curricula of numerous contemporary modernised *jūjutsu* schools.

Why was the sport *jūdō* teaching system copied for many years in the *jūjutsu* throw teaching programmes? Why were there no efforts to reactivate the group of throws which has not found its place in sport *jūdō*? In his book devoted to the methodology of teaching in martial arts Słopecki [2012] notes that in 1905 in Kyoto, Jigorō Kanō put forward an initiative of a meeting between *jūjutsu* school leaders. The participants of that meeting committed to teaching *jūjutsu* according to the rules of *jūdō* Kōdōkan. Traditional combat techniques were supposed to be taught only through formal *kata* exercises. That was a methodological mistake, since incidental exercises involving set solutions in combat would not become habitual in practice. The following years of *jūdō* development in Japan caused *jūjutsu* to be marginalised and less known. It is impossible to unequivocally interpret Kanō's plans and aims towards the martial art of *jūjutsu*. Perhaps theory and practice went their own separate ways in realisation of these aims. When politics enters into sport, it cannot add anything worthwhile to this area. Kanō's most important strategic goal was to turn *jūdō* into Japan's national sport and one of the disciplines in the Olympic Games. With his effective policy of promoting *jūdō* Kanō brought about the fall of many *jūjutsu* schools. Kanō's actions could have resulted in the total collapse of *jūjutsu* schools [cf. Shortt, Hashimoto 1979].

Transferring the ability to perform *jūdō* throws into the field of *jūjutsu* martial art has had its place in the history of sport for many years. This group of *jūdō* combat techniques was transferred for the purposes of modern *jūjutsu* martial art. Nearly all the aspects of *jūjutsu* curricula related to throws are reminiscent of "sport *jūdō*." In this area there is a uniform model of education, qualitative regularity (standardisation). The rule of standardisation established the limits and norms of teaching *jūjutsu*

throws in such a way, which fits in the designated areas of the convention of *jūdō* sport discipline. Uncritical copying of teaching methodology appropriated from the sport discipline of *jūdō* took place. Rules regarding throw teaching were adopted with their substantive content (the same throw techniques), as a training model in *jūjutsu*. They have been multiplied and copied for several decades by the vast majority of modern *jūjutsu* masters. This interference within *jūjutsu* curricula greatly diminished and limited throwing techniques, it did not allow for throw variety or other method of education, adapted to the conditions of out-of-sport confrontation.

In many cases the creation of curricula did not involve the traditional educational system of *jūjutsu*, differences between the teaching objectives of martial arts and combat sports were not taken into account. Through this incomprehensible actions of *jūjutsu* masters the curricula of modern *jūjutsu* martial art diminished and limited the number of throws. Throws effective in the circumstances of out-of-sport combat were eliminated. This type of standardisation forced mentality changes in many masters, which as a result irreversibly prompted moving away from the educational system of old *jūjutsu* schools. What followed was copying teaching methods from the sport discipline of *jūdō*.

Since the mid-1950s martial arts have become a phenomenon of a widely-understood “sport for everyone”, a worldwide sensation. They should be protected against the negative effects of globalisation. Rules and legal regulations are not moral stipulations [Kosiewicz 2010: 35]. **If educational programmes of martial arts are not in conflict with the law or social and moral rules, then the norms included in martial arts are extraterritorial in relation to the stipulations and regulations of a given sport discipline; they should take precedence over the incomprehensible policy of standardisation and decline of the educational level of martial arts.**

Teaching *jūjutsu* throws requires good vocational preparation of teachers, conscientious and creative involvement in the complex educational process. The basic requirement in proper throw education should be acquiring the skill of correct understanding of the throw's biomechanics, rebuilding the physical skills from *dōjō* to the conditions of out-of-sport confrontation. The aim of the throw is for *tori*, the person performing it, to cause the opponent to move in such a way, which will end the fight the moment the opponent's body hits the floor.

Based on several decades of practise and participating observation we can safely state that modern *jūjutsu* curricula mostly feature a standard group of throws, around 45-50 in total. These throws

usually have their counterparts in *jūdō* curricula, several in *aikido* and several in the old *jūjutsu*. Why are the throws taught in *jūjutsu* so few in number? Why are different types, throw varieties not taught for the purposes of self-defence? The answer to this question lies in the methods of teaching and lack of understanding of the traditional educational system. The vast majority of teacher-masters teach the same throws they had learnt earlier. In most cases they learnt throws based on the methodology appropriated from *jūdō* sport discipline.

Based on the research by Slopecki [2009] related to the educational programmes of national modern *jūjutsu* schools it can be ascertained that in the vast majority of cases they are similar in terms of the structure of technical programmes, rules of teaching throws, but they lack throws specific to this martial art, which are effective in out-of-sport combat. We are not questioning the existing rules, which state that at the start of education simple elements of movement for a given throw should be taught, systematically leading to the more complex ones. The first thing to be taught should be entry to the throw from a stable stance, explaining the rules of physics, controlling the actions of a practice partner, so that the teaching process is correct and safe. We teach a good grip on *keikogi* or clothing, point the attention to the proper deflection of the opponent. The teaching process takes place in standard conditions, modelled after teaching *jūjutsu* or *jūdō* sport disciplines. This method of teaching (borrowed from *jūdō* discipline) can be used until the proper structure of a movement, a particular throw, is learnt. Should the above-mentioned skills (interpretation of sport throws) be transferred in 100% to the conditions of out-of-sport confrontation?

We alone decide when and how quickly the acquired skills involving the appropriately modified sport variety of throws will be transferred to further stages of teaching throws in the modern *jūjutsu* martial art. The creator of sport *jūdō* was well aware of the effectiveness of throws in out-of-sport combat, because Kanō practised *jūjutsu*. A well performed throw could end the fight in real combat. This is why in sport *jūdō* a proper throw can result in victory.

Different rules govern out-of-sport confrontation. The skills acquired in standard conditions often do not work in the conditions of a street fight. What can surprise us during real combat, as we are trying to perform a throw and settle the fight in our own way?

— rarely is there an opportunity to get a good grip and perform a deflection in a way which is possible during a sport engagement with one partner,

- a two-handed grip limits one's own movements and, in certain circumstances, makes it impossible to defend against other types of physical actions of the opponent, for example, *atemi* techniques,
- not all sport types of throws are applicable in real combat,
- there can be several opponents
- the outside conditions are different
- bilateral fighting skills of the opponent
- an armed opponent.

Opulent scholarly achievements of the sport discipline of *jūdō*, plentiful specialist studies on the subject, genealogical similarity to the martial art of *jūjutsu*, lack of a different outlook on the methodology of teaching throws in *jūjutsu*, caused the methods of teaching these combat techniques to be adopted based on the methodology of teaching the sport discipline of *jūdō*. The methods of teaching employed are justified only during the early stages of learning a given move. The differences in the methodology of teaching between a martial art and a sport discipline force other aims and different educational tasks on these two different areas of physical culture. In the basic *jūjutsu* curriculum a larger number of throws should be present, with different types (variations), than what currently exists in *jūdō* sport discipline. The second important element, which greatly affects the methodology of teaching throws in *jūjutsu*, the ways of performing and understanding them, is combat tactics.

A large number of *jūjutsu* teachers had practiced sport *jūdō* earlier, and during the several years of the training process they developed skills characteristic of this discipline, acquired and solidified methods of performing sport versions of throws. In majority of cases these people teach and interpret the methods of performing throws modelled on the methodology of teaching sport *jūdō*. This type of education can be used in *jūjutsu* in the early stages of learning how to perform a given throw. It cannot be prolonged and constantly transferred to higher levels of education. A student will not acquire the skill required to perform throws in non-standard, out-of-sport confrontation conditions.

Interpreting a performed throw properly is based on the understanding of the purposefulness of a given move, given technique, going back in time to the conditions, which existed at that moment. At the end of this series of reflections there is a desire to understand the work of its creator and purposeful, methodical transfer of the old elements of the technical programme to current conditions. In such a way, which will pass the traditional teaching system with all the richness of its combat techniques on to contemporary teaching programmes. **If teachers treat the school's traditions and its**

**founders properly, they can expect to be respected by their students.**

Not every method of performing a throw in its sport variety (the structure of its move, performance method) is suitable for out-of-sport confrontation conditions. According to the authors of *Training Periodisation, Theory and Methodology* [Tudor, Bompa, Haff 2010: 15]: “the final objective of training technical habits is perfecting a technique which enables optimising skills characteristic of a given sport discipline, in order to be able to execute sport actions. The development of a technique should take place in both normal and adverse conditions, and its objective should always be perfecting the skills characteristic of a given sport discipline.” The educational system of teaching throws in *jūdō* was prepared for this particular sport discipline. Transferring the teaching system and individual *jūdō* throws to educational programmes of *jūjutsu* martial art disturbed the process of achieving the effect of optimisation related to skills characteristic of *jūjutsu* martial art, which, as a result, lead to incomplete formation of technical habits, required to learn the full richness of throwing techniques in this martial art. Eliminating the entrenched moving habits is difficult, but it is never too late to correct the mistakes.

Taking into consideration the effectiveness of throws in out-of-sport confrontation, in this method of teaching appropriated from a sport discipline there are no reflections of tactical nature, everything depends on a grip reflex. It appears as if though the hands themselves were the decision maker in combat, giving it content, forcing solutions in an engagement. The structure of a move, repeated multiple times, adopted the form of a grip reflex, in the event of danger the aforementioned move is put into action, a two-handed grip on clothes and strong connection of the upper body parts of the two people engaged in combat. This method of performing throws, ingrained and hard-coded in many practitioners of martial arts, is transferred to the conditions of out-of-sport combat with disregard for combat tactics and a sensible assessment of the threats present in out-of-sport combat.

Throwing an opponent out of balance should be taught differently, with the use of the rich arsenal of *jūjutsu* techniques. The employed method of fighting should cause the opponent to lose balance while further tactical actions should lead to performing a throw effectively. The conditions of out-of-sport confrontation rarely allow for the opportunity to perform a two-handed grip on clothes or body parts of the opponent in order to achieve deflection to a throw. **Practical skills established during education depend on the**

**ability to perform a given throw in different, even unfavourable, conditions and circumstances.**

Adjusting our skills to the method and the attack, to the conditions in which we are fighting, forces us to acquire combat skills, which will allow us to control it effectively and execute our own methods in order to achieve its resolution. A strong bind with an opponent in a two-handed grip can slow down and impede our reaction directed against the assailant's actions including: blows, kicks, the use of combat weapons or fighting several opponents simultaneously. Proper throw teaching in modern *jūjutsu* should be based on acquiring the skill of performing a throw while moving constantly in such a way, which will hinder technical actions by the assailant and help us gain a wide field of view as well as enable us to put in motion our own combat plans. Acquiring the skill of directing the opponent's movements in such a way, which will enable us to use his or her body as a shield or cover turned in the direction of other assailants. The final tactical step in performing a throw will involve directing an opponent's body in a way, which will result in a temporary elimination from further combat due to an impact with the ground.

**What should *jūjutsu* throw teaching be like?**

At the beginning of training we teach how to perform a throw properly, in a simple way, which will not hinder the educational process. Firstly, we perform a throw from a stable position (the partner, *uke* is not moving during entry to the throw and does not interfere with performing the physical task), two-handed grip on clothes or body parts. **It is important to note that the initial stage of training serves to learn the throwing technique properly.** When the correct movement structure has been mastered, we proceed to teaching throws in motion, systematically increasing the dynamics of performing a throw. Next, we introduce obstacles into performing the physical task, performing a throw under the conditions of a limited grip, which is not uncommon in the event of out-of-sport confrontation. We teach tactical thinking, drawing attention to remaining ahead of the opponent's technical actions by performing a fast and effective combat technique (hit and kick techniques, actions against nerve plexuses and vital points), which will result in the opponent's temporary inability to fight or disorientation. Our technical actions should be based on quick and effective combat techniques, which do not allow the opponent to carry out his or her own combat plan. The rule of acting quickly is a very important element of combat tactics in

out-of-sport confrontation. It largely determines the end result of combat. Being in motion constantly can interfere with the opponent's combat plan and give us time to react accordingly.

Then we move to the essential training element in martial arts – combining the remaining *jūjutsu* techniques (*atemi* techniques, joint locks, strangleholds) with throws. Through the use of strikes we drive the opponent to a physical state in which their technical capabilities are limited and they are unable to defend effectively. The next stage of teaching throws introduces an element of strategy in performing a throw, we teach *uke* a method of controlled falling in such a way, which allows to use the opponent as a shield (cover) against other assailants.

When the student learns the aforementioned skills, we move to teaching different throw solutions and interpretations (performing throws in response to different types of attack, the ability to perform throws on two sides, performing and learning throws along the circumference of a circle, combining various *jūjutsu* techniques with throws). The acquired skills are transferred to out-of-sport (non-standard) confrontation conditions combining the abilities learnt into a chain of physical activities and tactical considerations. The amount of considerations and solutions introduced to training exercises should be as high as possible and they should continue to be perfected.

The purpose of a throw in *jūjutsu* is to cause the opponent to be temporarily unable to continue a fight. Biomechanical throws in *jūjutsu* depend on such actions, which prevent the opponent from hitting or grabbing us by our clothes. After preempting an attack and performing a strike which throws the opponent off-balance, we perform an entry into a throw or pursue a different combat plan (using joint locks, strangleholds, pressing vital points of the body, etc.). These actions enable the use of a deflection – knocking the opponent off-balance rapidly, bringing their body to a state, in which a throw can be performed and directed in such a way, which allows the opponent's body to be used tactically in combat.

In out-of-sport confrontation two-handed grips on clothes should be avoided. This biomechanical set up stiffens us – it binds our hands and upper body parts too tightly, which may have unfavourable consequences.

**Summary and conclusions**

Among martial arts teachers there are those, who can be described as mimicking and propagating methods of performing particular combat techniques, which

they had seen earlier in other masters. They transfer the observed move structures (technical solutions) to their own educational grounds, copying their performance without considering whether a given method of performing a technique is appropriate for a particular tactical combat situation. An example of this action is transferring the educational throw system of sport *jūdō* to modern *jūjutsu* martial art curricula. Why does it happen? The answer lies in the fact that some *jūjutsu* martial art teachers used to practice *jūdō* competitively. Perhaps they are unwilling or unable to pass their knowledge on in a way which makes their experience and technical skills relevant to the objectives and methods of teaching this martial art.

Throws in most modern *jūjutsu* schools became sport-like, the quantity and quality of throws practised was limited and brought to the level of sport *jūdō*. In our opinion the most important task accompanying teaching and interpreting particular throws is for the teachers to return to the roots of teaching, to school traditions, style and methods which were aimed at self-defence effectiveness.

As a result, the ingrained practices of transferring *jūdō* throw teaching methods to *jūjutsu* martial art programmes did not lead to a process of developing rationalisation of this group of combat techniques in most *jūjutsu* schools. The rich collection of *jūjutsu* throws, built on combat experience, was not drawn upon. In order for an overhaul of curricula to take place, the main educational goal should be the effectiveness of throws in out-of-sport confrontation.

Draeger points towards a process of rationalisation taking place in various martial arts, citing *aikidō* as an example of such changes. With time *aikidō* continued to undergo rationalisation. This process accelerated after the death of M. Ueshiba, leading to the creation of many rationalised systems under the common name of *aikidō* [Draeger 2007: 137]. A similar process takes place in other combat systems, where the main educational goal is combat effectiveness and technical solutions are confronted constantly with combat experience. The ongoing process of *krav maga* rationalisation is evidenced by the introduction of on-the-ground combat elements into its curricula, borrowed from the Brazilian *jiu-jitsu* [Levine, Whitman 2007].

The methodology of teaching throws should be adapted to the goals and specificity of *jūjutsu* martial art. Along with the overhaul of curricula combat techniques should be augmented with new throws created for this martial art.

Teaching the use of modern *jūjutsu* throws in out-of-sport confrontation should take the shape well thought-out actions in combat and appropriate

movement habits, since combat is a fluid structure, taking various forms, dependent on various external and internal circumstances. The ability to think during combat will enable us to realise our own tactical plans, which will be most effective and appropriate for us and for the given situation. The ability to think, formed during training and passed on to our students, will make it possible to develop our own thinking skills in the area of our out-of-sport (private) lives. Teaching combat techniques and the ability to think during combat should not be directed exclusively towards hurting an opponent, the choice of appropriate tactical actions has to be driven by reason. **It is reasonable to perceive a human being through the scope of education and combat, to see their flaws and weaknesses. The ability to think, knowledge and reason should characterise *budō* followers.**

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## Refleksje o metodyce nauczania technik rzutów modern jūjutsu

**Słowa kluczowe:** sztuka walki jūjutsu, rzuty jūdō, rzuty modern jūjutsu, system nauczania rzutów

### Streszczenie

Niniejsza praca prezentuje namysł nad metodyką nauczania rzutów jūjutsu. Podjęcie problemu badawczego przez obu autorów, spowodowane było troską o właściwy poziom nauczania rzutów, oparty na tradycyjnym systemie edukacyjnym i dostosowany do obecnych celów nauczania tej sztuki walki. Dyskusja o systemie nauczania rzutów ma na celu zwrócenie uwagi nauczycielom, że przyjęty przez nich sposób nauczania zapożyczony jest ze sportowego jūdō. Taki system nauczania pozbawił jūjutsu trzeźwego spojrzenia na własną metodykę nauczania rzutów. Przyjęty sposób nauczania skutkował dużymi zmianami w programach nauczania, pozbyto się rzutów jūjutsu, które były skuteczne w konfrontacji pozasportowej. Z perspektywy 'humanistycznej teorii sztuk walki', socjologii zawodu nauczyciela jūjutsu, historii kultury fizycznej, teorii i metodyki nauczania sztuk walki oraz na podstawie badań własnych autorów podano pod namysł metodykę nauczania rzutów modern jūjutsu. Autorzy podejmują także analizę zagadnienia na gruncie metody analitycznej, według założeń

W. Jamesa opartej na faktach i doświadczeniach sprawdzonych empirystycznie w praktyce [James 2004: 19-20].

Główną zastosowaną tu metodą jest obserwacja uczestnicząca, analiza metod nauczania rzutów w dyscyplinie sportowej *jūdō* i w sztuce walki modern *jūjutsu*, co uzupełnia analiza porównawcza. Zastosowana tu metoda obserwacji uczestniczącej to efekt 50-letnich studiów sportów i sztuk walki pierwszego z autorów i 40-letnich studiów drugiego z autorów. Uwzględniono też analizę treści literatury przedmiotu i analizę dokumentów. Materiałem badawczym analizy dokumentów są programy nauczania w sztuce walki modern *jūjutsu*, notatki z udziału w ponad stu szkoleniach międzynarodowych oraz wypowiedzi eksperckie.

Problem badawczy i wynikające z tego cele badań dotyczą uwarunkowań edukacyjnych zapożyczonych z dyscypliny sportowej *jūdō* i przeniesionych do programów nauczania sztuki walki modern *jūjutsu*.

Autorzy na podstawie własnych wyników badań starają się odpowiedzieć na następujące pytania: co było powodem usunięcia znacznej ilości rzutów z programów nauczania starych szkół *jūjutsu*?, jak powinna wyglądać metodyka nauczania rzutów *jūjutsu*?, jakie cele nauczania powinien realizować nauczyciel sztuki walki *jūjutsu*?

Ważnym zadaniem metodologii kultury fizycznej jest ukazywanie różnych procesów, wzajemnych powiązań i zależności zachodzących w różnych okresach historii pomiędzy sztuką walki *jūjutsu* i dyscypliną sportową *jūdō*, szczególnie, kiedy proces ten odbywa się na naszych oczach – warto to zbadać i opisać.

Przenoszenie umiejętności wykonywania rzutów *judō* na łono sztuki walki modern *jūjutsu* ma swoje miejsce w historii sportu od wielu lat. Ta grupa technik walki *jūdō* została przeniesiona

na potrzeby sztuki walki *jūjutsu*. Prawie wszystkie obszary programów nauczania modern *jūjutsu* dotyczące rzutów, biją jednolitym rytmem „sportowego *jūdō*”. W obszarze tym istnieje jednolity model edukacji, jednolitości jakościowej (uniformizacji) Zasada standaryzacji wyznaczyła granice i normy nauczania rzutów *jūjutsu* takie, które się mieszczą w wyznaczonych obszarach konwencji dyscypliny sportowej *jūdō*. Nie każdy sposób wykonania rzutu w wersji sportowej (układ jego ruchu, sposób wykonania) nadaje się do warunków konfrontacji pozasportowej. Nauczanie wykorzystania rzutów *jūjutsu* w samoobronie powinno mieć obraz przemyślanych działań w walce i odpowiednich nawyków ruchowych, ponieważ walka jest płynną strukturą, przyjmuje różne postacie i uzależniona jest od wielu okoliczności zewnętrznych i wewnętrznych. Umiejętność myślenia podczas walki pozwoli nam na realizację własnych planów taktycznych, które będą dla nas i dla danej sytuacji walki najskuteczniejsze i najlepsze. Autorzy doszli do następujących wniosków: w systemie nauczania rzutów modern *jūjutsu* nastąpiło bezkrytyczne kopiowanie metodyki nauczania zapożyczone z dyscypliny sportowej *jūdō*, przyjęto podobne zasady nauczania rzutów i ich zawartość merytoryczną (te same techniki rzutów), jako model szkolenia w *jūjutsu* powielane i kopiowane są one od kilkudziesięciu lat przez przeważające grono mistrzów *jūjutsu*. Ta ingerencja w programy nauczania *jūjutsu* znacznie zubożyła i ograniczyła techniki rzutów, nie pozwoliła na różnorodność rzutów, na inny sposób edukacji przystosowany do warunków konfrontacji pozasportowej. Zdaniem autorów, należy dostosować metodykę nauczania rzutów do celów i specyfiki sztuki walki modern *jūjutsu*. Równoległe z przebudową programów nauczania należy wzbogacić techniki walki nowymi rzutami stworzonymi dla tej sztuki walki.