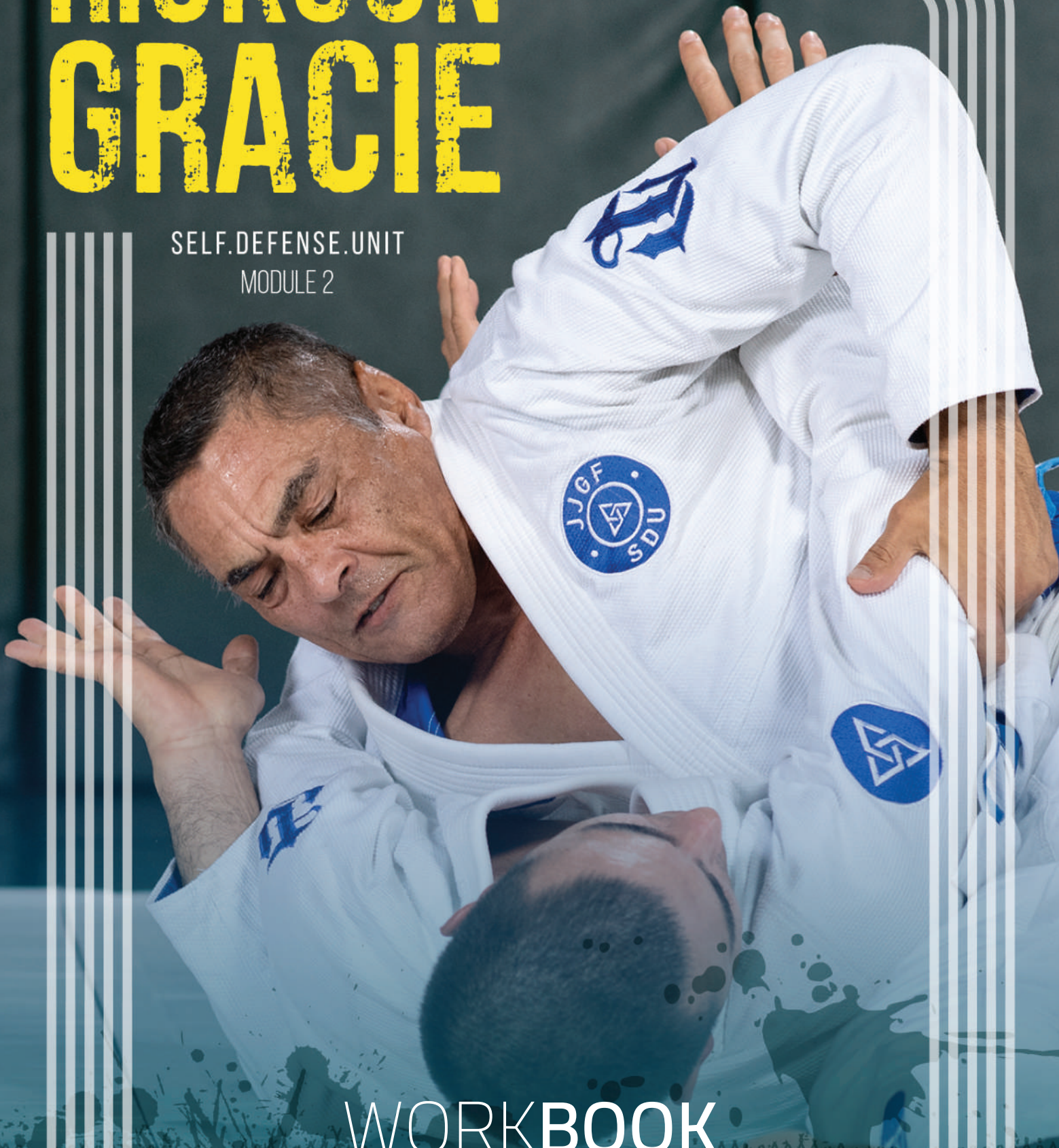


# RICKSON GRACIE

PRESERVE OUR CULTURE  
SEARCH FOR  
EFFICIENCY

SELF.DEFENSE.UNIT  
MODULE 2



## WORKBOOK

WAR TRIBE



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# ÍNDICE

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## **01- CONCEPTS**

- 01- BASE**
- 02- STRATEGY**
- 03- TIMING**
- 04- CONNECTION**
- 05- LEVERAGE**

## **02- POSITIONS**

1. BEAR HUG BACK UNDER ARMS DEFENSE AND WITH LIFT
2. HOOK SWEEP
3. STANDING STOPPING THE TACKLE WITH KNEE AND ELBOW
4. ARMLOCK FROM MOUNT PLUS VARIATION
5. SHOULDER GRAB, WITH ARM BENT AND STRAIGHT
6. GUILLOTINE CHOKE DEFENSE
7. SIDE CONTROL CONCEPT
8. FROM SIDE CONTROL TO MOUNT
9. KNIFE DEFENSE, UNDERHAND
10. ARMLOCK OPTIONS FROM SIDE CONTROL
11. FRONT BEAR HUG UNDER ARMS DEFENSE
12. MOUNT ELBOW ESCAPE
13. REAR CHOKE DEFENSES, PULLED BACKWARD
14. TRIANGLE CHOKE
15. HEADLOCK DEFENSE, ATTACKER BENT OVER
16. SIDE HEADLOCK ESCAPE USING HOOK AND ARM FRAME
17. CLUB DEFENSE, OVERHEAD, CLOSE RANGE
18. ESCAPE AND PROTECTION FROM SIDE MOUNT
19. REAR GUN DEFENSE, HOSTAGE POSITION
20. KNEE-ON-BELLY CONCEPT

## **03- CONCLUSION**

## 1. SDU CONCEPTS

### 01- BASE

The importance of the base has been underestimated by BJJ practitioners in recent years.

The base is mobile, it is strong, and it can have different weight distributions.

It is key to understand that you must be in base at all times, even before coming into contact with your opponent.

To unbalance you, an opponent can push you, pull you or push you to the sides. Therefore, in order to get in base, you must take a step that puts you as if stepping on the opposite angles of an imaginary square.

And your movement must follow your opponent's, having your front foot as a pivot in order to control the distance and always keep your base in relation to them, to stay comfortable and solid when you two come in contact.



## **02- STRATEGY**

Strategy in jiu-jitsu is paramount.

It's the ability you acquire and develop to change in accordance with your opponent's action.

When you plan an attack and your opponent blocks it, instead of reacting emotionally or using force, you must rationally seek the best alternative to execute your mission -- preferably using their movement and energy in your favor.

## **03- TIMING**

Timing in the execution of a technique is crucial.

Knowing how to seize an opportunity according to your opponent's movement, taking advantage of their error, or their coming in too fast or too slow, is a skill that must always be pursued in training and developed with practice.



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#### **04- CONNECTION**

Connection is a principle that must be understood and used so that your opponent's energy can be used in your favor. It is the point of physical contact, and can occur with or without grips. Even with a good base, if you don't develop your sensibility and change your weight distribution to obtain a good connection to your opponent, then you can't use their energy in your favor and capitalize on their errors. Therefore, the combination of base with weight distribution and the connection with your opponent is what enables the development of effective jiu-jitsu.

#### **05- LEVERAGE**

The lever replaces strength. Obtained through the correct angles, it is the tool that must be used against your opponent's strength. Levers can be created according to your body's position and allow you to resist force, protect yourself, and counter-attack.



## 2. TECHNIQUES

### 1. BEAR HUG BACK UNDER ARMS DEFENSE AND WITH LIFT



#### TECHNIQUE

1. Make a base, project your torso forward and place both hands on the ground.
2. Hold the ankle with one hand and pull, evolving into a two-hand grip and sitting on the aggressor's thigh to unbalance them.
3. Apply pressure on the knee with the weight of your hip, connecting the posterior part of your thigh to their leg.

#### STRESS

When the aggressor lifts you from the ground, you make a hook with your foot outside their leg and project your torso forward, landing in base with your hands on the ground.

**Obs.** This move must be practiced and repeated many times carefully until you understand and consolidate the feeling of base during execution. The speed of the execution must be gradually increased between repetitions.

In a situation where the aggressor tries to push or pull harder, it's important to find a solid base slowly turning to one side and seeking space between your body and their arm to get the hand in, or use the elbow to open the grip. Once the invasion by the hand or the elbow is confirmed, prop and use your hip movement to open the grip.

If the aggressor grabs and pushes vigorously and fast, you must capitalize on the energy, lock the elbow and sit in a rotation movement. This sitting movement must be practiced without a training partner until it's done naturally.



## 2. HOOK SWEEP

### TECHNIQUE

It's important to understand that this sweep happens naturally. You don't force the sweep, but rather make the guard pass hard so that the opportunity arises.

The moment your opponent tries to raise on of your legs in the guard pass, put the weight of your body on that leg.

Using the motion and your opponent's energy, move your hip away to open the space necessary for placing the hook.

Place the hook and then push your opponent's knee with the other foot, doing the sweep and moving to the mount.

**Obs.** In order to have the proper lever in the sweep, get sideways -- not with your back flat on the ground.



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### **3. STANDING STOPPING THE TACKLE WITH KNEE AND ELBOW**

#### **TECHNIQUE**

When the aggressor tries to grab your legs, block with both hands on the shoulders and with arms stretched. For a successful block, it's fundamental to, as well as do base, distribute your weight toward the front leg.

Once the block is made, use the knee to push the aggressor away. The elbow to the neck can be used as well if the distance is shorter.

Another option is to use the aggressor's own energy and pull them by the shoulders toward the ground if they keep pushing after the block.



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## 4. ARMLOCK FROM MOUNT PLUS VARIATION

### TECHNIQUE

This mount technique is used when, for any reason, your opponent stretches their arm -- usually in a bid to push to get out for underneath.

It's important to understand that the weight distribution must change from the hip to the propping of the hands against the opponent's chest. This will enable the necessary motion of passing the leg, sitting and lying down to apply the lock.

In order for the armlock to work, it's necessary to control your opponent's hand and keep their thumb pointing up; thus you have the necessary angle for the correct pressure on the elbow.

## 5. SHOULDER GRAB, WITH ARM BENT AND STRAIGHT

### TECHNIQUE

The first defensive play is a backward step with the leg on the opposite side of the grip, to get in base.

Then wrap your opponent's arm slightly under the elbow.

With the other hand, hold your own wrist with the palms facing up, and get up making the motion also with the hip.

### STRESS

When your opponent is strong, you must use your own elbow to manage to bend the arm during the wrap and obtain the correct grip for the elbow lock.

When your opponent releases the grip, you must wrap the arm above the elbow, take a step forward, use the leg to block their movement and achieve the lever for the correct pressure on the elbow.

Once the arm is controlled and the opponent's legs are blocked, you can execute the armlock or the forward takedown, always observing the position and weight distribution.

**Obs.** In order to safely practice this variation of the technique, it is recommended to wrap a little above the elbow.







## 6. GUILLOTINE CHOKE DEFENSE

### TECHNIQUE

Take a step forward placing the foot between the aggressor's legs, and one step back with the other leg, obtaining a solid base.

Hold the aggressor's knee with both hands on the same side as the guillotine.

Sit back using the weight of your body, holding and suspending the knee and projecting your opponent.

### STRESS

When the aggressor is fast and achieves a tight chokehold, and you can no longer defend by sitting down, make a grip with the arm over the shoulder and with the hand propped behind the neck, putting the other hand propped on the aggressor's hip, obtaining the lever that stops them from making the necessary body motion for the choke.

Take one step to the opposite side of the chokehold -- the same side as the arm over the shoulder.

Use your knee to touch behind the aggressor's knee, and use your body to take them down and land on top.

Once on the ground, in order to make the aggressor release the chokehold, lead your hand under the chin and hold behind the shoulder, obtaining a lever to pressure the aggressor's neck with the forearm. You must use your body weight to directly pressure their neck at the correct angle so they will let go.

**Obs.** When the aggressor is very strong, you must focus on the neck defense made possible by the arm over the shoulder and the hand on the hip, so that you cling and use your body weight to tire the aggressor and wait for the right chance to pass to the side and take them down.

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## 7. SIDE CONTROL CONCEPT

### TECHNIQUE

The most important aspect of side control is dynamic weight distribution, which in order to be effective, must be done with attention paid to some details:

The connection point must be the sternum crossed with the opponent's. Your weight must be entirely over your opponent.

You may touch your knees on the floor, move -- but you must keep your weight over your opponent's torso.

Feeling the action of your opponent's arm that's touching your hip, and using the side switch and hip movement to cancel levers and your opponent's ability to restore the guard with this arm.

Mobility of hips and legs is key to capitalize on your opponent's movement.



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## 8. FROM SIDE CONTROL TO MOUNT

### TECHNIQUE

To make the transition to the mount, it's necessary to control your opponent's arm that touches your hip with your movement of hip and legs.

One way to move to the mount is by placing the knee under the shoulder, deterring your opponent's elbow exit and sliding the other one over the belly until the mount.

Another is to turn sideways, placing the hip on the floor blocking your opponent's elbow and pass the other leg on top to complete the mount.



## 9. KNIFE DEFENSE, UNDERHAND

### TECHNIQUE

Fighting someone who's armed with a knife is absolutely not advised -- the best defense is to keep your distance, run and escape if possible. However, in case there is no chance of escape, there are techniques that must be used as a last defensive resort.

Step one is to anticipate what's coming and notice how your opponent holds the knife. If it's with the blade up, the attack will certainly come through an underhand motion aiming to hit your abdomen.

Block with the forearm taking a step forward at the right time, with base and good leverage. At the same time, make a cup grip behind the elbow.

Put the blocking hand on top of the one that holds the elbow; pull with both hands together; control with your hands connected to your chest. Apply a lock by raising your own elbow while the other hand holds your opponent's shoulder.

**Obs.** Practice focusing on correct weight distribution and base, synchronizing your step with the block and the elbow grab.





## 10. ARMLOCK OPTIONS FROM SIDE CONTROL

### TECHNIQUE

From side control, I change my position and get sideways, keeping my weight on my opponent's torso. Controlling your opponent's elbows and weight distribution on top of the opponent are mandatory to the execution of the possible locks.

The movement aimed at obtaining such control is done with the hip and legs, always remembering to try to keep your weight on your opponent's sternum.

After gaining control over the arms and elbows, pass your leg over the head and pressure the elbow that is being controlled under your arm with the hip. It's important to keep your weight over their torso.

Sometimes your opponent manages to pull and protect the elbow, at which point the other arm is your option. On the other arm lassoed over the shoulder, keep your control over the lasso and throw the weight toward your elbow that's propped on the ground, holding the shoulder and putting pressure on your opponent's elbow with the weight of the body and the elbow.

There is still a third option if your opponent bends their elbow and tries to put their hand on the face. The americana is then employed, with the weight distribution being transferred to the elbow that's propped on the floor.

**Obs.** The weight distribution over your opponent's chest is not optional.



## 11. FRONT BEAR HUG UNDER ARMS DEFENSE

### TECHNIQUE

When you are grabbed under the arms, take a step back with the leg on the same side of your opponent's head. Prop the palm of your hand under the chine; prop the other hand making a square and press upward, so as to unbalance your opponent. Then apply a knee strike to increase the distance.

### STRESS

When your opponent is short or keeps their face glued to their chest, making it harder to get the hand in and prop it under the chin, then stretch and close your arms downward, using the back to open the grip with the "turtle back" technique.

**Obs.** The backward step on the same side of your opponent is key to the maintenance of your base. To keep a solid base and executed the turtle back, you must prop your weight with your chest and shoulders connected to the opponent.





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## 12. MOUNT ELBOW ESCAPE

### TECHNIQUE

The most effective way to escape with the elbow is to use the opposite foot to the side of the escape propped on the floor, the hand also on the opposite side propped on your opponent's hip, and the arm stretched to get a good lever. Turn on your side, hip-escaping while keeping your hand on the hip and your arm stretched, taking your opponent off base and opening up space to get the knee in and restore the guard.

### STRESS

When your opponent hugs the head, there is not enough room to prop the hand on the hip and use the stretched arm as a lever. So the elbow is propped, and the same motion is made, getting on your side to hip-escape and open up the space for a guard recovery with the knee, or for a foot lock.



### 13. REAR CHOKE DEFENSES, PULLED BACKWARD

#### TECHNIQUE

When your opponent applies the rear choke and uses the front leg as a lever to block the hip and deter an overhead takedown, then make a hook with the outside leg, prop the foot and turn, taking them down.

**Obs.** The direction of the takedown must not be directly backwards, but rather to the side.

#### STRESS

When your opponent controls the shoulder and makes the motion tougher, you must use the weight transfer to the leg that's making the hook to obtain the necessary leverage.

If your opponent is taller, there is the option to employ a takedown by taking a step behind them with the other leg.



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## 14. TRIANGLE CHOKE

### TECHNIQUE

The triangle's starting point is when your opponent has one arm outside to try to pass and the other inside the guard, between the legs. The control over the arm and elbow that is inside is key. Put your leg over the shoulder and lock, pressing your opponent's back with your calf. Prop your other foot on the floor and move the hip to obtain the best angle to close the triangle, passing the leg and closing with the calf on your own foot.

After closing the triangle, squeeze the choke with the forward projection of the hip, not with the leg muscles.

### STRESS

To prevent your opponent throwing their weight on you and making the triangle more challenging, move your shoulders on the ground to move away and keep the distance and the ideal angle to be able to use your hip properly.

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## 15. HEADLOCK DEFENSE, ATTACKER BENT OVER

### TECHNIQUE

When your opponent applies the headlock sideways and manages to bend the spine, the first defensive act must be to protect your neck seeking to touch your chin to your chest, and tighten and raise the shoulder muscles.

Then, hug the waist and control the hip at the same time you prop your other hand on your opponent's far knee to block a potential knee strike.

Place one foot between their legs with the toes in the opposite direction as theirs. Sit, doing a rotation so that you land sideways (not seated), so the aggressor will spin and not land on you.

### STRESS

If your opponent spins and moves so as to prevent the placement of the foot in the proper position for the takedown preparation, the hand that's blocking the knee comes behind the knee of the near leg, the foot hits the heel, and you sit back pulling the waist and knocking down your seated aggressor.

When the takedown ends with your opponent maintaining the headlock, even from the bottom. You make a frame holding your own wrist and using your own weight to pressure your opponent's neck, using the very force they're using to maintain the headlock against them. Then land doing an armbar.



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## 16. SIDE HEADLOCK ESCAPE USING HOOK AND ARM FRAME

### TECHNIQUE

When your opponent applies a headlock lying down and lowers their head so that it's impossible to use your arms to make the frame, defend and escape, the first defensive act is to tighten and raise the shoulder muscles, touching your chin to your chest to protect the neck. Thus your opponent applies pressure on your head, not your neck.

Neck duly protected, the connection with the shoulder to your opponent's back is what will create the necessary leverage to enable the use of the hook with the leg, and the transition to the back mount.

With the back mount gained, make the frame with your arms, holding your own wrist and using your own weight and your opponent's strength to press the neck and make them release the headlock grip.



## 17. CLUB DEFENSE, OVERHEAD, CLOSE RANGE

### TECHNIQUE

The first important aspect to defending against a clubbing is distance. As we always stress, if there is a chance to get away, or even run, that's the safest route.

In the absence of that option, the block must be done with the forearm, taking a step in the direction of the arm that holds the club and with the monkey grip on the wrist, so as to prevent the aggressor pulling the arm after the block. The step must be taken in such a way that you land in a solid base, which will allow for a good connection and control over the aggressor's arm.

Pass the free hand under the grip, hold the club and slide to the end in order to obtain a good lever that enables you to wrest the club away.

### STRESS

The step toward the club that allows the block must be calculated and practiced exhaustively, for sometimes a longer step is necessary.

When the aggressor pulls the arm and changes the angle so as not to let you reach the club, hold their arm with both arms, lower the torso to maintain the control and the connection, and apply a takedown using the leg.

When the aggressor is heavy and strong, it's necessary to walk backward pulling their arm to transfer their weight to the leg that will be locked during the takedown.





## 18. ESCAPE AND PROTECTION FROM SIDE MOUNT

### TECHNIQUE

When the aggressor arrives across side -- or in side control -- they have the options to mount, slide the knee to the belly and mount, or just hit you. Accordingly, your first move is to protect yourself from any sort of possible aggression.

Connect your forearm and hand to the hip, for you must pay attention to the leg that is near your head, and especially to the motion of the hip, so you don't get your arm stuck. If your opponent moves their hip to go to the mount, they give you the opportunity to trap and control the hip, and use the connection of the other arm together with a bridge, using your two feet for support and raising the hip to make them fall back again.

If your opponent moves to the mount sliding their knee, you can use your forearm and elbow connected to the other leg, controlling the knee to perform the elbow escape and go to the back.

The position of the other arm that is next to your opponent's head is very important. It must be under the armpit, with the forearm connected. In this way, not only can you restore your guard, but also block strikes your opponent might be thinking of launching with this arm, with the help of the bent legs.

Another defense you must concern yourself with is against an elbow strike from the arm that's next to the head. To avoid the strike, raise your head from the ground, touching the side of your aggressor's torso.

When the aggressor throws the weight of their torso, proceeds to attempt nothing, and stretches their legs, there is the opportunity to make a hook with the foot and slide the other knee under the leg, recovering the guard. Even when they resist, there is the possibility to trap the leg and slide their knee over your knee, restoring the guard. The use of the hip to open up enough space to allow for placing them in your guard is shown and explained at the end of the lesson.

If my opponent tries to punch my face instead of attempting the elbow strike, I will block with my forearm and easily restore the guard, because in order to punch, they have to get up and get their weight off my chest.

**Obs.** When the opponent puts their hand on the ground, blocking my hip, it's not possible to place them in my guard, but neither are they able to attack. If they raise their hand to try, they're giving me the chance and space necessary to place them in my guard.





## **19. REAR GUN DEFENSE, HOSTAGE POSITION**

### **TECHNIQUE**

First, it's important to point out that you should never confront someone who is armed.

That said, there is a technique that will give you a chance to save you in a situation where the aggressor is holding you by a headlock from behind, with a firearm touching your head or neck.

The motion that will enable the defense must be simultaneous. The hand on the same side of the gun grabs the upper part, pulling the barrel at the same time a backward step is taken, opening up space to grab the handle with the other hand using a cup grip. Twist the hand holding the weapon with both hands, either wresting it or breaking the villain's wrist.



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## 20. KNEE-ON-BELLY CONCEPT

### TECHNIQUE

The opportunity to place your knee on your opponent's belly may arise in many ways. Today we're looking at when it arises in side control.

I place one hand on the collar and the other on my opponent's belt or waist, and with this support, I jump and put my knee on their stomach.

Two details matter:

The knee passes the center of my opponent's abdomen until the in-step makes a hook on the hip.

And the weight distribution cannot be all on the knee, but rather split. And the head cannot be exactly over my opponent's head, but beside it, in the direction of the leg that's propped on the ground.

Thus it's possible to follow your opponent's movement while keeping your balance.

### STRESS:

To be able to put your knee on the belly when your opponent is on the ground using their legs to prevent your approach, you must place your weight on the knee and use it to deflect the legs and get it on their belly.





### 3. CONCLUSION

We hope you enjoyed the lessons from Module 2, "Enter the weapons," and started practicing the techniques by watching the details presented by Rickson. It is those details that make the defenses, escapes and attacks effective, making up what he calls invisible jiu-jitsu.

Together, modules 1 and 2 present 40 lessons with techniques taught by the Gracie family for almost a century, with the added benefit of the extraordinary developments made by Rickson over the past 40 years.

It is by understanding and practicing the techniques and details found in Self.Defense.Unit that you will evolve and start looking at jiu-jitsu through the principles of base, leverage, weight distribution and connection developed by Rickson. In the next module -- our third stage of diving deep into self-defense with Rickson -- you will get access to another 20 techniques, with the same depth and wealth of details you're now used to.

Train on!

