



Steel Mace Flow™

Level 1 Student

Manual

Created by Serena Beatty
Co-Authored by Scott Ryckman

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Introduction

Welcome to the Steel Mace Flow Level 1 Certification Savages

The primary intention of this certification is to provide you with thorough education on how to effectively perform the steps and movements of SMF™, successfully coach others through the program, and how to use the Flow Builder System and incorporate it into your fitness regimen.

During the length of this certification we will emphasize the use of structure specific to SMF™, demonstrate and explain the benefits of total body engagement, with and without the mace in hands, as well as the application of hand transitions and mace sequencing to perform smooth dynamic and effective transitions. By the end of this Level One Certification you will be able to perform and instruct others on the Level 1 Content in addition to gaining a deeper understanding of why SMF™ is beneficiary to all skill levels of fitness and the results that can be anticipated depending on the degree of application towards the program.

The inspiration for the Level One Certification comes from our love for the mace and recognizing the need to build a structural and sound platform to educate, strengthen and empower those who flow so that they receive the education and support they deserve on top of instilling the basic movement patterns and conditioning it takes in order to advance to Level Two certification.

The SMF™ team does not take credit for inventing any of the structures, movements or the concept of Flow State in this Level 1 Certification. The use of these movements and the mace itself have been utilized in many different practices for many years. While there are visual similarities, the specific SMF™ elements and the way we apply and teach are different. The creation of this certification comes from the combination of Leo's background in martial arts and his education in the fitness industry.

We encourage you to utilize the knowledge provided to the fullest extent and make it “your own.” We look forward to seeing your work and your application of structure, safety and strength. You will always find a safe space for creativity and growth within “The Savage.”

Inspire. Educate. Put Mace in Hands.

WHY STEEL MACE FLOW™?

Think of how your body operates, you move forward and back, left to right, we stand on one leg, we tiptoe, squat, jump and so much more. You are not a robot, in body or mind. Your body is capable of great strength, mobility and functionality. Your brain is capable of utilizing different regions allowing your prefrontal cortex or the thinking part of the brain some rest time.

SMF™ trains your body in multi-planar movement which can provide a complete head to toe workout. The offset weight of the mace challenges and strengthens not only major muscle groups but primary stabilizing muscles as well as your joint(s) structure. As we grow in structure and strength we begin to create lines, of beauty and power, now, we can begin to become EMPOWERED.

Flow

Now let's think about the thinker, your brain. The brain is a gift and a curse. It can allow for creativity, spontaneity, growth. It can also allow for stress, anger, fear, pain. We are aware of the fact that physical fitness is good for your mental health. I believe that flow

takes it a step further. SMF™ creates a space where you can shut off the stress of the day decompress and allow your emotions to be expressed. The prolonged disengagement of higher cognitive centers in the prefrontal cortex offers a neural mechanism that provides insight into the alteration of consciousness. In other words, your shutting down the primary part of your brain, allowing other parts to hop in the drivers seat and drive. Unique features of this state can include timelessness, optimized creativity, increased proprioception and a sense of peace. This is Transient Hypofrontality or Flow State. As your mace practice grows so will your ability to “flow” allowing you creative freedom, and the ability to express, decompress while building strength and mobility.

Now combine the two and you've got Steel Mace Flow. A workout for body AND mind. Essentially you have a program that builds strength and functionality through creativity, expressionism and freedom.

THE HISTORY OF THE MACE

What is a mace?

A mace is a blunt weapon, a type of club or virge that uses a heavy head on the end of a handle to deliver powerful blows. A mace typically consists of a strong, heavy, wooden or metal shaft often reinforced with metal featuring a head made of stone, copper, bronze, iron or steel. In short, the mace is a weapon. It's direct method of damage is by blunt force. Those of us who have wielded a mace in the Flow community are cognizant to the reality that the mace can in fact draw blood.

A question we present to students during a certification or workshop, "which side of the mace is dangerous?" The primary response to this question is "the globe." This is correct, however, if one were to say the handle, you would also in fact be correct. The scar on my shin can attest to this statement. While we no longer use the mace as a weapon it does not change the fact that it is indeed a weapon and can inflict pain. To understand that you are wielding a weapon is a very powerful concept and perhaps slightly intimidating. When picking up a mace to use, whether it be your first time or your millionth time I encourage two things, respect and awareness.

Respect your body, meaning you respect its capabilities and limitations with the mace, respect others, meaning you respect their capabilities and limitations and respect your mace, meaning you respect its capabilities and possibilities.

Be aware.

Aware of your mace/body connection. We, your teachers will guide you and lay the groundwork for this connection, it will ultimately be up to you the student to be mindful of this practice. Be aware of others. "I've learned all these steps and movements in class and now I just want to throw down in class and free flow!" Awesome, we love to see our students express themselves, however, when in the company of others we must be aware of our surroundings so that we don't injure another person.

Your respect and awareness will grow right along with your flow, in fact it becomes apart of your flow, you train yourself into proprioception, the sense of the relative position of ones own parts of the body and strength of effort being employed in movement. With these two disciplines under your belt you will know doubt become a Steel Mace Flow Artist and the spirit of the ancient Mace warriors will live on through you. "What ancient Mace Warriors?" Great question, and now we dive into the history of the mace.

I have poured over many articles regarding the mace, stating the mace dates back 1,000, 10,000, 50,000 years! I think what we all can agree on is the fact that the mace has been around for a very long time. The mace was developed during the Upper Paleolithic from the simple club, by adding sharp spikes of flint or obsidian. The mace has been discovered in many different cultures ranging from Ireland, England, Ukraine, Serbia, Egypt, Persia(now Iran,) Mesopotamia, India, Sardinia (Italian), Poland, the Incan Empire, Asia and so many more!

The head of military mace could be shaped with flanges or knobs to allow greater penetration of plate armor. The length of the mace would vary as well. Foot soldiers mace were considerably short (2-3 feet.) The mace for Cavalry men were longer thus better suited for blows delivered from horseback, two handed maces could be even larger. The problem with early maces was that their stone heads shattered easily and it was difficult to fix the head to the wooden handle reliably. There were many modifications, adjustments, trial and errors of mace construction that have led to the maces we use today.

The Persians, used a variety of maces, for the Persian knight, a mace was as effective as a sword or battle axe. Shah named "book of Kings" a long poem and also the national epic of greater Iran has many

references to heavily armored knights facing each other using maces. One of my favorite stories so far to have stumbled upon regarding the mace is the story of the ancient Mesopotamian God Ninurta and his enchanted talking mace Sharur (smasher of thousands.)

Early records describe Ninurta as being known for farming, healing, hunting and war. Later on he became more militarized and the epic poem Lugal-e recounts the battle between Ninurta and the demon Asag where Ninurta ultimately defeated Asag with Sharur. Sharur could not only speak to his user, it has been suggested that the mace could also fly, take the form of a winged lion and provide crucial intelligence to its user.

In South Asia the “Gada” (club or blunt mace) was used not only as a weapon but as a training tool. The martial art of wielding the Gada is known as Gada-yuddah. The main weapon of the Hindu God Hanuman who was known for his strength was traditionally worshipped by the wrestlers of South Asia who of course trained with the Gada. The Great Gama who is considered to be one of the greatest wrestlers of all time was known for his excessive use of the Gada, and to this day wrestlers from this culture still utilize the Gada in training.

In the European Middle Ages, metal armor or “Mail” was introduced protecting its user against blows of edged weapons. Solid metal maces proved able to inflict damage on well armored knights. There is even small mention of a clergyman using a mace in battle in order to avoid bloodshed during warfare.

So we can see that the mace has been prevalent throughout history, being made and remade, modified and shaped right along with the world and all the people in it. Maces have been used as weapons, they have been found in many cultures to be used as decor or for ceremonial purposes as well. Today we use them specifically for fitness. The reason I went to this length to put together somewhat of a timeline is to show you the student that while the mace might be new to you, it has been around for a very long time, it has history, and now, you’re apart of that history. We are carving out a new story for the mace and ourselves. Whenever you feel the frustration of training with the mace (because you will,) remember, you aren’t the first, and you certainly won’t be the last. You are apart of a great and epic History.

STRUCTURE ACTIVATION ROTATION

Before we “bend the lines” we must create the lines

Structure for SMF™ fully embodies the art of mace movement, your duty as a student of SMF™ is to create lines. The first line we create and MUST prioritize is with the spine. Prioritizing the spine is the first and most important step in building and establishing functional motor patterns, enhancing movement efficiency, boost force production and prevent injury.

Activation

Get ready to summon your inner warrior strength and light your body on fire, to apply activation, one must fuel up on discipline and give it all you’ve got!

To ensure thorough activation of the body, you will learn how to activate muscle groups by generating torque. Torque is essential in creating safe and stable positions for your joints and will also assist in maintaining a neutral spine. Activation is about “priming the system” for movement and “time under tension,” or igniting your CNS to maximize performance. Once the body has been taught how to generate and maintain a “high tension field,” you will then implement this practice into the Steps of SMF™ and apply the concept to the mace itself. Proper muscle activation is the difference between a workout and a superior workout and is key to having a successful SMF™ practice

Rotation

We have a saying, “make rotation your bitch.” If you can own rotation while maintaining activation and structure, the strength and beauty of your flow will be untamable!

Rotation is the act of rotating around an axis, the axis being rotated upon in this case is the spine. During this course, you will learn how to implement 3 types of rotation to improve range, functionality and strength of your body.

Anti-Rotation: Stopping undesired rotation during movement

Counter Rotation: Countering against rotation to retain proper structure

Purposeful Rotation: Deliberately rotating into required range while maintaining structure.

Flow Foundations

Standing Structure

- Point pinky toes straight, feet should be stacked underneath hip and no wider than shoulder length apart.
- Micro bend in the knees, not locked out
- Tuck tailbone underneath you by driving hips forward (flex glutes)
- Tuck your ribs down into your abdomen eliminating rib flare, create tension(flex) midsection
- Roll shoulders down and back create tension between shoulder blades
- Pull chin back and lengthen spine through the back of your head

Anti-Rotation

Rip

- Externally rotate hips to activate glutes keeping tailbone tucked underneath you
- Externally rotate knees keeping micro bend
- Screw feet into ground by creating an outward force, feet remain straight.

Crush

- Crush is simply internal rotation and will be used more in traveling between Steps

Have your client get into standing structure and let them feel the difference between crushing and ripping. A simple cue is to tell them “rip the floor apart”explain by telling them to imagine they are trying to rip the floor between their feet apart without moving and retaining their standing structure. The same method will apply to crushing only they will be trying to “crush” the ground between their feet.

Squat (0)

- Standing structure
- Feet straight (neutral) or pointed out (45°)
- Knees drive forward
- Spine remains as vertical as possible while lowering into squat



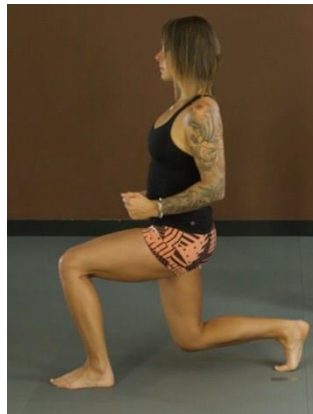
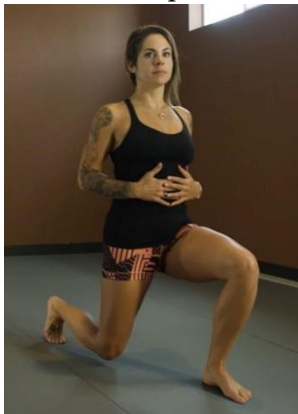
Anti Rotation

Rip

Please take note the squat used in SMF is a Vertical Squat. Range will be different on each client, creating a wider stance (feet still underneath shoulders) and angling feet out to 45° will assist client in achieving more depth and retaining standing structure throughout movement.

Forward Lunge (1)

- Standing Structure
- Lead foot steps forward into split stance feet are pointed straight
- Lower into step
- Lead leg has neutral shin angle, straight line from ankle to knee, knee is stacked underneath hip
- Back leg toes are plantar flexed, straight line from ankle to knee, knee is stacked underneath hip



Anti Rotation

Crush to travel forward Rip to travel back or come into Standing Structure

Lateral Lunge (2)

- Standing Structure
- Lead leg steps out laterally into a split stance
- Lead foot angles out to 45*
- Lead leg drives knee forward as if performing a 1 legged squat achieving a neutral shin angle
- Opposite leg is locked out
- Opposite foot is straight and stacked creating straight line from ankle to knee to hip



Anti-Rotation

Ripping the floor apart will be the dominant Anti-Rotation used in Step 2, crushing can be used here but very minimally due to it being hard on the groin muscles. Have your client get into Step 2 and cue them to Rip the floor apart, then gently crush so they can feel and understand the difference.

Reverse Lunge (Step 3)

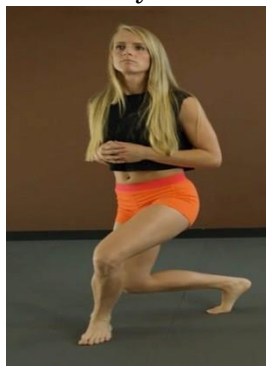
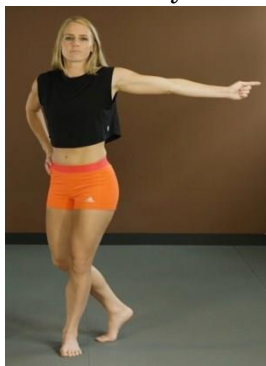
- Standing Structure
- Lead foot steps back into a split stance, feet are pointed straight
- Drive back knee down
- Toes plantar flexed straight line from ankle to knee, knee stacked underneath hip
- Front leg has neutral shin angle, angle stacked underneath knee, straight line from knee to hip
- Commit to back step, spine remains neutral (as tall as possible) (avoid forward flexion)



Anti-Rotation *Anti-Rotation for Step 3 is the same as it is for Step 1*

Cross Back (Step 4)

- Standing Structure
- Lead leg steps across and back
- Heel point away from body
- Lead leg can step out further to increase depth of step
- Lead leg has neutral shin angle straight line from ankle to knee, knee is stacked underneath hip
- Opposite leg ankle stacked underneath knee, straight line from knee to hip
- Drive knees out away from each other so they aren't caving in or (kissing)



Anti-Rotation

Rip will be the primary Anti-Rotation used for Step 4. Crush cannot be implemented here, it will drive your knees in creating instability in the step.

Height, Depth, Time and Space

In the video series and in the physical certification you learn about these four game changers

- Height- getting as tall as possible, Tree stance, balancing on one leg and extending with lifted leg into one of the 4 steps
- Depth-Small, staying as low as possible while transitioning through the Steps without giving up structure.
- Time-fast, moving through the steps with speed, maintaining structure and balance throughout transition
- Space-slow, moving through the steps slowly maintaining structure and balance throughout

You can combine these “enhancements” in many different ways and use them to challenge your client as well as use them for an assessment tool to see where your client is physically and what they might be lacking in I.E strength, stability, mobility. They will also assist you in creating your own unique expression in flow.

When in doubt Pivot it out

The pivot is another way your client can transition from step to step without returning to Standing Structure. Drilling the pivot transitions between steps is “pivotal” (pun intended) in their success at growing their SMF™ practice.

Structures of Strength

Now that you've learned your footwork it's time to pick up a mace

Hand Positions

When cueing a client in hand positioning, address the hand closest to the mace head first, then the handle hand.

- Over/Over
- Under/Under
- Under/Over
- Over/Under
- Thumbs up thumbs down

Applying Anti-Rotation to the Steel Mace

Rip and crush will be your main forms of ant-rotation used in training. Bend in/out are great for mace workouts performed in a hot room (Bikram Yoga and mace.) Wring is great for clients with elbow pain

- Rip- “pulling” the mace apart, engages the posterior chain (back) use for any kind of pull motion
- Crush-“pushing the mace together, engages anterior chain (front) use for any kind of pushing motion
- Bend in- bending inward with wrists as if your were snapping the mace in two towards the ground
- Bend out- bending outward with wrists as if you were snapping the mace in two towards the sky
- Wring- counter rotate or wring the mace out like a towel

Steel Mace Landmarks

Front Landmarks

These Landmarks will be performed in front of the body, be sure to clarify Left or Right side to client when taking them through the Landmarks. Warrior stance will be identified Left or Right hand on top.

Warrior Stance (0)

- Standing Structure
- Vertical Front
- Over/Over grip



Bottom Level (1)

- Standing structure
- Over/over grip
- Arms straight, no bend in elbow
- Apply Anti-Rotation Rip



Mid Level 2

- Standing Structure
- Over/over grip
- “Rip from Position 1 into 2 lead with elbows
- Straight line from wrist to elbow
- Elbow tucked in no flare



Top Level (3)

- Standing Structure
- Over/over grip
- “Crush” from Position 2 into 3 lead with elbows
- Knuckles facing up, Straight line from wrist to elbow
- Elbows tucked in, no flare



Overhead Level (4)

- Standing Structure
- Over/over grip
- “Crush” from Position 3 into 4 leading with stacked knuckles
- Driving straight up, elbows tucked in, no flare



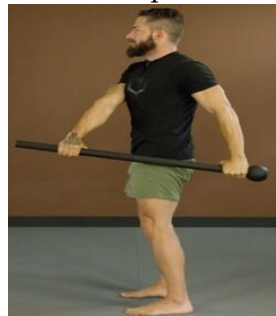
Watch for rib flare and chin jutting forward in this position. Cue client to reset all the way down to 1 hitting each landmark as they descend.

Rotated Landmarks

When teaching rotated Landmarks, identify position of mace head by stating “front or back” in the breakdown below the rotated Landmarks are described with the mace head facing back. Like front Landmarks, identify Left or Right Side

Rotated Back Level (1)

- Front Level 1
- Over/Over grip
- Standing Structure
- Rotate mace to the side of body (mace head should be behind you)
- Arms locked out, arm holding handle should have shoulder pulled back
- Apply Anti-Rotation “Rip”



Rotated Back Level (2)

- Standing Structure
- Over/over grip
- “Rip” from Level 1 into 2
- Mace Head arm elbow pulled back
- Mace head Wrist stacked underneath elbow, elbow is bent, straight line from elbow to shoulder creating “right angle”
- Shoulder rotated back
- Handle arm in front of chest, elbow bent
- Straight line from wrist to elbow to shoulder creating “right angle”
- Shoulder rotated back
- Counter rotate with weighted side hip



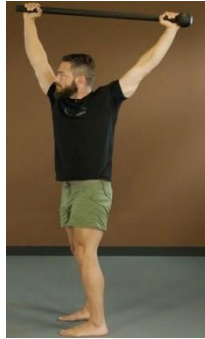
Rotated Back Level (3)

- Standing Structure
- Over/over grip
- “Rip” from Level 2 into 3 leading with elbows
- Knuckles facing up, wrists stacked on top of elbows
- Shoulders rotated back
- Counter rotate with weighted side hip



Rotated Back Level (4)

- Standing Structure
- Over/over grip
- “Crush” from Level 3 into 4 with stacked knuckles
- Driving straight up no elbow flare
- Counter rotate with weighted side hip



Watch for rib flare and the weighted side hip dropping behind the client, cue counter rotation by having client “drive” the weighted hip forward.

Crosses

When teaching crosses identify to client Left or Right Side, mace should be close to body and creating a diagonal line, you can cue this by saying, “Put on your seatbelt.”

Cross Body Top

- Standing Structure
- Under/Over Grip
- Wear mace like a seatbelt (diagonal, across body)
- Mace Head in front of shoulder, arm in flexed position
- Handle arm extended with slight bend in elbow



Cross Body Bottom

- Standing Structure
- Under/Over Grip
- Wear mace like a Seatbelt (diagonal, across body)
- Macehead outside of leg, arm fully extended
- Handle arm elbow facing out creating a right angle



Presses and Rows

Identify Left or Right Side before beginning movements. Presses and rows should be done at a slow, smooth and steady pace, the focus is to maintain structure and radiate tension through the entire body and mace. These movements will be difficult, encourage and challenge your client to “Own” their Structure and the movement

Front Top Load Press

- Standing Structure
- Over/Over Grip
- Begin in Front Top Level (3)
- Anti-Rotation “Crush”
- Drive Mace into Front Overhead Level (4)
- Anti-Rotation “Rip” pull mace back down into 3



Watch for rib flare and elbows driving out.

Rotated Front Press

- Standing Structure
- Over/Over Grip
- Begin in Rotated Front Level 3
- Anti-Rotation “Crush”
- Drive mace into Rotated Front Overhead Level 4
- Anti-Rotation “Rip” pull mace back into 3



Watch for weighted side hip dropping back. Cue counter rotation by having client push weighted hip forward

Front Extended Crush Press

- Standing Structure
- Over/Over Grip
- Begin in Front Top Level (3)
- Rotate elbows back, front of fist should be facing forward as if to punch
- Shoulders are rolled down and back, engaging scapulas
- Anti-Rotation “Crush”
- Drive mace straight out
- Anti-Rotation “Rip” and pull back into 3



Watch for hips shooting back, knees locking out, upper back rounding out and neck coming forward. Cue client to “Rip” the floor apart, keep tension in mid-section and stay tall through the crown of their head.

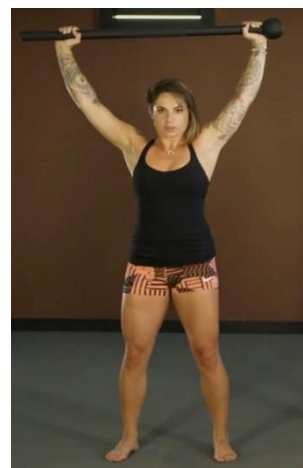
Front Dragon Punch Press

- Standing Structure
- Over/Over Grip
- Begin in Front Level 3
- Anti-Rotation “Crush”
- Handle Hand locks into place and DOES NOT MOVE
- Mace Head hand drives straight up
- Anti-Rotation “Rip” pulls down into 3



A-Frame Elevator

- Standing Structure
- Over/Over Grip
- Front Bottom Level (1)
- Anti-Rotation “Rip”
- Keeping arms locked out raised all the way into 4 (overhead)
- Anti-Rotation “Crush”
- Keeping arms locked out Crush all the way down into Level 1



This movement is challenging to maintain structure in, watch for lockout of knees pelvis tilt, rib flare, and loss of shoulder pack. Cue Standing structure and to “Rip” the floor apart, flex core, and dig deep.

Wrecking Ball Press

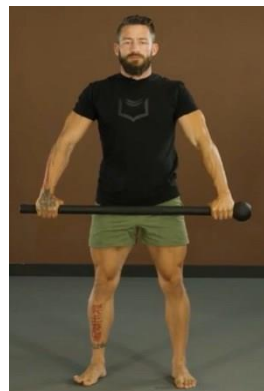
- Standing Structure
- Under/Over Grip (macehead will be in palm of hand)
- Front Level 2
- Anti-Rotation- “Bend in”
- Extend mace head arm forward while hand holding handle “bends in”
- Pull mace head back into 2. Handle hand “bends out”
- Mace head hand re grips mace, prayer hand transition to opposite side



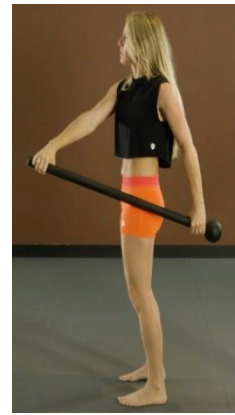
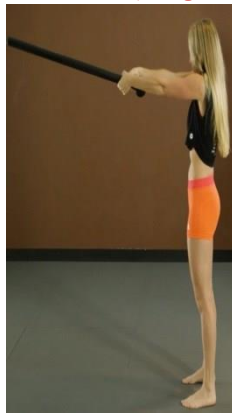
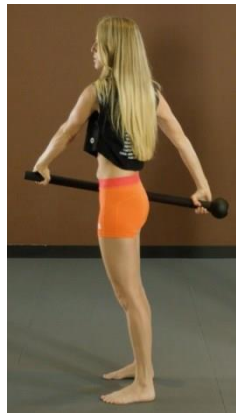
Watch for elbow on handle arm down and behind body. Handle arm should retain “right angle” and not move, client may rotate back on T-Spine, cue anti rotation “Rip” the floor apart, flex midsection and keep shoulders squared. Bending in and out is crucial to perform this movement.

Hand Transitions

Front 1-1 (short stab)



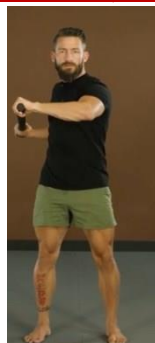
Rotated 1-1 (long stab)



Front 2-2 (Ballistic Curl)



Rotated 2-2 (Ballistic Fighter)



Front 3-3 (Sword Draw Switch)



Rotated 3-3 (Catch Back)



Ballistic Curl

- Standing Structure
- Under/Over Grip
- Front Level (2)
- Anti-Rotation “Rip”
- Prayer hand transition (hands do not come off mace)
- Pausing at Crossbody Top Landmark, pulling down into 2
- End in Front Level 2 on the opposite side re-engage Anti-Rotation



Watch for elbow Flare, when in 2, cue AC/DC (accelerate through when beginning transition, decelerate when ending transition)

Ballistic Fighter

(Rotated Ballistic Curl)

- Standing Structure
- Under/Over Grip
- Front Middle Level (2)
- Anti-Rotation “Rip”
- Rotate towards the mace head
- Counter Rotate with weighted side hip
- Rotated 2-2 hand transition
- Rotate towards the mace head to opposite side



Watch for the weighted side hip to drop back when client is rotating towards the mace head, cue them to counter rotate with that hip, the switch needs to happen on the side of the body before they rotate to the other side, Head will remain facing the front, cue-“look straight dominate.”

Switch Curls

- Standing Structure
- Under/Over Grip
- Cross body bottom
- Anti-rotation “Rip”
- Prayer Hand Switch (pause at CBT)
- End in Cross body bottom re engage “Rip”



Cross fighter

(Rotated Switch Curl)

- Standing Structure
- Under/Over Grip
- cross body bottom
- Anti-rotation “Rip”
- Rotate toward mace head
- Counter Rotate with weighted side hip
- Rotated Prayer hand switch to CBT
- Rotate to opposite side and repeat

*Watch for the weighted side hip to drop back when client is rotating towards the mace head, cue them to counter rotate with that hip, the switch needs to happen on the side of the body before they rotate to the other side, clients head will remain facing the front, cue-
“look straight dominate.”*

Bow and Arrows

Side Arrow

- Standing Structure
- Under/Over Grip
- Cross body top
- Pull with macehead hand, push with handle hand
- When arm is fully extended engage Anti-Rotation “Rip”
- Pull with handle hand push with macehead hand
- End in Cross Body Top
- Prayer hand switch to opposite side



Watch for knees locking out and client leaning in or away from mace. Cue them to “Rip” the floor apart and flex their core. If client does not have the stability or strength to execute a full extended bow and arrow, regress them back by choking up on the mace.

Front Arrow

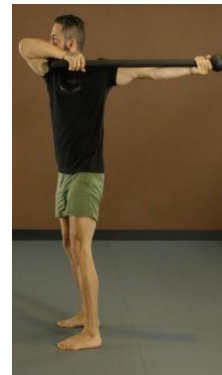
- Standing Structure
- Under/Over Grip
- Crossbody Top
- Handle arm pulls mace into Rotated “Front” Level 2
- Engage Anti-Rotation “Crush” and drive mace forward
- Mace head arm should be fully extended
- Anti Rotation “Rip” and pull back into 2



Watch Position of arms when client is in Rotated Front Level 2, ensure they are creating “right” angles and the handle arm shoulder is squared up and not rotating forward. Watch for knees locking out and rib flare when mace is fully extended.

Back Arrow

- Standing Structure
- Crossbody Top
- Under/Over Grip
- Handle arm elevates and extends all the way out
- Open up range by rotating T-Spine back
- Handle arm pushes macehead arm pulls
- Mace should be fully extended behind body, head facing forward
- Engage Anti Rotation “Rip”
- Pull with Handle arm Push with macehead arm
- End in Crossbody Top
- Prayer hand switch to the other side



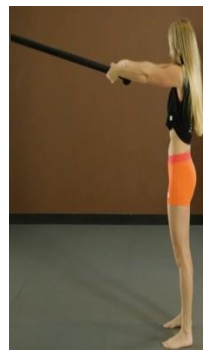
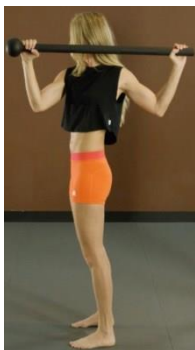
Ensure that client is rotating T-Spine to allow for the range needed to execute a back arrow. Watch for weighted side hip to drop back when client is rotating, counter rotation by having client push weighted hip forward.

Uppercuts

Note that upper cuts can be performed with the mace head in front or back depending on the intention of the flow.

Regular Uppercut

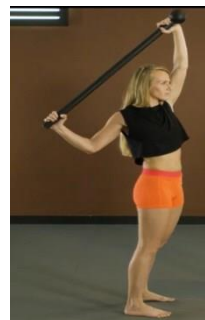
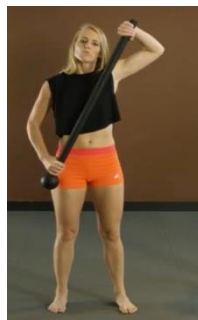
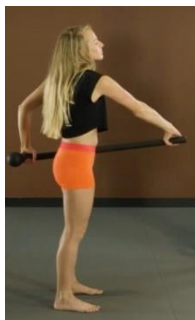
- Standing Structure
- Over/Over Grip
- Begin in Rotated Back Level (1)
- Anti-Rotation “Rip”
- Transition into Crossbody Bottom
- Rotate on T-Spine
- Pulling mace into Rotated Back Level (3)
- Engage Anti Rotation “Crush”
- Return to Rotated Front Level (1)



Watch for weighted side hip to drop back when client is rotating, cue counter-Rotation by driving that hip forward. Check for alignment in both arms-no elbow flare, wrists stacked on top of elbows knuckles up as if we're going to punch straight up. There should be an equal space between hands.

Dragon Punch Uppercut

- Standing Structure
- Over/Over Grip
- Rotated Back Level 1, execute Regular Uppercut
- From Rotated Back Level 3 Engage Anti-Rotation “Crush”
- Hand holding handle does not move
- Macehead hand drives straight up, arm fully extended, bicep should be pressed to ear
- Anti-Rotation “Rip” pull macehead down to Back Level 3
- Return to Rotated Back Level 1



Watch for arm holding handle to drop down as mace Head is being pressed up, this can indicate anti rotation is not being implemented. Watch for rib flare on press, arms should be fully extended on press, but only if client is able to retain a braced core with ribs tucked. Like the regular UpperCut, the weighted hip may drop back, make sure you are cueing your client with counter rotation.

Infinity Uppercut

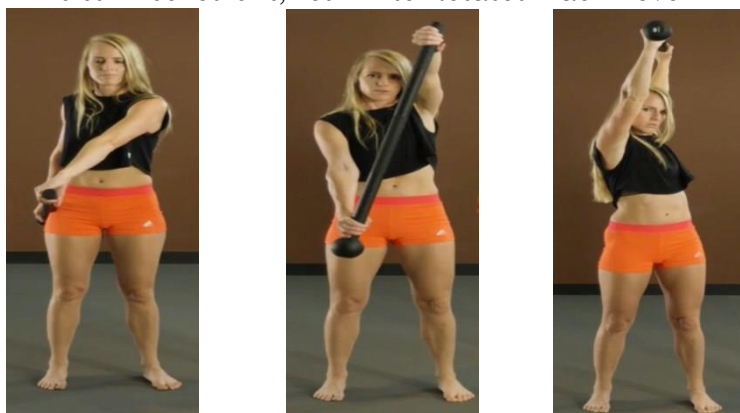
- Standing Structure
- Over/over Grip
- Rotated Back Level 1 execute Regular Uppercut
- Transition to Crossbody Top opposition side
- Transition to Rotated Back Level 3 into Cross Body Bottom (same side)
- Transition back into Upper Cut
- End in Rotated Back Level 1
- Rotated 1-1 (Long Stab) to transition to opposite side



Watch for hips moving back and forth, cue anti rotation (rip the floor apart) and cue counter rotation of the hip when mace is moving from each side of the body

Power Uppercut

- Standing Structure
- Over/Over Grip
- Rotated Back Level 1
- Anti-Rotation “Rip”
- Arms remain in locked out position for entirety of movement
- Extended Crossbody bottom
- Transition into rotated Front Level 4
- Anti-Rotation “Crush”
- Arms still locked out, return to Rotated Back Level 1



Watch for knees locking out, rib flare, pelvis jutting forward and elbows being slightly bent. This particular uppercut is meant to be executed slowly and extremely taxing on the body. The client will hit “panic” mode and want to rush through the rep, encourage them to slow down, engage Standing Structure, and breathe through the rep.

Saddlebag

*A Saddlebag Uppercut is the same as a regular upper cut, only the macehead is in the front when you start, (Rotated **FRONT** Level 1.) You end in Rotated Back Level 3. You can perform each Uppercut with the mace head in the front ex: Saddlebag Dragon Uppercut.*

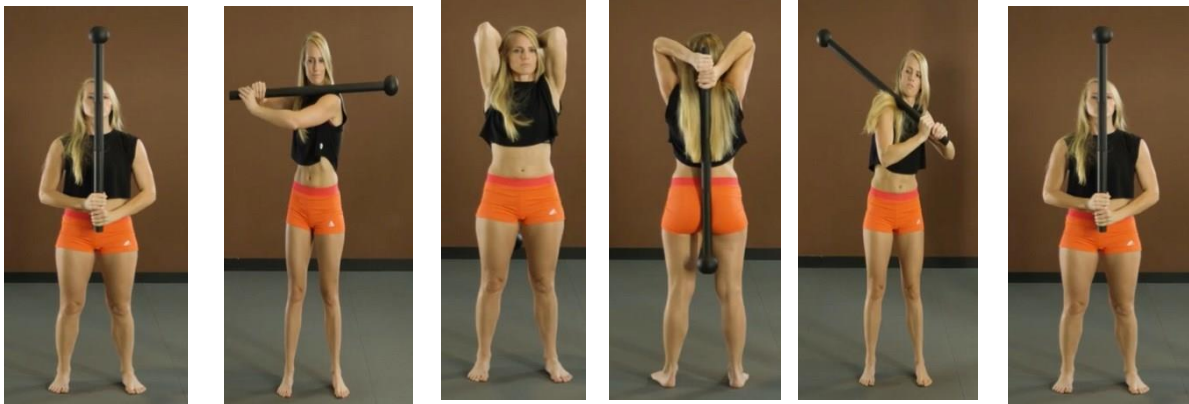
360s

A 360 is a very dynamic movement that must be broken down and taught in such a way that your client will feel safe, confident and strong throughout the movement. With beginners, or anyone who has never attempted a 360, have them choke up on the mace (shorten their grip.) This will allow them comfort and control and will allow you as the coach to take comfort knowing they have more control of the mace and will be less likely to hurt themselves. Once the client has been taught the mechanics of a 360 they can begin to swing from the bottom grip instead of mid-grip and do so with solid structure and technique. Remember to identify Right or Left hand on top, this will designate which side is swinging.

Kinetic Swing

The Kinetic swing is the regressed version of a 360. It teaches the Landmarks of a 360

- Standing Structure
- Warrior Stance
- Identify direction of swing by pointing index finger of top hand
- Lay mace on shoulder that top hand index finger points to
- Drive mace handle up creating a “block” with bottom arm
- Mace Head should be horizontal as if you were playing a flute
- Allow mace to drop back behind shoulder while remaining connected to body
- Once mace is behind the back, hands will come down to the nape of the neck
- Top hand elbow will begin to drive and rotate in front of the nose
(mace is connected to body) bring mace back around ending in warrior stance



Watch for rib flare, pelvis tilting back and knees locking out when mace is behind the back, when hands are behind the nape of the neck, make sure elbows aren't flaring out, cue client to drive them in so that biceps are close to the ears.

The Kinetic swing is a great teaching opportunity with low risk, meaning your client will be less likely to hurt themselves being taught this regressed movement first before allowing them to freely attempt a regular 360.

360

Once you have successfully taught the Kinetic swing and you have used your judgment and deemed your client capable, you are now ready to teach the 360.

- Standing Structure
- Warrior Stance
- Top hand index finger points to identify swinging direction
- Bottom arm starts the swing and drives elbow up (Block)
- Mace drops behind shoulder hands coming behind the nape of the neck (Dump)
- Once the mace begins its ascension up top arm elbow begins to drive In front of nose (Pull)
- 360 will end in Warrior Stance.

Watch for loss of Standing Structure (locked out knees , pelvis tilt, rib flare,) Make sure swing is being started with elbow Drive and not wrist tilt. Elbow drive and drop is key for executing a 360, cue the “Block”, bringing the bottom arm elbow up in front of the nose, dropping the mace behind the back and dropping the elbow and keeping the tucked close to the ears (Dump) driving with the top arm elbow passing in front of the nose (Pull) bringing the mace back to Warrior Stance the end of the handle at the belly, (Plant your Flag.)

Single Hand 360

The mechanics for a single hand 360 are the same as a two hand 360

- Standing Structure
- Warrior Stance
- Index finger points to identify swinging direction
- Bottom hand comes off of mace
- Begin swing, mace drops behind shoulder
- Hand dropping to the nape of the neck
- Elbow drives in front of nose
- 360 will end in Warrior Stance

To teach proper mechanics and safety for a single hand 360, instruct your client to take bottom hand pinky off mace then swing, the ring finger and so on, they should be comfortable swinging with the bottom hand fingers open and only the Palm is touching the mace as a “guide” for direction. Once your client has completed this progression, they will be ready to execute a single hand 360. Watch for loss of Standing Structure and cue elbow drive.

Alt single hands

The mechanics for an Alternating single hand 360 is the same as a single hand. Execute a single hand 360, when mace comes back to warrior Stance, opposite hand will grab the mace on top of hand that is on mace. Original hand will release and other hand will swing.

Mace Movement

You've learned your Structure, your footwork and your moves, now it's time to put it all together. These sequences have been broken down step by step. Remember when teaching, start Static, Fluid then Dynamic. Ensure that your client is hitting the Landmarks, maintains structure and applies AntiRotation to their Steps and the mace.

Ballistic Curls

Ballistic Squat

Ballistic Curl and Squat

- Under/Over Grip
- Front Level 2
- Standing Structure in Squat ready position
- Execute Ballistic Curl pausing at Cross body top
- As you pull into 2 from CBT, sink into squat
- Return to Standing Structure, mace in prayer position, transitioning to CBT opposite side
- Pull into 2 from CBT, sink into squat apply Anti-Rotation to mace
- Return to Standing Structure
- Repeat on opposite side



Ballistic Forward

Ballistic Curl and a Forward Lunge

- Front Level 2
- Under/Over Grip
- Engage Standing Structure
- Perform Ballistic Curl pausing at CBT
- As you pull into 2 from CBT weighted side leg steps forward
- Mace should be in Front Level 2 Over forward leg
- Return to Standing Structure prayer hand position, transitioning into CBT opposite side
- Pulling into 2 from CBT, weighted side leg steps forward
- Return to Standing Structure
- Repeat on opposite side



Ballistic Lateral

Ballistic Curl and a Lateral Lunge

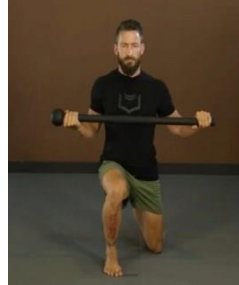
- Front Level 2
- Under/Over Grip
- Standing Structure
- Step Laterally away from Mace Head
- Under Hand will lower to full extension
- Over hand pulls back squaring shoulder
- Return to Standing Structure Prayer Hand Transition
- pulling into CBT opposite side ending in 2
- Repeat on opposite side



Ballistic Back

Ballistic Curl and a Reverse Lunge

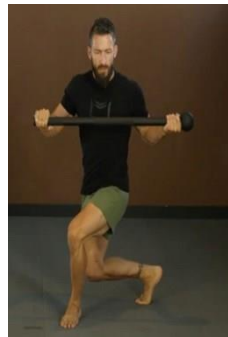
- Front Level 2
- Under/Over Grip
- Standing Structure
- Perform Ballistic Curl pausing at CBT
- As you pull into 2 non-weighted leg Steps back
- Return to a Standing Structure
- Prayer Hand Transition into 2 pausing at CBT
- Repeat on opposite side



Ballistic CrossBack

Ballistic Curl and a Cross Back Step

- Front Level 2
- Under/Over Grip
- Standing Structure
- Perform Ballistic Curl pausing at CBT
- Pulling into 2 from CBT
- Opposite leg steps back and across
- Return to Standing Structure
- Repeat on opposite side

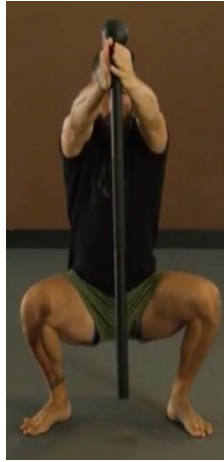
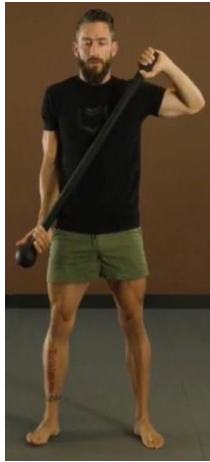


Switch Curls

Prayer Squat

Switch Curl into Prayer position/Squat

- Cross Body Bottom
- Standing Structure in Squat Ready Position
- Under/Over Grip
- Execute Switch Curl Stopping midway in Prayer Hand Position
- Begin sinking into squat and extending mace straight out in front of you
- When max depth and full extension have been reached Pull back into S.S and finish Switch Curl
- Repeat on opposite side

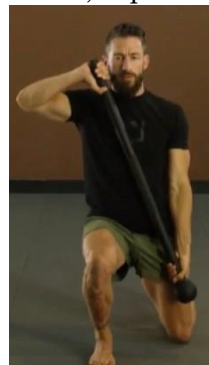
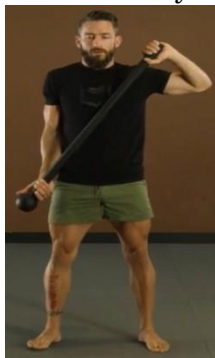


Watch for loss of Structure, pelvis tilting back, knees caving in, forward flexion, Protracted scapulas on extension. If client can not drive mace out on descent, regress difficulty by allowing client to squat then drive mace out.

Switch Forward

Switch Curl and Forward Lunge

- Cross Body Bottom
- Under/Over Grip
- Standing Structure
- Execute Switch Curl
- Non weighted leg Steps Forward into Step 1
- Return to S.S
- Prayer Hand Switch to opposite side, repeat

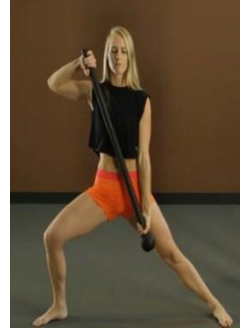
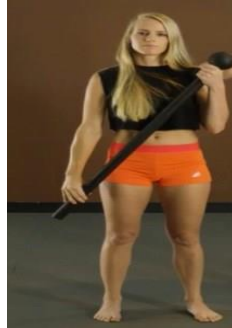


Watch for loss of Structure, client leaning towards weight in Lunge position, and weighted side arm not fully extending.

Switch Lateral

Switch Curl and Lateral Lunge

- Crossbody Bottom
- Under/Over Grip
- Engage Standing Structure
- Execute Switch Curl
- Simultaneously Step Laterally towards handle into Step 2
- Return to S.S
- Prayer hand switch to opposite side, repeat



Watch for pelvis shooting out behind, cue tucking pelvis and squeezing glutes, 45 degree foot angle. Switch Lateral can be performed without returning to S.S by gliding side to side and shifting foot position.

Switch Back

Switch Curl and Reverse Lunge

- Crossbody Bottom
- Under/Over Grip
- Standing Structure
- Execute Switch Curl
- Weighted Leg steps back into Step 3
- Return to S.S
- Prayer hand Transition to opposite side, repeat



Watch for Forward flexion,, overextension on the back step. Weighted side arm not fully extended

Switch Cross Back

Switch Curl and Cross Back Step

- Crossbody Bottom
- Under/Over Grip
- Engage Standing Structure
- Execute Switch Curl
- Leg closest to handle steps Cross and back into Step 4
- Return to S.S
- Prayer hand switch to opposite side, repeat.



Watch for knees caving in, and laterally leaning towards weight. Cue Anti Rotation, drive knees it and “get tall” (lengthen spine.)

Bow and Arrows

Archer Squat

B.A with Squat

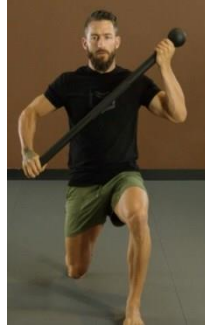
- Cross Body Top
- Under/Over Grip
- Engage Standing Structure and Squat Position
- Execute Arrow as you sink into Squat
- Arrow fully extended at max depth Squat
- Return to Standing Structure and CBT
- Repeat on opposite side



Forward Archer

B.A with Forward Lunge

- Crossbody Top
- Under/Over Grip
- Standing Structure
- Execute Arrow as you Step Forward
- Arrow Fully extended over front knee
- Return to Standing Structure and CBT
- Repeat on other side



Lateral Archer

B.A with Lateral Lunge

- Crossbody Top
- Under/Over Grip
- Engage Standing Structure
- Weighted side leg steps out laterally
- Arrow extend over bent knee
- Return to Standing Structure and CBT
- Repeat on opposite side.



Instead of returning to Standing Structure and stepping out side to side, you can have your client glide side to side, remaining in the lateral Lunge position to increase difficulty. You can also cue them to shoot the arrow over their straight leg instead of the bent knee.

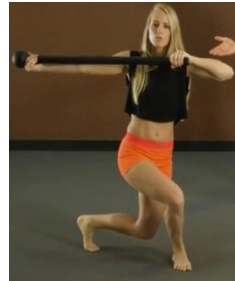
Back Archer

- Crossbody Top
- Under/Over Grip
- Engage Standing Structure
- Transition to Step 3 (opposite of weighted side)
- Execute Back Arrow



CrossBack Archer

- Crossbody Top
- Over/Under Grip
- Engage Standing Structure
- Execute Arrow as you step Cross and Back
- Arrow Fully Extends Over Front knee
- Return to Standing Structure and CBT
- Repeat on opposite side



Uppercuts

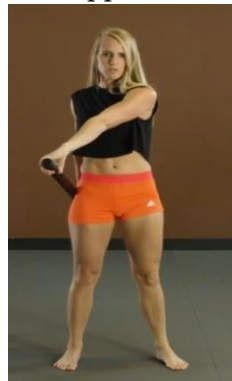
Forward Uppercut

- Rotated Level 1
- Over/Over Grip
- Engage Standing Structure
- Non weighted leg Steps Forward into Step 1
- Simultaneously with forward step execute Uppercut
- Return to S.S
- Rotated 1-1 (long stab) hand transition to opposite side
- Repeat on opposite side



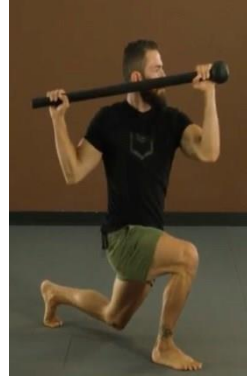
Lateral Uppercut

- Rotated Level 1
- Over/Over Grip
- Engage Standing Structure
- Non weighted leg steps out laterally
- Simultaneously with lateral Step execute uppercut
- Uppercut should be over bent leg
- Return to S.S
- Rotated 1-1 (long stab) hand transition to opposite side
- Repeat on opposite side
- Repeat on opposite side



Back Uppercut

- Rotated Level 1
- Over/Over Grip
- Standing a Structure
- Weighted leg Steps back in Step 3
- Simultaneously execute uppercut
- Return to S.S
- Rotated 1-1 (long stab) hand transition
- Repeat on opposite side



Crossback Uppercut

- Rotated Back Level 1
- Over/over Grip
- Engage Standing Structure
- Non weighted leg steps across and back
- Simultaneously with step 4 execute uppercut
- Return to S.S
- Rotated 1-1 (long stab) hand transition
- Repeat on opposite side



Flow Builder Breakdown

Formula odd number of moves ex:3,,5,7,9 etc

Ex one 3 moves

Goal: owning moves

AMRAP-2 Minutes

The Idea is to make the move second nature during the 2 minutes.

Cue Static-checking in at Landmarks, Fluid, passing through Landmarks,
Dynamic- using variables of ac/dc (acceleration, deceleration) Height, Depth.

Movement 1 - 2 minutes

Movement 2 - 2 minutes

Movement 3 - 2 minutes

5 Minutes

Movement 1 - 4 reps transition

Movement 2 - 4 reps transition

Movement 3 - 4 reps transition

5 Minutes

1 Minute Break

Movement 1 - 3 reps transition

Movement 2 - 3 reps transition

Movement 3 - 3 reps transition

5 Minutes

1 Minute Break

Movement 1 - 2 reps transition

Movement 2 - 2 reps transition

Movement 3 - 2 reps transition

5 Minutes

1 Minute Break

Movement 1 - 1 reps transition

Movement 2 - 1 reps transition

Movement 3 - 1 reps transition

Flow Builder Template

Focus

Warm-Up

General

Specific

Primary Workout

Secondary Workout.

Cool Down

SMF language and Coaching Tips

Keep it Simple, Keep it Consistent

While I have provided in depth descriptions for the steps and movements, when I am coaching a class, or a client I keep my coaching cues simple and consistent.

You move when I move

It's very easy for students to get lost or fall behind when you are teaching a Flow, in order to avoid confusion and frustration, I instruct my students, you move when I move. I move to static at first, step by step, waiting for everyone to mirror me in position before we transition. Your gaze should scan the room making sure everyone is mirroring you and no one gets left behind in a position. This will challenge your advanced students as well by having them own their structure and create more time under tension. As the flow begins to click for the class you can gradually become fluid with your teaching and open up for students to become dynamic in the flow if they so choose. Now add a time set for the flow, this will allow you to walk around and assist students that may still be struggling with the flow and correct form.

Example using the Warrior Walk

Beginning Landmark-Warrior Stance

Hand Position- Over/Over Grip

R Side reach thumb down, pull back to SaddleBag Upper Cut

Opposite Leg of weighted side steps back

Load the lead leg

Put on your seatbelt(crossbody Bottom)

Back leg steps forward as I execute uppercut

Push back into warrior stance, opposite hand grabs thumb down

Once you can see that the majority of the class is getting the sequence and rhythm, you can begin to speed up the process and shorten the cues,

Back and back

Forward and forward

Stand, switch sides

Be Hands On

As a student, of the mace, one of the best things that has helped me understand a movement (360, Arrows, etc.) is when my Coach has assisted me through the movement pattern. Approach your student confidently inform them of your intention, then take them through the transition. Practice with fellow coaches, a friend or a spouse, if you feel nervous and ABOVE ALL, tell yourself you can. You are a Steel Mace Flow Coach!



Steel Mace Flow™ Homework Assignments

SECTION I FLOW FOUNDATIONS

Chapter 1 Open Chain Mobility

Chapter 2 Standing Structure

- ☐ Complete _ rounds of 5 high knees, returning to standing structure.

Chapter 3 Squats

- ☐ Complete 50 repetitions of bodyweight squats with proper form.

Chapter 4 Step 1 (Step Forward)

- ☐ Complete 100 alternating repetitions (50R/50L) of Step 1 with proper form.

Chapter 5 Step 2 (Step Lateral)

- ☐ Complete 100 alternating repetitions (50R/50L) of Step 2 with proper form.

Chapter 6 Step 3 (Step Back)

- ☐ Complete 100 alternating repetitions (50R/50L) of Step 3 with proper form.

Chapter 7 Step 4 (Cross-Backstep)

- ☐ Complete 50 alternating repetitions (25R/25L) Step 4 with proper form.

Chapter 8 4 Step Flow/4 Step Flow; Tall Stance

- ☐ Complete the 4 Step Flow for 5 continuous minutes (2:30R/2:30L).

Chapter 9 4 Step Flow; Small Stance

- ☐ Complete the 4 Step Flow, Small Stance, for 5 continuous minutes (2:30R/2:30L).

Chapter 10 Pivots

- ☐ Complete 4 Step Flow utilizing pivots for each step. Perform for 5 continuous minutes (2:30R/2:30L).

Chapter 11 “With Honors” Homework Requirement

- ☐ Create a 1 minute, body-weight only flow that includes all steps, 1 pivot, and incorporates movement on both sides of the body.

SECTION II STRUCTURES OF STRENGTH

Chapter 1 Bowing In (Savage Pick-up)

- ☐ Complete 50 repetitions (25R/25L) of “Bowing In.”

Chapter 2 Warrior Stance

Chapter 3 Landmark 1

- ☐ Perform 12 repetitions (6 with globe on R/6 with globe on L).
Rip/Crush/Bend/Snap the mace in Landmark 1. Hold each repetition at maximum effort for 10 seconds.

Chapter 4 Landmark 2

- ☐ Perform 12 repetitions (6 with globe on R/6 with globe on L).
Rip/Crush/Bend/Snap the mace in Landmark 2. Hold each repetition at maximum effort for 10 seconds.

Chapter 5 Landmark 3

- ☐ Perform 12 repetitions (6 with globe on R/6 with globe on L).
Rip/Crush/Bend/Snap the mace in Landmark 3. Hold each repetition at maximum effort for 10 seconds.

Chapter 6 Landmark 4

- ☐ Perform 12 repetitions (6 with globe on R/6 with globe on L).
Rip/Crush/Bend/Snap the mace in Landmark 4. Hold each repetition at maximum effort for 10 seconds.

Chapter 7 Landmark 1; Rotated

- ☐ Perform 12 repetitions (6 with globe on R/6 with globe on L).
Rip/Crush/Bend/Snap the mace in Rotated Landmark 1. Hold each repetition at maximum effort for 10 seconds.

Chapter 8 Landmark 2, Rotated

- ☐ Perform 12 repetitions (6 with globe on R/6 with globe on L).
Rip/Crush/Bend/Snap the mace in Rotated Landmark 2. Hold each repetition at maximum effort for 10 seconds.

Chapter 9 Landmark 3, Sideload

- ☐ Perform 12 repetitions (6 with globe on R/6 with globe on L).
Rip/Crush/Bend/Snap the mace in Rotated Landmark 3. Hold each repetition at maximum effort for 10 seconds.

Chapter 10 Landmark 4, Rotated

- ☐ Perform 12 repetitions (6 with globe on R/6 with globe on L).
Rip/Crush/Bend/Snap the mace in Rotated Landmark 4. Hold each repetition at maximum effort for 10 seconds.

Chapter 11 Crossbody Bottom to Crossbody Top Switches

- ☐ Perform 100 repetitions (50R/50L) Crossbody Bottom to Crossbody Top Switches.

SECTION III HAND TRANSITIONS

Chapter 1 Short Stab Transition

- ☐ Perform 100 repetitions of the Short Stab Transition.

Chapter 2 Long Stab Transition

- ☐ Perform 100 repetitions of the Long Stab Transition.

Chapter 3 Ballistic Curls

- ☐ Perform 100 alternating repetitions (50R/50L) of the Ballistic Curl.

Chapter 4 Rotated Ballistic Curls

- ☐ Perform 100 alternating repetitions (50R/50L) Rotated Ballistic Curls (Ballistic Fighter Flow).

Chapter 5 Sword Draw Switch

- ☐ Perform 100 alternating repetitions (50R/50L) of the Sword Draw Switch.

Chapter 6 Rotated 3 to 3 Switch

- ☐ Perform 100 alternating repetitions (50R/50L) of the Rotated 3 to 3 Switch.

SECTION IV PRESSES AND ROWS

Chapter 1 Overhead Press

- ☐ Perform 50 repetitions (25R/25L) of the overhead press.

Chapter 2 Rotated Press

- ☐ Perform 50 repetitions (25R/25L) of the Rotated Press.

Chapter 3 Extended Press

- ☐ Perform 50 repetitions (25R/25L) of the Extended Press, using the Warrior Stance Switch to alternate sides between repetitions.

Chapter 4 A-Frame Elevators

- ☐ Perform 50 repetitions (25R/25L) of the A-Frame Elevator.

Chapter 5 Dragon Punch Press

- ☐ Perform 50 repetitions (25R/25L) of the Dragon Punch Press.

Chapter 6 Wrecking Ball Press

- ☐ Perform 50 repetitions (25R/25L) of Wrecking Ball Press.

SECTION V BALLISTIC CURLS

Chapter 1 Switch Squats

- ☐ Perform 100 alternating repetitions (50R/50L) of the Switch Squat.

Chapter 2 Step 1 Ballistic Curls

- ☐ Perform 100 alternating repetitions (50R/50L) Step 1 Ballistic Curl.

Chapter 3 Step 2 Ballistic Curls

- ☐ Perform 100 alternating repetitions (50R/50L) of the Step 2 Ballistic Curl.

Chapter 4 Step 3 Ballistic Curls

- ☐ Perform 100 alternating repetitions (50R/50L) of the Step 3 Ballistic Curl.

Chapter 5 Step 4 Ballistic Curls

- ☐ Perform 100 alternating repetitions (50R/50L) of the Step 4 Ballistic Curl.

Chapter 6 4 Step Flow, with Ballistic Curls

- ☐ Perform 5 continuous minutes (2:30R/2:30L) of the 4 Step Flow with Ballistic Curls.

SECTION VI SWITCH CURLS

Chapter 1 Cross Body Switches

- ☐ Perform 100 alternating repetitions (50R/50L) Cross Body Switches.

Chapter 2 Prayer Squats

- ☐ Perform 100 Prayer Squats.

Chapter 3 Step 1 Switch Curls

- ☐ Perform 100 alternating repetitions (50R/50L) Step 1 Switch Curls.

Chapter 4 Step 2 Switch Curls

- ☐ Perform 100 alternating repetitions (50R/50L) Step 2 Switch Curls.

Chapter 5 Step 3 Switch Curls

- ☐ Perform 100 alternating repetitions (50R/50L) Step 3 Switch Curls.

Chapter 6 Step 4 Switch Curls

- ☐ Perform 100 alternating repetitions (50R/50L) Step 4 Switch Curls.

SECTION VII BOW AND ARROWS

Chapter 1 Bow and Arrow, Standing Structure

- ☐ Perform 100 alternating repetitions (50R/50L) Bow and Arrow in Standing Structure.

Chapter 2 Bow and Arrow Squat

- ☐ Perform 100 alternating repetitions (50R/50L) Bow and Arrow Squats.

Chapter 3 Step 1 Bow and Arrow

- ☐ Perform 100 alternating repetitions (50R/50L) Step 1 Bow and Arrows.

Chapter 4 Step 2 Bow and Arrow

- ☐ Perform 100 repetitions (50R/50L) Bow and Arrows. Do not alternate sides while performing prescribed repetitions.

Chapter 5 Step 3 Bow and Arrow

- ☐ Perform 200 repetitions (100R/100L) Step 3 Bow and Arrows.

Chapter 6 Step 4 Bow and Arrow

- ☐ Perform 100 repetitions (50R/50L) Step 4 Bow and Arrows.

SECTION VIII UPPER CUTS

Chapter 1 Uppercuts

- ☐ Perform 100 alternating repetitions (50R/50L) Uppercuts utilizing the Short Stab Switch.

Chapter 2 Step 1 Uppercut

- ☐ Perform 100 alternating repetitions (50R/50L) Step 1 Uppercuts utilizing the Long Stab Switch.

Chapter 3 Step 2 Uppercut

- ☐ Perform 100 repetitions (50R/50L) Step 2 Uppercuts without alternating sides each repetition.

Chapter 4 Step 3 Uppercut

- ☐ Perform 100 repetitions (50R/50L) Step 3 Uppercuts without alternating sides each repetition.

Chapter 5 Step 4 Uppercut

- ☐ Perform 100 repetitions (50R/50L) Step 4 Uppercuts.

Chapter 6 Hunter/Huntress Uppercut

- ☐ Perform 200 repetitions (100R/100L) Hunter/Huntress Uppercuts.

Chapter 7 Dragon Uppercut

- ☐ Perform 200 repetitions (100R/100L) Dragon Uppercuts.

Chapter 8 Infinity Uppercut

- ☐ Perform 200 repetitions (100R/100L) Infinity Uppercuts.

Chapter 9 Power Uppercut

- ☐ Perform 200 repetitions (100R/100L) Power Uppercuts.

Chapter 10 Saddlebag Uppercuts

- ☐ Perform 200 repetitions (100R/100L) Saddlebag Uppercuts.

SECTION IX 360 SWINGS

Chapter 1 360 Swing

- ☐ Perform 200 alternating repetitions (100R/100L) of the 360 Swing.

Chapter 2 360 Swing, Squat

- ☐ Perform 100 alternating repetitions (50R/50L) of 360 Swing Squat.

Chapter 3 360 Swing, Step 1

- ☐ Perform 100 alternating repetitions (50R/50L) of the 360 Swing with Step 1.

Chapter 4 360 Swing, Step 2

- ☐ Perform 100 alternating repetitions (50R/50L) of the 360 Swing with Step 2.

Chapter 5 360 Swing, Step 3

- ☐ Perform 100 alternating repetitions (50R/50L) of the 360 Swing with Step 3.

Chapter 6 360 Swing, Step 4

- ☐ Perform 100 alternating repetitions (50R/50L) of the 360 Swing with Step 4.

Chapter 7 10 and 2 Swing

- ☐ Perform 100 repetitions (50R/50L) 10 and 2 Swing.

Chapter 8 Negative Swing

- ☐ Perform 200 repetitions (100R/100L) Negative Swings.

Chapter 9 “With Honors” Homework Requirement

- ☐ Perform 100 total repetitions of the 1 arm 360 Swing. No requirement for style of swing, repetitions per side, or breakup of repetitions.

SECTION X MASTERCLASS FLOW SERIES

Chapter 1 Switch March Flow

- ☐ Perform 5 continuous minutes of the Switch March Flow.

Chapter 2 Warrior Walk Flow

- ☐ Perform 5 continuous minutes of the Warrior Walk Flow.

Chapter 3 3 Step Flow

- ☐ Perform 5 continuous minutes of the 3 Step Flow.

Chapter 4 Diamond Flow

- ☐ Perform 5 continuous minutes of the Diamond Flow.

Chapter 5 Knight Shield Flow

- ☐ Perform 5 continuous minutes of the Knight Shield Flow.

Chapter 6 Power Archer Flow

- ☐ Perform 5 continuous minutes of the Power Archer Flow.

Chapter 7 Tree King Flow

- ☐ Perform 5 continuous minutes of the Tree King Flow.

Chapter 8 Rising Flow

- ☐ Perform 5 continuous minutes of the Rising Flow.

Chapter 9 “With Honors” Homework Requirement

- ☐ Perform 500 repetitions unbroken (no setting the mace down!) 360 swings.
- ☐ After successfully performing the prescribed 360 Swings complete all the flows in the Masterclass Flow Series in sequence, without interruption.
MUST be filmed or viewed in person by a qualified Coach to count towards “With Honors” certification. If filming your test, no editing or interruption in filming will be allowed. You must perform the following two qualifiers to earn a “With Honors” Certified Savage accreditation.