

Schola Saint George

Skills / Testing Progressing Requirements
Level 1 Eleffante / Compagno level (yellow)

Intent

We hope that when the student has completed the preparation for their **compagno** testing, they will have achieved the foundation for basic Italian medieval swordsmanship, including having a solid fighting platform, a feel for all twelve longsword **poste** (positions) and how they should be used, and a basic grasp of various forms of control responses using the six core longsword plays. They should also know the context and a little history for our art; be committed to safe, continued study, and evince an interest in continuing to develop their physical, mental and spiritual skills through swordsmanship.

Participation Requirements

- Have completed the course **Introduction to Medieval Swordsmanship**, or equivalent, and have the instructor's recommendation to *compagno* testing.
- Pledge to continue your study in companionship with the other Schola students.
- Have a signed waiver and paid SSG membership

Knowledge Requirements

- Discuss Fiore dei Liberi and a little of his background (i.e. when did he teach, and where?)
- Discuss the importance of Fiore's *segno* and the mental aspects of the fight embodied by each of the four figures, the elephant, tiger, lion, lynx.
- Know the parts of the longsword, including all areas of the blade and hilt (*forteza*, *mezzo*, *punta*, *dritta* and *falso* edges (*tagli*); cross (*croce*), handle (*mantenir*), *pomo*).
- Know the meanings of *incrosare*, *zhogo stretto*, *zhogo largo* and how they apply, in general, to a fight.

Skills Requirements

- Possess a strong stance based on Fiore's **porto di ferro** position (unarmed). The weight should be to the inside of the feet (on the ball) and the body should be in balance with the back straight (per the tower upon the Elephant's back). The head should be up, demonstrating confidence.
- Transition between the four unarmed **poste**: **tutta porto di ferro**, **denti di zenghiaro**, **posta frontale** and **posta longa**. Show how each can be used in rudimentary grappling defenses.
- Move using **acresare** (advancing) and **dicresare** (retreating) steps. The steps should be small and used to make minor adjustments to distance and position. For the **dicresare**, the back foot *must* move first.
- Execute both the **mezza volta** turn and the **passare**, demonstrating the key differences between the two. The feet should not cross, and the movements should be smooth and elegant.
- Demonstrate the **volta stabile** and **tutta volta** (pivoting on each foot) to the front and back and explain the likely uses for each.

- Demonstrate and smoothly transition between each of the four **stabile** longsword poste, the three that are **pulsativa**, and those classified as **instabile**. The student should know and define their movement through the **poste**.
- Demonstrate the smooth use of the **mezza volta** in conjunction with a poste transition to change the guarded side.
- Demonstrate poste transitions with power for proper cutting technique, showing the **fendente**, **mezani**, and **sotani** from each side and the **punta**, both a high and a low version. Keep the balance solid and targeting should be reasonably accurate.
- **OPTIONAL**: Demonstrate the student's own form incorporating all of the steps, volte, and at least seven or more of the longsword *poste*. Be able to explain the progression in terms of what he or she thinks will be useful fighting circumstances.
- **Execute the core (*ellefante*) plays and explain how their underlying principles work:**

CONTROL WITH DISTANCE

Play #1: Slipping the Leg

CONTROL WITH POWER

Play #2: Rabattendo vs. Punta from tutta porta di ferro

Play #3: Rabattendo vs. Colpo from tutta porta di ferro and posta di donna

CONTROL WITH CONTACT

Play #4: Redoppiando vs Colpo from denti di zenghiaro & mesana porta di ferro

Play #5: Finding the Point: Make incrosa vs. fendente, working into all three related thrusting guards

CAPTURE (*Prese*)

Play #6: Defend v. fendente mandritto and manroverso with a posta frontale and show a number of possible resolutions using the cinque cose (five things: break, bind, throw, disarm, strike).

Articulate the key safety rules for sparring and convince the instructors that you will be safe upon the field. Identify key weaknesses and strengths in the students' own execution of the techniques and principles learned so far.

Summary

Know who Fiore was, what is in his books (which weapons), and why we study him.

Know the poste, their Italian names, and which ones are stabile, pulsativa, and instabile.

Know the steps and the turns (and have workable balance).

Know the six plays, and how they are used.