

SCOLARO

The rank of *Scolaro* is a senior student rank, and both precedes and forms the bridge towards the school's first teaching rank – Laureato, or free scholar. It represents a lengthy time investment and countless hours of practise to have learned and internalised the basic precepts of the system: context, footwork, body structure and mechanics as well as the core weapons of the style: wrestling, dagger and longsword.

Scolaro also forms the first formal rank recognised by the [International Armizare Society \(IAS – www.armizare.org\)](http://www.armizare.org) and conforms to its specifications. As such, it is recognised by all schools adhering to the IAS ranking structure and grading, ensuring the quality of instruction for this rank.

REGALIA

The scolaro wears a blue garter (school colours) to signify their achievement.

SYMBOL

The Scolaro's symbol is the tiger (*tigro*), representing swiftness of body and mind, the second building block on which *armizare* is built, after the *ellefante*.



RESPONSIBILITIES AND PRIVILEGES OF A SCOLARO

RESPONSIBILITIES

The Scolaro should be prepared to assist the instructor and students when needed, setting the example for the group. The scolaro should: study and research fight principles, concepts, tactics and strategies; familiarise oneself with the intricacies of Fiore dei Liberi's manuscripts; participate in prize plays; participate, on invitation, in challenges for rank of other schools/academies; assist instructors during training sessions, when asked; assist as team captains; act as sponsors to compagnos; help maintain order and discipline and provide an example for other students.

PRIVILEGES

The Scolaro may participate in marshalled freeplay without instructor supervision; Assist instructors during class; assist as team captains and sponsors; represent the school in educational demonstrations.

SCOLARO REQUIREMENTS

Safety

| | |
|-------------------------------------|--------------------------------|
| <input checked="" type="checkbox"/> | Rules of the Salle |
| C | Demonstrates control |
| <input checked="" type="checkbox"/> | Demonstrates Respect |
| <input checked="" type="checkbox"/> | Care of equipment |
| C | Falling |
| C | Recognise dangerous situations |
| C | Is a safe partner |

Academic

| | |
|-------------------------------------|--|
| <input checked="" type="checkbox"/> | Armizare book, Bob Charette (chapters x,y,z) |
| <input checked="" type="checkbox"/> | Guide |
| <input checked="" type="checkbox"/> | Successful written test |
| <input checked="" type="checkbox"/> | Name the MSs |
| <input checked="" type="checkbox"/> | Structure of MS (master, remedy...) |
| <input checked="" type="checkbox"/> | Teaching vs. Duelling MSs |
| <input checked="" type="checkbox"/> | 4 virtues (fortitudo, etc...) |
| <input checked="" type="checkbox"/> | Significance of dagger masters of battle (4) |
| <input checked="" type="checkbox"/> | 8 fundamentals of <i>abrazare</i> |
| <input checked="" type="checkbox"/> | Knowledge of the tactical environment of the dagger remedy masters (direction of attack of each master, armoured, armed) |
| <input checked="" type="checkbox"/> | Line, centreline, overrunning (leg slip) |
| <input checked="" type="checkbox"/> | Poste classification: <i>stabile, instabile, pulsativa</i> |
| <input checked="" type="checkbox"/> | Knowledge of blade actions & nomenclature (parry, counterthrust, countercut, collection, beat, deflection, transport, expulsion) |

Footwork

| | |
|---|-------------------------------|
| C | Weight on balls of feet |
| C | Power from hips |
| C | Combination steps |
| C | Pattern stepping drills 1 & 2 |

Abrazare

| | |
|---|-----------------------------------|
| C | Holds |
| C | Mutual arm hold |
| C | Collar and elbow |
| C | Diagonal hold |
| C | Back hold |
| C | Demonstrate structure and balance |
| C | Triangle point |
| C | Wave principle |
| C | Spiral (small circle/wide circle) |
| C | Crossing the "T" |
| C | Dotting the "i" |
| C | First 5 plays of abrazare |
| C | Counter (elbow push) |
| C | Reverse takedown |
| C | Partnered poste dance |
| C | <i>Chiave/ligadure</i> |
| C | <i>Ligadura</i> flow drill |
| C | Grips on body |
| C | Breaking grips |
| C | Drills 1&2 |

| | |
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| C | Demonstrate an overbind & underbind and simple associated actions from each perspective |
| C | Demonstrate & Employ <i>sentimento di ferro</i> |
| C | Demonstrate and employ 2nd intention actions |
| C | Demonstrate and employ provocations |
| C | Demonstrate initiative & methods for gaining/regaining it |
| C | Employ offline movement & stacking defences |
| C | Demonstrate collections |
| C | Demonstrate transports |
| C | Demonstrate countercuts & counterthrusts |
| C | Demonstrate expulsions |
| | Perform Fundamental plays: |
| C | Countercut (single time) |
| C | 2 nd master parry & thrust |
| C | 2 nd master parry & tutta volta |
| C | Blade grab (2 nd master) |
| C | Colpi di villano |
| C | <i>Scambiar</i> (versus high & low thrusts) |
| C | Finestra collection - inside & outside |
| C | Sottani countercut |
| C | Stop thrust (high & low) |
| C | Demonstrate use and mechanics of the 5 thrusts |
| C | Demonstrate use of the 3 <i>volte della spada</i> |
| | Sword handling drills |
| C | <i>Fendente</i> |
| C | <i>Sottani</i> |
| C | <i>Mezani</i> |
| C | mixed |
| C | Demonstrate 12 <i>poste</i> and their use |
| C | Demonstrate opposing <i>poste</i> and the concept of "breaking" guards |
| C | Quadrant defence: Collection (inside, outside, point up) |
| 3 | Controlled <i>assalti</i> |
| 1 | Target cutting (static, single cut vs. cutting medium) |

Spada

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| C | Meyer drill applied to dagger |
| C | Nine master remedies |
| C | First remedy - <i>ligadura mezana</i> |
| C | First remedy - piu forteza application |
| C | First remedy - counter (tutta volta) |
| C | First remedy - counter (wrist lock w. dagger) |
| C | Second remedy - <i>ligadura soprana</i> |
| C | Second remedy - counter (elbow push) |
| C | Third remedy - <i>arobar</i> |
| C | Third remedy - <i>gambarola</i> |
| C | Third remedy - <i>ligadura di sotto/chiave forte</i> |
| C | Third remedy - counter (scissor lock) |
| C | Fourth remedy - <i>ligadura soprana</i> |
| C | Fourth remedy - under arm bar (PD) |
| C | Sixth remedy - Cover |
| C | Sixth remedy - disarm |
| C | Sixth remedy - 3rd play |
| C | Sixth remedy - counter (elbow push) |
| C | Seventh remedy - counter (elbow push) |
| C | Eighth remedy - Cover |
| C | <i>ligadura</i> |
| C | Proper measure |
| C | Attacks "from the draw" |
| C | Demonstrate the tactical environment of the remedy masters (direction of attack of each master, armoured, armed) |
| C | Demonstrate 5 things vs. dagger |
| C | Blocking, voiding & stacking defences |
| C | Understand 1st remedy master plays and relation to pressure and measure |
| C | Use of proper, fluid and relaxed grip |
| C | Demonstrate 12 <i>Poste</i> |

Daga

| REQUIREMENT CHECKLIST | Instructor initials upon completion |
|------------------------------|-------------------------------------|
| Safety and Etiquette | Initials |
| Equipment | Initials |
| Academic | Initials |
| Footwork | Initials |
| Abrazare | Initials |
| Daga | Initials |
| Spada | Initials |