

ANIMAL FLOW COMPONENTS AT A GLANCE

Animal Flow is comprised of 6 elements:

- 1) ***Wrist Mobilizations***
- 2) ***Activations***
 - Static Beast Activation
 - Static Crab Activation
- 3) ***Form Specific Stretches***
 - Loaded Beast Variations: Unload; Wave Unload; Reach
 - Ape Reach
 - Crab Reach
 - Scorpion Reach
- 4) ***Traveling Forms (The “ABC’s”)***
 - Forward and Reverse Traveling Beast
 - Forward and Reverse Traveling Crab
 - Lateral (3 variations) and Forward Traveling Ape
- 5) ***Transitions***
 - Underswitch Variations
 - Side Kickthrough Variations
 - Scorpion Variations
 - Front Kickthrough Variations
- 6) ***Flows***
 - Flow: linking multiple movements together with the purpose of creating an integrated, fluid pattern that focuses on transfer on energy
 - Call-Out: Calling out the movements of a flow, one at a time, so that somebody can follow and perform them, similar to Simon Says.
 - Goal of Call-Out is speed and proficiency of the movement following the cue

WRIST MOBILIZATIONS		
Goal	Sequence	Notes
During the wrist mobility exercises, we are inviting the client back into their body. This is a good time to perform a self-check about how the body is feeling overall. Excellent benefits for Joint Mobility: ▪ Rotation ▪ Flexion/Extension ▪ Lateral Flexion ▪ Circumduction	Wrist mobs can be performed in this sequence: ▪ Wrist Circles ▪ Wrist Waves ▪ Lateral Wrist Stretch ▪ Dynamic Reverse Prayer Stretch ▪ Sagittal “Shaka” ▪ Rotational “Shaka” ▪ Wrist Relief Position (static)	▪ Perform each one for at least 30 seconds per direction ▪ Should be performed at the start of each practice. ▪ Can also be performed for wrist relief during practice, and after. ▪ May also be performed at other times during the day for overall improvement.

ACTIVATIONS			
Goal / Notes	Movements /Sequences	Helpful Cues	Common Mistakes
ACTIVATIONS - GENERAL			
Goals: - Create internal communication throughout the entire kinetic chain - Increase neural drive - Create stabilization at the spine, wrists, elbows, shoulder girdle/joint, hips, knees, ankle, foot - Prepare the body for upcoming work	Progressing through activations: - Progress from most stable to least stable - Progressively decrease points of contact - Find the client's "threshold" variation of their Activation progression - Use as both an assessment as well as a corrective	Maintain center of gravity over base of support	Do not disturb or distort the original position
STATIC BEAST ACTIVATIONS			
Goal: Stabilization in a four point quadrapedal position that focuses on anterior/flexion chain. The focus shifts to our anterior oblique sling and over all rotary stability system as we decrease our points of contact. - Strong focus on postural distortions like upper cross syndrome and forward head carriage. - The direction of gravity's pull puts the cervical spine in an ideal position to activate the long and short cervical extensors. This position is also ideal for activating the scapular stabilizers, the shoulder joint stabilizers as well as TVA	Progressions: 6 Point "Crawl" Position 4 Point Static Beast Progression 3 Point Static Beast Single Limb Lift - Contralateral Limb Lift *These are described in detail below:	Position checklist: - Hands shoulder width apart - Scapulae set at midpoint - Natural lordotic curve - Knees in front of hip line - Knees & feet hip width apart - Knees 1" off the ground	

ACTIVATIONS			
Goal / Notes	Movements /Sequences	Helpful Cues	Common Mistakes
Static Beast Progression 1: 6 Point “Crawl” position	- Set Scapulae (fully protract, fully retract) and find midpoint “Corkscrew” externally rotate humerus to set shoulder - Natural lordotic curve	- Hands Shoulder Width - Knees in front of hip line or underneath the belly button - Knees hip width, feet hip width	
Static Beast Progression 2: 4 Point Static Beast Progression <i>Note:</i> This is the true global activation	Setting the system - Set Scapulae - Set Shoulder Joint “Corkscrew” - Drawl or Brace Abdomen - Squeeze Glutes	All of the check points stay the same, except for now we lift the knees 1 inch off of the ground	- Flexing the elbows - Knees or feet wider than hip width
Static Beast Progression 3: 3 Point Static Beast Single Limb Lift <i>Goal:</i> Attempt to equally distribute load between the 3 limbs, maintaining an isometric hold, without disrupting the original positions	- Starting with feet first, lift single limb off ground “just high enough to slide a piece of paper” - Ankle of lift leg stays at 90 degrees, or neutral - Minimize any shift, rotation or distortion - Progress to hand lift - Set the entire body - Lift scapulae up towards the ceiling or in towards t-spine	- The lifted limb should be “just high enough to slide a piece of paper” - Keep both knees 1 inch off of the ground - Keep elbows straight	You do not want to disrupt any of the original positions when lifting the limb. Look out for compensating with shifting or rotating.
Static Beast Progression 4: Contralateral Limb Lift <i>Goal:</i> Decrease ground contact even more, further increasing the demand on the body’s stabilization systems	- This progression will allow you to Identify the stronger sling - Lift contralateral limbs – right hand/left foot and left hand/right foot	Checkpoints remain same as above.	Keep in mind this progression may be easier for some

ACTIVATIONS			
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STATIC CRAB ACTIVATIONS			
Goal: Compared to the Static Beast, the Static Crab is more focused on the Extensor Chain and Posterior Oblique Slings. - This is a great position for opening up the anterior musculature of the chest and shoulders while activating the posterior shoulder musculature (scapular retractors, external rotators, etc). - Having the hands in an externally rotated position while driving down into the ground, encourages firing of the rotator cuff in an optimal position	Progressions: 5 Point ground contact (hands, feet, hips) - Activate Crab (4 point) - Single limb lift, starting with feet - Single limb lift, progressing to hands - Contralateral Limb lift	Movement checklist: - Place hands shoulder width or slightly wider - Externally rotate hands, fingers point opposite direction of feet - Retract scapula, tuck the chin, pull head back over the shoulder girdle - Slight arch in Lumbar, anterior pelvic tilt - Hips are equal distance between the hands and heels - Knees and feet hip width - Feet flat on the ground	

FORM SPECIFIC STRETCHES			
Goal / Notes	Movements /Sequences	Helpful Cues	Common Mistakes
LOADED BEAST (STARTING POSITION FOR THE BEAST VARIATION STRETCHES)			
Notes: If someone is limited in their Squat Pattern, it is better for them to drop the knees closer to the ground, while pushing their hips up in the air. This angle will promote more ROM over time, particularly if the client is pressing from the hands, back into the hips. Also the heels should be roughly underneath the hips, although the knees should flare out to a natural angle.	- Start in deep ape and walk hands forward until knees are 1" from the ground & head dropped down between straight elbows. The heels should be underneath the hips while the knees are flared open to a natural angle - Actively press hands & heels in opposing directions toward the ground	- Imagine you're pushing the force from the ground contact with your hands, all the way back into your hips. - Press the hips towards the heels and imagine pressing the heels towards the ground (even though we know they won't make it to the floor).	The most common mistakes will be: - Lifting the knees higher than 1 inch from the floor - Not dropping the head between straight arms. Not only is this a great position to gain ROM in the spine, hips, knee, and ankles, but it's also about exploding out into a forward trajectory. If the knees are up, they will travel up rather than forward. Correcting this usually just requires walking the hands forward, allowing the head to drop between the arms and the knees to drop to an inch above the ground.
LOADED BEAST - UNLOAD			
Goal: The Loaded Beast Load/Unload movement is mostly used as an active/dynamic stretch to help someone improve their squat or Deep Ape. Notes: This is also a great teaching tool to practice explosively driving out of the Loaded Beast.	- From loaded beast, hips move forward maintaining knees 1" above ground - Elbows stay straight, body drives forward until shoulders are in front of wrist line - The knees and hips are still slightly flexed	- Simply slide the hips forward out of the Loaded Beast (keeping the knees about an inch above the ground). - Think about pulling the ground underneath of your body with the arms	- Mostly you'll see the knees fully extend and the hips drop down into extension. We actually want to maintain some flexion in the hips and knees. - The shoulders should travel in front of the wrist line, while keeping elbows completely extended

FORM SPECIFIC STRETCHES			
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LOADED BEAST - WAVE UNLOAD			
Notes: The feet and hands should remain in the same position. If they need to be readjusted then something is "off" in the pattern. THE CHIN STAYS TUCKED UNTIL THE VERY END OF THE WAVE!	- From loaded beast, raise hips toward ceiling - Begin wave (posterior pelvic tilt, lumbar flexion, t-spine flexion, protract shoulder blades) - The wave travels through the spine until the shoulders are in front of wrist line, - Allow the hips to drop down, bringing the spine into hyperextension. - Last item is to bring the chin up and "eyes to the sky" - Reverse wave by tucking chin & pressing into ground, creating a wave that pushes the hips back up towards the ceiling before dropping back into Loaded Beast	- The best cue is to literally <u>picture a wave that begins from the lift of the pelvis.</u> - Wave description: Drawl in the Umbilicus which will help flex the Lumbar Spine. That flexion should roll through to the Thoracic Spine. Once the "roll" reaches the T Spine, the shoulders should be fully protracted. The chin remains tucked as the shoulders travel past the wrist line. Drop the hips down into extension. Then chin and eyes come up towards the ceiling. - Key is the lift of the chin ends the wave, and the tuck of the chin begins the wave back to Loaded Beast	- Missing the wave: It's very common to see someone lift their hips straight up into a "Down Dog" position, while keeping the back straight, followed by shifting the weight into their shoulders as they drop into an "Up dog" position. They may miss the wave entirely. - Flexing the elbows as they drop the hips - Transferring onto the top of the foot rather than keeping the toes tucked under.
LOADED BEAST - REACH			
Notes: Spine and hips are in a slight extension, which allows the opening of the anterior hip and reaching adductor/groin.	- Begin in loaded beast, as with wave version - Keep reaching leg tucked into body with toes pointed - Reaching leg travels past same side elbow - Hips drop down, spine in slight extension - The head lifts and the focus should be forward (not up) - Drop chin to begin wave back.	- As the hips lift "we carry the reaching leg with us". - We then think about "dropping into the stretch" - The elbows should remain straight throughout the entire movement	- The traveling leg stops at the same side elbow (it should travel past the same side elbow) - The traveling knee drops down toward the same side wrist (it should be somewhere between the same side elbow and wrist) - The spine and hips should not be in excessive extension.

FORM SPECIFIC STRETCHES			
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APE REACH			
Note on Modification: If someone is limited in their squat pattern, they will modify by performing a Standing Ape Reach. In the standing version, they begin completely upright. As they hinge at the hips and press the weight back into the heels, they will reach forward with the arms (still internally rotating with thumbs down towards the ground for the reach phase). As they switch into the “open” phase they will simply stand up as they externally rotate the arms, retracting and depressing the scapulae. At the very top, you’ll instruct them to activate the glutes and pushing the hips forward. The entire foot will maintain contact with the floor throughout.	- Start in deep ape with arms reaching forward & down, internally rotated, thumbs down, back of hands touching each other or as close as possible (don’t interlock the fingers), spine flexed, chin towards chest - Shift weight from heels to toes, pelvis tips forward, heels lift to support hips - Extend spine, externally rotate & horizontally abduct arms, retract & depress scapulae - Palms face up toward ceiling, arms just below shoulder level	“Reach forward and down with the arms as you push your hips back in the opposite direction” - During the reach phase, your weight should be pressing into your heels so much, that you could lift the toes from the ground.”	- Reaching forward but not down with the arms. - Interlocking the fingers in the reach - Actively extending the knees in the “open” phase (the knees should be relaxed, with the hips supported by the heels)
CRAB REACH			
Notes: If a client is unable to fully extend the hips in the 3 point bridge, then we will hold off on adding the reach. The focus will be on activating the glutes and opening the anterior hip (by using the regressed Crab Reach).	- Start in crab, locking the reaching hand in about 6-8 inches from the face. The reaching hand will track the eye/head line. - Extend hips & keep reaching hand in line with face until hips fully extend and they’ve achieved a big three point bridge. It’s imperative that they can hit the three point bridge before they continue to reach with the arm. - Eyes should follow reaching arm until gaze is looking down at the base arm - In full reach position, the heels are driving into ground, hips extended, spine extended and rotated, upper arm frames head, head looking toward base arm.	“Lock your eyes in with your reaching hand, then allow that hand to track your movement up then over” “Drive the heels into the ground as you bridge the hips up” “If you’re looking up towards the ceiling, you’re looking the WRONG DIRECTION” “Corkscrew” the base arm on the way up to create the hydraulic lift”	- Heels lift off of the ground - Knees cave in - The person attempts to reach over before they reach full 3 point bridge - Reaching arm is still in extension

FORM SPECIFIC STRETCHES			
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SCORPION REACH			
Note: There is a specific reason for all of the different joint angles. It's important to remind the client or trainer that this is NOT a Down Dog Split. Also this movement should have some extension in the spine but also lateral flexion in the spine from the leg pulling over the mid line.	▪ Begin in Loaded Beast position ▪ Reach the scorpion leg to the opposite wrist which "loads" the scorpion before the reach. Make sure the reaching leg is plantar flexed at the ankle. ▪ Reach foot travels out and up in circular pattern. ▪ Head drops down between straight elbows and eyes focus on the base leg. ▪ Reaching leg bent at 90 degrees, base leg is slightly flexed. ▪ Rotate hips and outwardly rotate base heel.	▪ Remind the client that this is a "circular" movement. ▪ The Scorpion Tale toes remain pointed or the ankle plantarflexed. ▪ The base foot should be actively plantarflexed, with the heel elevated from the ground and rotated outward.	▪ The elbows are bent in the "load" phase ▪ The leg just travels up and back, rather than out and up ▪ Too much flexion in the scorpion tale knee ▪ Base leg is fully extended at the knee and the heel is dropped to the floor

TRAVELLING FORMS			
Goal / Notes	Movements /Sequences	Helpful Cues	Common Mistakes
FORWARD TRAVELING BEAST			
Notes: As soon as we see the form begin to break down, we will ask the client to “reset.” If they continue to break down, we will allow them to rest. If they continue to break down, we will regress them to a single step, locking in the neural pattern. If you see excessive sway, shift or dropping of a hip, this is a good indicator that they are striding too far for their ability to stabilize. A quick fix is to simply cut the stride distance until you find their “threshold” stride, or the point just before they breakdown. With time, they will increase their ability to dynamically stabilize through a longer stride.	- Start in static beast and begin moving forward - Lift opposing arm/foot at same time, land lightly at same time, taking equidistant strides - Knees remain 1” above ground, minimal shift/rotation or sway - Traveling knee does not touch same side wrist - Stride pattern maintained with one hand in front (behind shoulder line), one knee in front (behind hip line)	- Remind to “lift, stride, land SET” - Be sure to activate each contralateral pattern before lifting the next - The Beast should just “float” above the ground - Always minimize ground contact - Limbs lift and land lightly, limbs lift and land at the same time	- Lifting the hips up towards the ceiling or raising the knees too high - Excessive shift or rotation - Allowing the striding leg to touch or travel past the same side wrist - The sequencing is off (dropping the hand or the foot too quickly) - Allowing both knees to fall behind the hips - Going Ipsilateral
REVERSE TRAVELING BEAST			
Note: The Reverse Traveling Beast can be one of the more difficult traveling forms to coordinate. However, once you work out the stride length you can lock the pattern in.	- From static beast, begin moving backward. - Lift opposing arm/foot at same time, land lightly at same time, taking equal strides. - Knees remain 1” above ground, minimal shift/rotation - Traveling knee does not touch same side wrist - Stride pattern maintained with one hand in front of shoulder line with other behind; and one knee in front of hip with other behind.	“Limbs lift and land lightly.” - Watch for leg over-striding. Use the space between the knee and same side wrist as a gauge for stride length. We know those points shouldn’t touch, but if the distance continues to increase they are most likely over striding. - Push the ground away, driving with the shoulders as you pull the ground underneath of you with your hip flexors	- THE most common mistake is over striding with the leg. Eventually this will leave the client/trainer too elongated and distort the mechanics. You’ll notice that they are over striding if both knees are behind the hip line. - They may also look underneath the body, towards the legs, which flexes the spine excessively.

TRAVELLING FORMS			
Goal / Notes	Movements /Sequences	Helpful Cues	Common Mistakes
FORWARD TRAVELING CRAB			
Goal: Forward Traveling Crab is superior for shoulder health, flexibility and dynamic stability. Notes: The forward traveling crab is one of the more difficult movements to perform correctly. It requires quite a bit of practice.	- Move forward from static crab. Lift opposing arm/foot at same time, land lightly at same time, taking equidistant strides - In arm stride forward, flex elbow (limited scapular elevation) - Fingers land first, then full hand contacts ground - Foot lands heel to full foot, or flat foot - Hips 1" above ground, slight anterior tilt - Watch for over-striding leg	- Once the hand makes full contact with the ground, corkscrew the arm to "lock in" the Scapulo-thoracic joint. This is incredibly important for creating a solid base to stride from. "Flex elbow to begin arm stride" - Continuously perform self-checks to make sure the lumbo pelvic hip are all in alignment and linked to the posterior shoulder girdle.	- The most common mistake is over striding the leg. As soon as this happens, the pelvis tilts posteriorly and the lumbar spine rounds out. This will also cause the client or trainer to drop down in their shoulder girdle. - Locking the elbows and just traveling by elevating and depressing the scapula. - Pointing the fingers forward. - Bridging the hips.
REVERSE TRAVELING CRAB			
The Reverse Traveling Crab may be much easier than the Forward Traveling Crab for some. The client/trainer is usually able to maintain form once the "over striding" of the leg is taken out of the equation.	- Start in crab, moving backwards, lift opposing arm/foot at same time, land lightly at same time, taking equal distance with each stride - In arm stride, flex elbow, scapula retracted and depressed - Attempt to land with palm first, then roll into full hand - Foot lands toe to full foot or flat foot - Hips 1" above ground, slight anterior pelvic tilt	- The mechanics are the same as the Forward Traveling Crab, except for the sequencing of the toe to heel and fingers to palm. - The Reverse Traveling Crab may require more wrist extension so the modified wrist angle might be necessary.	- Staying so flexed that the shoulders protract and the thoracic spine rounds out. - Bridging the hips up. - Turning the fingers towards the toes.

TRAVELLING FORMS			
Goal / Notes	Movements /Sequences	Helpful Cues	Common Mistakes
LATERAL TRAVELING APE (extended leg reach version)			
Goal: The Lateral Traveling Ape is also great for lengthening the adductors, hamstrings and opening the hip Notes: The Lateral Traveling Ape is the one Base Traveling Form that has a hand balancing component. The client/trainer will gain more and more control (float) as they practice this exercise. Out of all of the forms, you'll see the most variation in this movement from one person to the next. The client may choose a low hip (1st progression) variation if they are not yet ready to "stack" the hips.	- From Deep Ape, place hands outside of base in a cross body contact - Drive arms down into ground while simultaneously driving out of the legs to lift the hips. - Keep the eyes between the hand placement during lift - Hips stacked above shoulders, knees tucked toward chest, heels pulled toward glutes. - Back foot lands first, front foot kicks out to find ground (both hands/toes in contact w/ground) - Push weight into heels, hips transfer laterally - Chest and eyes up during transfer	- Drive down into the ground with the hands as you simultaneously push out of the legs. The hips should "stack" over the shoulders which are stacked over the hands. - Be sure to tuck the knees towards the chest and the heels towards the Glutes - Back foot ALWAYS lands first. - The eyes should be focused between the hands on the Lift, towards the front foot on the Reach and forward on the deep hip transfer - The three variations are low hip, front leg reach and "stack"	- Looking up when trying to get the hips up - Bending the elbows "Donkey kicking" on the lift or extending the spine when attempting to stack the hips - Landing with both feet at the same time - Failing to kick the reach leg out
FORWARD TRAVELING APE			
Goal: Create stability and eccentric strength in the "Forward Shoulder Load" position. This is with the shoulders in front of the wrist line Notes: Tuck tight with the knees toward the chest and heels toward hips	- Begin in Forward Traveling Ape, which starts with the legs squeezing together and heels lifted from the floor - Slight leap forward, jumping out of the legs just enough to get into a tuck position - Control the forward and downward eccentric	- Spot where you want the hands to land - As soon as the hands make contact, bring the focus in front of that contact point - Keep the elbows completely straight	- Bending the elbows - Lifting the hips high in the air, while keeping the feet close to the ground

SWITCHES AND TRANSITIONS			
Goal / Notes	Movements /Sequences	Helpful Cues	Common Mistakes
UNDERSWITCH			
Goal: Transfer back and forth between Beast and Crab forms with as much fluidity and efficiency as possible. Note: This movement should absolutely be practiced as slow as possible. We can always speed up once we've built a solid foundation. This is an incredible movement for rotary stability, with the body as a whole and joint by joint. We should attempt to keep the body low to the ground while transferring, so the knees are low, then the hips are low. We keep the traveling arm and leg in towards the midline.	- From crab, lift the "call out" leg while simultaneously lifting the contralateral arm. - Lift the base heel to begin the off centered rotation. - Pull the traveling arm and leg in towards the mid line. Once base arm comes into view, drop the traveling arm shoulder width distance while dropping the leg. - Limbs land same time in beast - From beast, lift contralateral limbs to start rotation. - Drop base heel to stop rotation. - Simultaneously drop the limbs. - Hips always maintain similar angle. - Leg travels underneath body	- Think about moving the entire body as an integrated or global unit. - Keep the knees 1" from the ground in Beast and the hips 1" from ground in the Crab - As you're rotating from Crab to Static Beast, look down towards the base arm, which will be a perfect marker to see where we land with the traveling hand (which we know is shoulder width). - Lift the base heel to start the rotation, drop the base heel to stop the rotation	- Threading the leg, so the traveling leg slides under the base leg without lifting the heel of the base foot. This breaks the movement into two segments, rather than one fluid one. "Overswitching". The leg ALWAYS travels underneath of the body. - You may also see the client straighten the traveling arm while rotating. This makes it much more difficult to decelerate the body and minimize ground contact. - The traveling stays close to the body while rotating.
UNDERSWITCH TAP			
Goal: Accelerate speed of rotation, decelerate, redirect, and decelerate. Control both the tap and the landing. Notes: The Underswitch tap may also begin in the Static Beast position. This is considered a progression and should be performed slowly first, in order to figure out the hand and foot placement.	- Begin in Crab first, then later progress to starting from Beast - Perform regular underswitch, but initiate the movement with speed of rotation - Traveling limbs make ground contact with enough control to just "tap" the ground (without equally distributing the weight through all the limbs). - Redirect the energy with speed in rotation to the opposite direction - Decelerate just in time to gently transition back to original position - Emphasis is on control	- Since Underswitch tap must accelerate rotation explosively, it's important to call out the movement rather quickly. So, "underswitch tap, bring it back" must be spoken fast enough for client to initiate the movement with speed. - When making contact with the traveling arm and leg, do not equally distribute weight between all limbs. You are literally just "taping" the ground with the traveling arm and leg before redirecting	- Lacking control: Movement should start with accelerated rotation, immediately followed by decelerated rotation, with enough control to tap ground with the traveling arm /leg. Otherwise, client may slam the traveling arm/leg down, or will just bring the traveling hand down to the ground but float the traveling foot. - The same thing can happen when they redirect the on the return, particularly when starting from Static Beast.

SWITCHES AND TRANSITIONS			
Goal / Notes	Movements /Sequences	Helpful Cues	Common Mistakes
JUMPING UNDERSWITCH			
Goal: Control speed of rotation while transferring in a full revolution from Crab to Crab. Emphasis is on the “Modified Beast” transfer. Notes: As with all Animal Flow movements, we can only move as fast as we are able to maintain control. So as soon as the form breaks down, we have to slow down or stop the movement. If the client performs too many reps in one direction and begins to get dizzy, immediately perform a couple of reps in the opposite direction to level out.	- From crab, initiate the movement as if performing a regular Underswitch, beginning with a contralateral limb lift. - Once you've lifted the traveling arm and leg, drive off of the base leg and "pop over" to modified beast, switching feet in the air (3 point contact with call out foot on ground) - Allow floating foot to transfer through to complete the rotation.	- Swinging the traveling arm across your midline will help with the rotation. - Switch your legs in the air so that the foot that was previously in contact with the ground is now the Modified Beast foot. This creates the stability window, which allows space for the traveling leg to simply transition through.	"Over rotating" which basically means they skip the Modified Beast and attempt to transition from crab to crab, without the transfer. This makes it impossible to control. No matter how fast we go, we ALWAYS transfer in Modified Beast
SIDE KICKTHROUGH			
Goal: Opening up Anterior Oblique Sling while connecting Posterior Oblique Sling for synergistic stability	- From static beast, lift call out foot and opposing hand - Rotate toward kicking direction - When base foot lines up with direction of kick, drop heel to stop rotation - Kick leg, point toes, externally rotate from hip - Open the sling by peeling the opposite elbow away from the kicking leg	- Lift call out leg and opposite arm as if performing a contralateral limb lift. Set up the "stability window" by dropping the base heel as soon as it lines up with the direction you want to kick (which is at a perpendicular angle from the starting position). - Pull the two end points (the big toe of the kicking leg and opposite elbow) apart like a sling shot. "Peel the elbow away from the midline"	- Most common mistake is failing to "drop the heel to stop the rotation". This will automatically cause the kicking leg to follow the rotation of the base foot. - Keeping the hips and kicking leg too high (both the hips and kicking leg should roughly be about an inch from the ground) - Dorsiflexing the kicking foot, most people with prior training in martial arts will do this - Extending the elbow of the sling arm (it should be flexed at 90 degrees or less)

SWITCHES AND TRANSITIONS			
Goal / Notes	Movements /Sequences	Helpful Cues	Common Mistakes
JUMPING SIDE KICKTHROUGH			
Goal: Create a stretch reflex and explosive transfer from one Side Kickthrough to the next. Note: The slowest part of the movement should be switching legs in the Modified Beast transfer. The speed will come from dropping into the rotation of the kick as well as using the stretch reflex at the end of the kick to get back	- Start in side kickthrough position - Once the sling is fully open, forcefully retract the kick leg as the opposite arm drives towards the ground. - The kick leg now becomes a Modified Beast contact, and the window is now open for the opposite leg to kick through. - Stay close to the ground. - Always transfer in Modified Beast.	- A jumping side kickthrough MUST first start in a Side Kickthrough position. - PULL the kicking leg in as you DRIVE the opposite arm down to the ground. - Once you're in your Modified Beast, the speed will come from the "drop" into the rotation (the rotation from the toes of the modified beast foot, to the heel drop of the same foot) - Once the leg kicks, open up the Sling as far as you can. Use the stretch reflex to get back to the new modified beast.	- Similar to the Jumping Underswitch, the most common mistake is over rotating and missing the proper Modified Beast transfer. - Moving too fast for their ability to control the movement or fully open the sling
LEVITATING SIDE KICKTHROUGH			
Goal: Control the hip lift and descent while transferring from one side kickthrough to the next. This movement focuses much more on the hydraulic lift from the shoulder girdle. The end goal is to get to the point to where the client/trainer can float the hips in the "tuck balance" position. Until they reach that point, the goal is the controlled lift and lower which in itself will condition the muscles necessary to advance the movement	- From Side Kickthrough, slowly retract kick leg as you make ground contact with the opposite hand - Press into ground with straight elbows, lifting the hips - Attempt to stack hips as knees and heels are pulled into the body. - Bring kick leg <u>down</u> to meet the ground in a high hip Modified Beast - Sink into rotation and kick out opposite leg	- Concentrate on the controlled lift and descent of the hips - Attempt to "tuck" on the hip lift, pulling the knees towards the chest and the heels towards the glutes - Pause in a "high hip" Modified Beast. Base leg should be slightly bent at the knee, with heel off of the ground. Opposite leg should be tucked up into the body - The Spine should stay flexed or neutral when the hips lift	- Flexing the elbows when lifting the hips - Extending the spine as the hips lift - Donkey kicking the legs or allowing the heels to raise above the hips on the lift - Over rotating while the legs and hips are in the air

SWITCHES AND TRANSITIONS			
Goal / Notes	Movements /Sequences	Helpful Cues	Common Mistakes
FULL SCORPION (Scorpion from Crab)			
Goal: Full circular pattern, opening anterior hip of Scorpion leg. Lateral line opening, shoulder stabilization The Full Scorpion is one of the most complex movements in the first level of Switches & Transitions	- From crab, initiate movement as if performing an underswitch. - Traveling arm should land shoulder width with base hand. - Scorpion tail leg travels out and up in a circular pattern, pausing in scorpion reach - Traveling leg reaches toward ground, base leg rotates around outer edge of foot onto heel. - Arm releases from ground only when same side leg pulls it off of the ground. - Traveling leg softly contacts - Once the traveling foot hits the ground, drop the hips, drop the heel, drop the hand. - The client holds this “modified crab” position until next call out	- Sometimes it is helpful to break movement into pieces (ie Underswitch that travels into a Scorpion Reach). - From Scorpion Reach, perform a "self check" to make sure the head is dropped between straight elbows, and base leg is slightly flexed with the heel actively driving off of the ground and rotated outward. - Just before allowing the Scorpion tale to pull them the rest of the way over, they must extend the base leg - After base leg is extended, they can continue to rotate around the outer ridge of the base foot, onto the heel.	- Bending the elbows - Keeping the base heel on the ground - Flexing the Scorpion tale knee less or more than 90 degrees - Keeping the head up (not dropping it between the arms) - Releasing the traveling arm too early. This makes it impossible to control the drop of the scorpion tale - Bending the base leg during the rotation (the base leg should remain completely straight once it extends) - Lifting the base leg at the end as if it were a Side Kickthrough
SCORPION SWITCH (From Beast)			
Goal: Same as Full Scorpion	- Begin in static beast - Call out leg travels in circular motion, pausing in scorpion reach, base heel up and rotated outward slightly - Base leg soft until the “pull over”, travel leg bent at 90 - Traveling leg reaches toward ground, base leg rotates around outer edge of foot to heel - Arm released from ground only when leg pulls it off - Traveling leg softly contacts ground. Hips drop toward ground	- The Scorpion Switch from Beast is basically like a "half" Scorpion. It begins in Beast and ends in a "modified crab position," while the Full Scorpion begins in Crab and ends in a "modified crab" - From Static Beast, the Scorpion leg simply travels OUT and UP until it reaches a Scorpion Reach position. Then the sequence is the same as the Full Scorpion	- Attempting to "load" the traveling leg as if it were the beginning of a Scorpion Reach - Not getting up to a full Scorpion Reach position before attempting to pull over

SWITCHES AND TRANSITIONS			
Goal / Notes	Movements /Sequences	Helpful Cues	Common Mistakes
FRONT KICKTHROUGH			
Goal: Explosive power out of loaded hips, knees and ankles. During the kick phase, the emphasis is on flexion chain stretch reflex. Regressions: Front Step Front Step through Front Kickthrough	- From loaded beast, explode forcefully forward. - Replace same hand with same side foot (non kick side) - Foot lands in front or to the side of moving hand - Kick leg travels through and forward - Toes point forward, hip externally rotated - Keep the lifted arm in a “guard position”, rather than opening up the sling like in a Side Kickthrough	- As you explode out of the Loaded Beast, "pull" the ground underneath of you. - You must create enough force that you can get the traveling foot past the same side hand (or the point at which the hand was previously in contact with the floor) - Cue the client by telling them the direction of the hand that will be placed on the ground: “Right hand replaces right foot, LEFT leg kicks through.)	- Under jumping the set up. If you fail to land with the non-kicking leg either past or to the side of the lift hand, then you've closed down your window and it will be very difficult to get the kick leg through - Lifting the wrong arm when attempting to set up the stability windows