

CALI100 · The Move Library

182 movements across 6 families and 42 steps of the ladder, in the order you meet them. **No numbers here on purpose:** your own plan sets the target and clamps it to what you have demonstrated.

PULL

7 STEPS · 37 MOVEMENTS

BELOW WHITE TO WHITE 00 INITIATE

20 sec dead hang

SECURE BAR

1 CHALLENGE OF WORK

Grip and shoulder tolerance, nothing else. Feet supported takes weight off without changing the position.

Bar hang, feet supported on the ground

Take only as much weight off as you need

- Take a bar at about head height, hands shoulder width, and let your feet stay on the floor.
- Take only as much weight off your feet as you can hold with a relaxed neck and active shoulders.
- This is a grip and shoulder exercise. Increase it by taking weight off, not by hanging longer in pain.

Dead hang

Feet clear, shoulders relaxed

- Hang from the bar with your feet clear of the floor and your arms straight.
- Shoulders pulled down away from your ears rather than shrugged up into them.
- Both hands stay on the bar. Timing stops the moment either one lets go.

► IF YOU CANNOT GET TO THE EQUIPMENT

1 strict pull-up

SECURE BAR, OPTIONAL LOW BAR OR RINGS FOR ROWS

1 CHALLENGE OF WORK

The first pull-up is built from negatives and rows, not from failed attempts at the bar.

Scapular pulls from a dead hang

Shoulders down and back, arms stay straight

- From a straight-arm hang, pull your shoulder blades down and together without bending your elbows.
- You will move a few centimetres and that is the whole range. Straight arms are what make it work.

Inverted rows, feet on the floor

Chest to the bar, body in one line

- Set a bar at hip height, hang underneath it with your body in one line and heels on the floor.
- Pull your chest to the bar and lower under control. Walk your feet further forward to make it harder.

Pull-up negatives, 5 sec lower

Jump or step to the top, lower under control

- Get your chin above the bar however you like, by jumping or stepping up.
- Lower yourself over five seconds under full control, all the way to straight arms.
- If the last part drops rather than lowers, that is the part that needs the work.

Foot-assisted pull-ups

One foot on a box, use as little as you can

Strict pull-up

GRADED. Full dead hang to chin clearly above the bar, no kip

- One clean rep from a dead hang to chin over the bar and back down.

► IF YOU CANNOT GET TO THE EQUIPMENT

3 strict pull-ups, unbroken

SECURE BAR

1 CHALLENGE OF WORK

Singles across a session build the same strength as sets, without grinding.

Strict pull-ups as singles, total across the session

Rest fully between each

Strict pull-ups, unbroken

Full lockout at the bottom of every rep

- Strict form, and the set runs without letting go of the bar between reps.
-

Pull-up negatives, 5 sec lower

Adds the strength that turns 2 into 3

- Get your chin above the bar however you like, by jumping or stepping up.
 - Lower yourself over five seconds under full control, all the way to straight arms.
 - If the last part drops rather than lowers, that is the part that needs the work.
-

8 pull-ups, unbroken

SECURE BAR

2 CHALLENGES OF WORK

A rep ladder. Volume across sets is what moves the top set, not chasing the top set every session.

Strict pull-ups

Same quality in the last set as the first

- Strict form, and the set runs without letting go of the bar between reps.
-

Strict pull-ups, unbroken

Straight arms at the bottom every rep

- Strict form, and the set runs without letting go of the bar between reps.
-

Pull-ups, unbroken

GRADED. Set ends when either hand leaves the bar

1 muscle-up

SECURE BAR, A BOX FOR ASSISTED WORK

4 CHALLENGES OF WORK

The muscle-up is usually lost at the transition, not the pull. Straight bar dips build the half most people are missing. On a bar, kipping is accepted.

Chest-to-bar pull-ups

Contact the bar, not near it

- A strict pull-up that finishes with your chest touching the bar rather than your chin clearing it.
- Pull higher than you think you need and lean back slightly at the top.

Explosive pull-ups, hands leave the bar at the top

Pull through, do not stop at the chin

- A strict pull-up driven hard enough that your hands come off the bar at the top.
- Catch and lower under control. Stop the set as soon as the catch stops being controlled.

Straight bar dips

This is the transition strength

- From the top of a bar, arms straight and the bar at hip level, lower until your shoulders drop below your hands.
- Lean forward a little as you lower rather than staying vertical.

Pulls to sternum height

Height is what buys you the transition

Box-assisted muscle-ups

Feet on the box only to start the pull

Muscle-up negatives

Lower slowly through the transition

Muscle-up

GRADED. Kipping accepted on a bar, strict required on rings

MAROON 04 CONTENDER TO BROWN 05 ELITE

5 muscle-ups

SECURE BAR OR RINGS

7 CHALLENGES OF WORK

Reps need not be consecutive, but coming off the bar ends the set. Train staying on.

Muscle-up singles, total across the session

Quality every rep

Muscle-ups, unbroken

Rest in the support at the top, do not drop off

Muscle-ups

GRADED. Resting in a hang or support is allowed, dropping off ends the set

BROWN 05 ELITE TO BLACK 06 MASTER

10 muscle-ups

SECURE BAR OR RINGS

14 CHALLENGES OF WORK

A volume step. Grip and elbows decide this one, so build total reps per session before top sets.

Muscle-ups, total across the session

Spread across sets

Muscle-ups, unbroken

Stay on the bar

Muscle-ups

GRADED. One set, staying on the bar throughout

Beside the graded movement

These sit next to the main movement in a session. They are not graded and they are what keeps the family moving on the days the graded rung is not the point.

Scapular pulls

Shoulders down and back, arms straight

- From a straight-arm hang, pull your shoulder blades down and together, then let them rise again.
 - Elbows stay locked. The movement is a few centimetres and that is correct.
-

Active hang

Shoulders pulled down away from the ears

- Hang from the bar and pull your shoulders down away from your ears without bending your arms.
 - Different from a dead hang, where the shoulders are relaxed. Here they are working.
-

Inverted rows

Chest to the bar, body in one line

- Set a bar at hip height, hang underneath it with your body in one line and heels on the floor.
- Pull your chest to the bar and lower under control. Walk your feet further forward to make it harder.

BELOW WHITE TO WHITE 00 INITIATE

5 push-ups, hands raised to kneecap height

A SECURE RAISED SURFACE

1 CHALLENGE OF WORK

Raising the hands removes load while keeping the full body line. Knee push-ups are not used, they shorten the lever and take the trunk out.

Push-ups, hands on a wall

Body in one line from head to heel

- Hands elevated on any stable surface, body in one line, chest to the surface and back up.

Push-ups, hands on a high surface

Chest to within a fist of the surface

- Hands elevated on any stable surface, body in one line, chest to the surface and back up.

Push-ups, hands raised to kneecap height

Feet on the floor, hips do not lead

- Hands elevated on any stable surface, body in one line, chest to the surface and back up.

10 push-ups, unbroken

FLOOR, A SURFACE YOU CAN LOWER

1 CHALLENGE OF WORK

Lower the surface, do not change the movement.

Push-ups, hands raised to kneecap height

Build reps before lowering

- Hands elevated on any stable surface, body in one line, chest to the surface and back up.
-

Push-ups, hands on a lower surface

Same line, more load

- Hands elevated on any stable surface, body in one line, chest to the surface and back up.
-

Push-ups on the floor

Hands under the shoulders

- Hands under your shoulders, body in one line from head to heel.
 - Lower until your chest is close to the floor and press back up without your hips sagging or piking.
-

Push-ups, unbroken

GRADED. A rep does not count if the hips sag or pike

- Hands elevated on any stable surface, body in one line, chest to the surface and back up.

6 dips, unbroken

DIP EQUIPMENT, SECURE AND STABLE

1 CHALLENGE OF WORK

Equipment arrives here. The support hold comes before any reps, because most first dips fail at the shoulder, not the triceps.

Bench dips, feet on the floor

Shoulders below elbows

- Hands on a bench behind you, legs out in front, lower until your upper arms are about parallel.
- Keep your back close to the bench rather than drifting away from it.

Support hold at the top of the bars

Arms locked, shoulders down

- On parallel bars, arms locked straight, shoulders pushed down away from your ears.
- This is the position every dip starts and finishes in. Being solid here makes the dip easier.

Dip negatives, 5 sec lower

Control all the way to the bottom

- Start at the top of the bars with straight arms, then lower over five seconds.
- Get back to the top however you like. Only the lowering is the exercise.

Dips

No kip, no leg drive

- From a support hold, lower until your shoulders are below your elbows, then press back up.
- The set runs without stopping at the top for a rest.

Dips, unbroken

GRADED. Shoulders pass below the elbows, arms return to lockout

- From a support hold, lower until your shoulders are below your elbows, then press back up.
- The set runs without stopping at the top for a rest.

20 sec planche lean

FLOOR OR PARALLETES

2 CHALLENGES OF WORK

The lean is a position, not an exercise. Shoulders must stay in front of the hands the whole time.

Plank with shoulders shifted forward of the hands

Hips no higher than shoulders

- From a straight-arm plank, shift your weight forward so your shoulders sit in front of your hands.
- The further forward you go, the harder it gets. Keep the body in one line as you shift.

Planche lean

Arms straight, hips and heels in one line

- Straight-arm plank, then lean forward until your shoulders are well in front of your hands.
- Hands turned out is fine and usually kinder on the wrists.
- The lower back is where this is felt first. Squeeze your glutes and stop when the hips sag.

Pseudo planche push-ups

Hands by the ribs, shoulders forward

- Start in the planche lean position and do a push-up from there, shoulders staying ahead of the hands.
- Short range at first is correct. Depth comes after the lean is comfortable.

10 sec tuck planche

PARALLETES RECOMMENDED

4 CHALLENGES OF WORK

Wrists are the usual limiter before the shoulders are. Parallettes are allowed and most people should use them.

Planche lean

Surplus in the lean before leaving the ground

- Straight-arm plank, then lean forward until your shoulders are well in front of your hands.
- Hands turned out is fine and usually kinder on the wrists.
- The lower back is where this is felt first. Squeeze your glutes and stop when the hips sag.

Tuck planche, feet light on the ground

Hips at or above shoulder height

Tuck planche

Whole body off, knees tucked

MAROON 04 CONTENDER TO BROWN 05 ELITE

10 sec advanced tuck planche

PARALLETTES RECOMMENDED

7 CHALLENGES OF WORK

Opening the hips is the job. Negatives build the shape faster than holds at this stage.

Tuck planche

Surplus first

Advanced tuck planche

Back flat, hips open to about ninety degrees

Advanced tuck planche negatives

Open from tuck, hold, return

BROWN 05 ELITE TO BLACK 06 MASTER

15 sec straddle planche

PARALLETTES RECOMMENDED

14 CHALLENGES OF WORK

The largest leverage jump in the Push column. Expect this to take longer than everything before it combined.

Advanced tuck planche

Surplus first

Straddle planche negatives

Lower from a support to horizontal

Straddle planche

Legs straight and wide, body horizontal

Beside the graded movement

These sit next to the main movement in a session. They are not graded and they are what keeps the family moving on the days the graded rung is not the point.

Push-ups, hands raised

Raise the hands until the body line holds

- Hands elevated on any stable surface, body in one line, chest to the surface and back up.
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Plank, shoulders over the hands

Hips level, one line

- Forearms on the floor, elbows under shoulders, body in one line from head to heel.
 - The only one in this family that asks nothing of the wrists.
-

Support hold on bars or rings

Arms locked, shoulders down

- On parallel bars or rings, arms locked straight, shoulders pressed down away from your ears.
 - On rings, turn the palms slightly out and fight the wobble rather than gripping harder.
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Wall-supported lean

Shoulders in front of the hands

- Straight-arm plank with your feet against a wall, then shift your shoulders forward of your hands.
- The wall stops your feet sliding so you can lean further than you could on the floor.

BELOW WHITE TO WHITE 00 INITIATE

30 bodyweight squats, unbroken

FLOOR, OPTIONAL BOX

1 CHALLENGE OF WORK

Depth first, reps second. The box guarantees depth and removes the argument.

Bodyweight squats to a box at knee height

Touch and stand, do not rest on the box

Bodyweight squats

No box. Hip crease below the top of the knee

- Feet about shoulder width, toes turned out a little, weight through the middle of the foot.
- Sit down to a depth you can control and stand up without the knees falling inward.

Bodyweight squats, unbroken

GRADED. Unbroken means you do not stop moving

- Feet about shoulder width, toes turned out a little, weight through the middle of the foot.
- Sit down to a depth you can control and stand up without the knees falling inward.

20 feet-together squats, unbroken

FLOOR

1 CHALLENGE OF WORK

This step is ankle mobility, not strength. A lifting heel here is the thing that stops a pistol two ranks later.

Deep squat hold, heels down, feet shoulder width

Heels stay flat. Hold the bottom.

- Sit into the bottom of a squat and stay there, heels flat on the floor.
- Hold something in front of you if you need to. Heels down matters more than hands free.

Feet-together squats, holding support

Hold a doorframe only for balance, not for load

- Feet together, no support, and the set runs without stopping at the top or the bottom.

Feet-together squats

No support. Heels flat throughout

- Feet together, no support, and the set runs without stopping at the top or the bottom.

Feet-together squats, unbroken

GRADED. A lifting heel does not count as a rep

- Feet together, no support, and the set runs without stopping at the top or the bottom.

5 box pistols each leg

KNEE-HEIGHT BOX OR BENCH

1 CHALLENGE OF WORK

First time you carry real load on one leg. The split squat is the bridge and it is not graded.

Split squats each leg

Back knee close to the floor, torso upright

- One foot forward, one back, feet about hip width apart rather than on a tightrope.
- Lower straight down until the back knee is close to the floor, torso upright.
- The front heel stays down the whole time. If it lifts, take a slightly longer stance.

Box pistols each leg, box above knee height

Free leg forward and off the floor the whole time

- One more small drop in box height. Small steps here are the whole method.

Box pistols each leg, box at knee height

GRADED. No bounce off the box, no hand down

- One more small drop in box height. Small steps here are the whole method.

3 full pistols each leg

BOX OR BENCH YOU CAN LOWER

2 CHALLENGES OF WORK

The route is lowering the box, not adding a new exercise. Drop it a few centimetres at a time.

Box pistols each leg, box at knee height

Build reps before you lower anything

- One more small drop in box height. Small steps here are the whole method.

Box pistols each leg, box 5 to 10 cm lower

Same rules, lower target

- One more small drop in box height. Small steps here are the whole method.

Box pistols each leg, box 15 to 20 cm lower

Control the descent, do not drop onto it

- One more small drop in box height. Small steps here are the whole method.

Pistol negatives each leg, 5 sec lower

Lower under control, stand up any way you like

- Stand on one leg, free leg forward, and lower yourself over five seconds to the bottom.
- Get back up any way you like, including both feet. Only the way down is the exercise.

Full pistols each leg

GRADED. No box, no hands, free leg clear of the floor

- One leg, all the way down and all the way up, with the free leg held clear of the floor throughout.
- Arms out in front help the balance and are allowed.

5 full pistols each leg

FLOOR

4 CHALLENGES OF WORK

Same movement, more of it. This is a volume step, so treat it like a rep ladder.

Full pistols each leg

Clean singles before sets

- One leg, all the way down and all the way up, with the free leg held clear of the floor throughout.
- Arms out in front help the balance and are allowed.

Full pistols each leg, 3 sec descent

Tempo. Control is what adds reps later

- One leg, all the way down and all the way up, with the free leg held clear of the floor throughout.
- Arms out in front help the balance and are allowed.

Full pistols each leg, 2 sec pause at the bottom

The bottom is where reps are lost

- One leg, all the way down and all the way up, with the free leg held clear of the floor throughout.
- Arms out in front help the balance and are allowed.

Full pistols each leg, heel slightly elevated

Elevation buys depth while ankles catch up

- One leg, all the way down and all the way up, with the free leg held clear of the floor throughout.
- Arms out in front help the balance and are allowed.

Full pistols, total across the session, each leg

Volume in sets of 2 or 3, not one long set

5 shrimp squats each leg

FLOOR, A PAD FOR THE REAR KNEE

7 CHALLENGES OF WORK

New movement. The shrimp loads the quad through a different range and most people need the knee pad early.

Assisted shrimp squats each leg, fingertips on support

Rear knee touches the floor

Shrimp squats each leg

No support, rear foot held behind

5 deficit pistols each leg

A RAISED SURFACE TO STAND ON

14 CHALLENGES OF WORK

A pistol with more range. Start on a low surface and raise it.

Deficit pistols each leg, 5 cm surface

Free leg drops below the standing foot

Deficit pistols each leg, 10 cm surface

Keep the free leg straight and clear

Deficit pistols each leg

GRADED. Full range, no support

SUPPORT WORK

Beside the graded movement

These sit next to the main movement in a session. They are not graded and they are what keeps the family moving on the days the graded rung is not the point.

Deep squat hold

Heels down as far as they go

- Sit into the bottom of a squat and stay there, heels flat on the floor.
 - Hold something in front of you if you need to. Heels down matters more than hands free.
-

Walking lunges

Controlled, full extension at the top

- Step forward and lower until the back knee is close to the floor, then step through to the other side.
 - Torso upright and the front knee tracking over the foot rather than falling inward.
-

Bulgarian split squats each leg

Torso upright, rear knee low

- Rear foot up on a bench or a chair, front foot far enough forward to lower straight down.
- Torso upright, rear knee travels toward the floor. Most of the load stays on the front leg.

BELOW WHITE TO WHITE 00 INITIATE

20 sec tuck hollow body hold

FLOOR

1 CHALLENGE OF WORK

The lower back staying flat on the floor is the whole standard. Everything else is detail.

Dead bugs, lower back pressed flat

If the back lifts, the rep does not count

- Lie on your back, knees over hips, arms straight up toward the ceiling.
- Press your lower back into the floor and keep it there, then extend one arm and the opposite leg away.
- The moment your back lifts off the floor, the rep has stopped counting. Shorten the reach rather than the set.

Tuck hollow hold, heels light on the floor

Shoulders lifted, back flat

- The same shape, but your heels stay resting lightly on the floor rather than lifted.
- It is the easier version on purpose. Use it to keep the lower back flat for longer.

Tuck hollow body hold

Knees above hips, feet off

- On your back, lower back pressed flat into the floor, knees and hips bent.
- Lift your head, shoulders and feet a little way off the floor and hold that shape.
- The flat lower back is the whole exercise. If it arches, bring your knees closer in.

20 sec hanging tuck hold

SECURE BAR

1 CHALLENGE OF WORK

The column moves from the floor to the bar here. Grip often gives out before the core does, so hang work carries over.

Hanging knee raises

Knees to at least hip height

- Hang with straight arms, then raise both knees to at least hip height.
- Lower under control rather than dropping. The way down is most of the work.
- If you are swinging, you are using the swing. Pause at the bottom and start the next one from still.

Hanging tuck hold

Knees stay above the hips

- Hang from the bar with your arms straight and your shoulders active, not slumped into the joint.
- Draw both knees up together until your thighs are past parallel, and stop swinging before you start counting.
- Most people lose this in the shoulders rather than the abs. If your shoulders creep to your ears, the set is over.

► IF YOU CANNOT GET TO THE EQUIPMENT

30 sec hanging tuck hold

SECURE BAR

1 CHALLENGE OF WORK

A time step on the same movement. Leg raises add the strength that extends the hold.

Hanging tuck hold

Same position, longer

- Hang from the bar with your arms straight and your shoulders active, not slumped into the joint.
- Draw both knees up together until your thighs are past parallel, and stop swinging before you start counting.
- Most people lose this in the shoulders rather than the abs. If your shoulders creep to your ears, the set is over.

Hanging leg raises

Controlled, no swing

- Same hang as the knee raise, but the legs stay straight throughout.
- Raise to at least hip height, lower slowly, and do not let the bar swing carry you.
- Tight hamstrings will limit this before your abs do. That is normal and it improves.

► IF YOU CANNOT GET TO THE EQUIPMENT

5 sec tuck front lever

SECURE BAR

2 CHALLENGES OF WORK

First skill in the column. Negatives and the inverted hang teach the shape before the hold is possible.

Inverted hang, hips above shoulders

Get used to being upside down under the bar

- From a hang, pull your knees up and keep going until your hips are above your shoulders.
- Grip hard and keep your elbows slightly bent. Come down the way you went up rather than dropping.

Tuck front lever negatives

Lower from inverted to horizontal under control

- Start in the inverted hang, then lower slowly into the tuck front lever position and past it.
- Count the lower rather than the hold. Slow is the point and three seconds of control beats ten of falling.

Tuck front lever

Back flat, shoulders and hips level

- From an inverted hang, lower until your back is flat and horizontal with your knees tucked to your chest.
- Arms stay straight and your shoulders pull down and back. Bent arms turn it into a different exercise.
- If your hips sag below your shoulders, tuck tighter rather than holding on longer.

BLUE 03 ATHLETE TO MAROON 04 CONTENDER

10 sec advanced tuck front lever

SECURE BAR

4 CHALLENGES OF WORK

Opening the hips while keeping the back flat. A rounded back looks like progress and is not.

Tuck front lever

Surplus before opening

- From an inverted hang, lower until your back is flat and horizontal with your knees tucked to your chest.
- Arms stay straight and your shoulders pull down and back. Bent arms turn it into a different exercise.
- If your hips sag below your shoulders, tuck tighter rather than holding on longer.

Tuck front lever raises

From hang to horizontal and back

- From the tuck front lever, pull back up to the inverted hang and lower again under control.
- Straight arms throughout. The pull comes from the shoulders and lats, not the elbows.

Advanced tuck front lever

Hips open to about ninety degrees, back flat

MAROON 04 CONTENDER TO BROWN 05 ELITE

15 sec straddle front lever

SECURE BAR

7 CHALLENGES OF WORK

Legs straighten and widen. Straddle width is the dial, narrow it slowly.

Advanced tuck front lever

Surplus first

Straddle front lever negatives

Lower to horizontal with legs straight

Straddle front lever

Body horizontal and level, legs wide

10 sec full front lever

SECURE BAR

14 CHALLENGES OF WORK

Closing the straddle is the whole step and it is a large leverage jump.

Straddle front lever

Surplus first

Half lay front lever, one leg extended

Alternate legs

Full front lever negatives

Legs together, lower under control

Full front lever

Straight and level from shoulders to heels

SUPPORT WORK

Beside the graded movement

These sit next to the main movement in a session. They are not graded and they are what keeps the family moving on the days the graded rung is not the point.

Hollow hold

Lower back flat on the floor

- On your back, lower back flat, arms and legs extended away from each other.
 - Only as long as you can keep the back flat. Bend the knees to make it easier.
-

Front lever raises

Tuck as tight as you need to

- From a hang, pull your body up to horizontal with straight arms, then lower under control.
- Tuck the knees as much as you need. Straight arms matter more than straight legs.

BELOW WHITE TO WHITE 00 INITIATE

30 sec plank

FLOOR, OPTIONAL RAISED SURFACE

1 CHALLENGE OF WORK

A plank, nothing more. Raising the forearms takes load off without breaking the line.

Plank, forearms raised to kneecap height

One line from head to heel

- Forearms on the floor, elbows under shoulders, body in one line from head to heel.
- The only one in this family that asks nothing of the wrists.

Plank, forearms on a lower surface

Hips level

- Forearms on the floor, elbows under shoulders, body in one line from head to heel.
- The only one in this family that asks nothing of the wrists.

Plank on the floor

Forearms under the shoulders

Plank

GRADED. Timer ends when the hips drop or pike out of line

- Forearms on the floor, elbows under shoulders, body in one line from head to heel.
- The only one in this family that asks nothing of the wrists.

5 sec chest-to-wall handstand

A CLEAR WALL

1 CHALLENGE OF WORK

Chest to wall is required at Green and Yellow because it teaches the straight line. Back to wall does not satisfy this standard.

Wrist preparation, both directions

Do this before every handstand session, always

- On all fours, fingers forward, rock gently forward and back over the heels of your hands.
- Then turn the hands so the fingers point back toward your knees and repeat gently.
- This goes before anything overhead, every session. It is the joint that complains last and settles slowest.

Pike hold, hands on the floor, hips high

Weight moving over the hands

- Hands on the floor, feet walked in toward them, hips pushed high so you make an upside-down V.
- Push the floor away and let your head sit between your arms rather than hanging below them.
- Bend the knees as much as you need. Hips high matters more than straight legs.

Walk the feet part way up the wall, chest facing it

Arms straight the whole time

- Hands on the floor facing away from a wall, then walk your feet up it a little way.
- Go only as far up as you can come back down from under control. You choose the height.

Chest-to-wall handstand

GRADED. Chest and thighs face the wall, body stacked

- Walk your feet up the wall until your chest faces it and your hands are close in.
- This is the straighter and harder position of the two, and the one that builds the freestanding shape.

15 sec chest-to-wall handstand

A CLEAR WALL

1 CHALLENGE OF WORK

A time step. Shoulders and wrists are the limiter, so short frequent sets beat long rare ones.

Chest-to-wall handstand

Ribs down, do not arch

- Walk your feet up the wall until your chest faces it and your hands are close in.
- This is the straighter and harder position of the two, and the one that builds the freestanding shape.

45 sec back-to-wall handstand

A CLEAR WALL

2 CHALLENGES OF WORK

The wall position changes here. Back to wall is what you kick up into, and it is the direct preparation for freestanding at Maroon.

Chest-to-wall handstand

Build the line before switching sides

- Walk your feet up the wall until your chest faces it and your hands are close in.
- This is the straighter and harder position of the two, and the one that builds the freestanding shape.

Kick-up to the wall, back facing it

Controlled kick, no crashing

- Hands about a hand's span from the wall, kick one leg up and let your back settle against it.
- Practise the coming down as much as the going up.

Back-to-wall handstand

Hips stacked over shoulders, shoulders over hands

- Kick up so your back is to the wall, hands a short distance from it, body as straight as you can make it.
- Push the floor away through the shoulders and look at the floor between your hands.

10 sec freestanding handstand

FLOOR, OPTIONAL PARALLETES

4 CHALLENGES OF WORK

Balance is a skill, not a strength. Frequency beats duration, and the fingers do the correcting.

Back-to-wall shoulder taps

Each side. Shifting weight is the skill

- From a back-to-wall handstand, shift your weight onto one arm and tap the opposite shoulder.
- Small taps first. One hand is taking everything while the other moves.

Toe pulls and heel pulls off the wall

Find the balance point, do not hold it yet

- From a chest-to-wall handstand, take your toes off the wall for a moment, then your heels.
- This is how you find balance without leaving the wall. A second at a time is plenty.

Kick-up to balance, freestanding attempts

Short attempts, many of them

- Away from the wall, kick up with the intention of stopping rather than going over.
- Bail out to the side rather than folding forward, and practise the bail before you need it.

Freestanding handstand

Fingers correct, not the hips

- Balanced on your hands away from any wall, body stacked, correcting through the fingers.
- Fresh or not at all. A tired handstand teaches you a tired handstand.

30 sec freestanding handstand

FLOOR, OPTIONAL PARALLETES

7 CHALLENGES OF WORK

A time step built on consistency of entry. If the kick-up is inconsistent, the hold will be too.

Freestanding handstand

Consistent entry every attempt

- Balanced on your hands away from any wall, body stacked, correcting through the fingers.
- Fresh or not at all. A tired handstand teaches you a tired handstand.

1 press to handstand, 2 sec hold

FLOOR, OPTIONAL PARALLETES

14 CHALLENGES OF WORK

Compression and straight-arm strength, not balance. The press is the most watchable standard in the system and the slowest to build.

Freestanding handstand

Surplus balance first

- Balanced on your hands away from any wall, body stacked, correcting through the fingers.
- Fresh or not at all. A tired handstand teaches you a tired handstand.

Seated pike compression lifts

Lift the heels off the floor with straight legs

- Sit with straight legs, hands on the floor beside your hips, and lift your heels off the floor.
- This is the strength that gets your legs up in a press later.

Straddle leg lifts to toes leaving the floor

Shoulders forward over the hands

Negative press, lower from handstand to straddle

Slow, no jumping back down

Press to handstand, 2 sec hold

GRADED. No jump, no kip, hold 2 seconds at the top

Beside the graded movement

These sit next to the main movement in a session. They are not graded and they are what keeps the family moving on the days the graded rung is not the point.

Plank, forearms on the floor

One line from head to heel

- Forearms on the floor, elbows under shoulders, body in one line from head to heel.
 - The only one in this family that asks nothing of the wrists.
-

Wall walk, chest to the wall

Walk in only as far as is comfortable

- Start in a plank with your feet on the wall, then walk your hands in as your feet walk up.
 - Go in only as far as you can walk back out of. Coming down is half the exercise.
-

Back-to-wall shoulder taps each side

Shifting weight is the skill

- In a back-to-wall handstand, shift onto one arm and tap the opposite shoulder, then swap.
 - Move slowly. If you are falling into each tap you are shifting too far.
-

Kick-up to balance

Short attempts, many of them

- Away from the wall, kick up with the intention of stopping rather than going over.
- Bail out to the side rather than folding forward, and practise the bail before you need it.

BELOW WHITE TO WHITE 00 INITIATE

15 sec side plank each side

FLOOR, OPTIONAL RAISED SURFACE

1 CHALLENGE OF WORK

Raising the forearm takes load off without breaking the body line. The bottom knee does the same job and needs no equipment at all, which is why it opens the step.

Side plank each side, bottom knee down

Knee on the floor takes the long lever out. Hips still lift

- On your side, forearm under your shoulder, feet stacked, hips lifted so you are in one line.
- Do not let the top hip roll forward or the bottom hip sag toward the floor.

Side plank hip lifts each side, bottom knee down

Lift and lower. Teaches the hips where the top is

Side plank each side, forearm raised to kneecap height

Hips stacked and lifted

- On your side, forearm under your shoulder, feet stacked, hips lifted so you are in one line.
- Do not let the top hip roll forward or the bottom hip sag toward the floor.

Side plank each side, forearm raised lower

Same line, less help

- On your side, forearm under your shoulder, feet stacked, hips lifted so you are in one line.
- Do not let the top hip roll forward or the bottom hip sag toward the floor.

Side plank each side, on the floor

GRADED. Timer ends when the hips drop or rotate

- On your side, forearm under your shoulder, feet stacked, hips lifted so you are in one line.
- Do not let the top hip roll forward or the bottom hip sag toward the floor.

20 sec long-lever side plank each side

FLOOR

1 CHALLENGE OF WORK

The top arm going overhead lengthens the lever. Expect the time to feel harder at the same number.

Side plank each side

Build a base before lengthening the lever

- On your side, forearm under your shoulder, feet stacked, hips lifted so you are in one line.
- Do not let the top hip roll forward or the bottom hip sag toward the floor.

Long-lever side plank each side, forearm raised

Same overhead arm, less load. The trick from the step below

- Top arm reached past your head rather than resting on your hip.

Long-lever side plank each side, top arm overhead

Arm in line with the body, not reaching forward

- Top arm reached past your head rather than resting on your hip.

Long-lever side plank each side

Legs straight, hips lifted

- Top arm reached past your head rather than resting on your hip.

15 sec star side plank each side

FLOOR

1 CHALLENGE OF WORK

Three points of contact become one, and that is the whole difficulty. Two non-graded rungs sit in between because taking the top leg off in one go is the jump most people fail here.

Long-lever side plank, top leg lifted and lowered

Controlled, no rotation

- The same position with the top leg held up rather than moving.

Long-lever side plank, top leg held lifted

Hold where the reps finish. This is the star without the height

- The same position with the top leg held up rather than moving.

Star side plank each side, top foot resting light on a wall

The wall carries a little. Not graded, this is the bridge

- The same shape with the top foot touching a wall for balance rather than support.
- Light contact only. If you are leaning on it, the shape is doing less than it looks.

Star side plank each side

Top leg toward the ceiling, top arm overhead

- The same shape with the top foot touching a wall for balance rather than support.
- Light contact only. If you are leaning on it, the shape is doing less than it looks.

10 sec chamber hold each side

VERTICAL POLE, SECURE AND RATED FOR BODYWEIGHT

2 CHALLENGES OF WORK

THE CLIFF OF THIS FAMILY, and the only equipment gate in the system. The step before it is a floor isometric and this one hangs off a pole, so it is a change of discipline rather than a change of difficulty. Pole must be ROUND and grippable, roughly a hand span around. Most commercial squat rack uprights are square and 75 to 90 mm and cannot be gripped, so a full gym can fail this gate. What usually works: a Smith machine rail, the vertical post on a cable or functional trainer, a street sign post, a playground upright.

Pole grip practice, feet on the ground, hips square

Top hand pulls down, bottom hand presses away, hands 45 to 60 cm apart

- Take a vertical pole with the top hand high and the bottom hand low, feet staying on the ground.
- Top hand pulls down, bottom hand presses away. That opposition is the whole flag.

Pole support hold, feet on the ground, hips pushed away from the pole

Bottom arm straight and pressing. This is the shape the flag hangs from

- The same grip with your hips pushed away from the pole while your feet stay down.
- You are learning to hold the gap between you and the pole, not to hang on it.

Tuck hold on the pole, both feet down, weight shifting off

Take weight off one foot then the other. Nothing leaves the ground yet

- Set the grip, then shift weight off your feet toward a tuck without fully leaving the ground.
- Take a little more weight each set rather than trying to lift off in one go.

Chamber hold attempts, one foot light on the ground

Hips stacked and square, not facing the pole

- Knees tucked tight to your chest on the pole, one foot kept light on the floor.
- The foot is a spotter. Use less of it each time rather than removing it all at once.

Chamber hold negatives each side, 5 sec lower

Start with a foot down, take it off, lower under control

- Get into the chamber hold, then lower over five seconds under control.

Chamber hold each side

Both feet off, knees tucked to chest

- Both knees tucked to your chest, body clear of the ground, held on the pole.
- Top hand pulls, bottom hand presses. Hips square to the front rather than rolled open.

BLUE 03 ATHLETE TO MAROON 04 CONTENDER

8 sec advanced tuck flag each side

VERTICAL POLE

4 CHALLENGES OF WORK

Opening the hips is the whole job. The tuck flag is the non-graded rung in between.

Chamber hold each side

Build surplus before opening the hips

- Both knees tucked to your chest, body clear of the ground, held on the pole.
- Top hand pulls, bottom hand presses. Hips square to the front rather than rolled open.

Tuck flag each side, hips clear of the pole

Not graded, this is the bridge

- From the chamber, open the hips away from the pole while the knees stay tucked.
- The hips clearing the pole is the whole step. Legs come later.

Tuck flag each side

Body clear of the pole, hips square

- From the chamber, open the hips away from the pole while the knees stay tucked.
- The hips clearing the pole is the whole step. Legs come later.

Advanced tuck flag each side

Hips opened to roughly ninety degrees

MAROON 04 CONTENDER TO BROWN 05 ELITE

10 sec straddle flag each side

VERTICAL POLE

7 CHALLENGES OF WORK

Legs go straight and wide. Negatives build the position faster than holds at this stage.

Advanced tuck flag each side

Surplus first

Straddle flag negatives each side, 5 sec lower

Start high, lower to horizontal under control

Straddle flag each side

Legs straight and wide, body horizontal

10 sec full flag each side

VERTICAL POLE

14 CHALLENGES OF WORK

Closing the legs is a large jump in leverage. Expect this step to take longer than the one before it.

Straddle flag each side

Surplus first

Half-straddle flag each side, legs narrowing

Narrow the straddle a little each week

Full flag negatives each side

Legs together, lower under control

Full flag each side

GRADED. Legs straight and together, body horizontal

SUPPORT WORK

Beside the graded movement

These sit next to the main movement in a session. They are not graded and they are what keeps the family moving on the days the graded rung is not the point.

Side-lying leg raises each side

Top leg straight, lifted from the hip, no rolling back

- Lie on your side, body straight, and lift the top leg without rolling your hips backward.
-

Side plank, top leg lifted and lowered

Controlled, no rotation

- In a side plank, lift the top leg away from the bottom one and lower it under control.
 - Hips stay stacked. If the top hip rolls back, lift the leg less.
-

Hanging oblique raises

Bar work. Builds the same side chain

- Hang from the bar and raise your knees toward one armpit rather than straight up the middle.
 - Alternate sides and keep the swing out of it. Small and controlled beats high and swinging.
-

Pole support hold, feet on the ground

Top hand pulls down, bottom hand presses away

- The same grip with your hips pushed away from the pole while your feet stay down.
- You are learning to hold the gap between you and the pole, not to hang on it.

Generated from the same progressions your plan is built from, so nothing here can disagree with your book. **This is what the movements are, not how much of them to do.** The reps and the seconds live in your plan, where they are set from your own card.

LOOK IT UP runs a search rather than pointing at one video, because nobody has checked that any particular clip matches the standard we grade against. **WATCH** means somebody in this group filmed it, and that one is the real thing.