

Nordic Stage Fight Society (NSFS)

Handbook

2012

[Latest changes 20130509](#)

Any member can suggest changes to the content of this book via the NSFS board. Changes are approved by a simple majority of votes of the NSFS board.

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Introduction

Stage fighting is the illusion of physical conflict for stage and screen. Stage fighting is a system of techniques, sounds and movements that together create a violent story. Stage fighting is based on choreography and cooperation, and includes both armed and unarmed fighting. Every move is carefully planned and agreed on beforehand with an emphasis on the safety of the performer and a focus on transmitting the story that is being told to a third party.

NSFS Vision

Our vision is to make it awesome and super simple to tell stories of violence safely

The Organization

The NSFS is an umbrella organization currently housing 4 national organizations: Stage Fight Sweden, Ofscen (Norway), Stage Fight Finland and the Estonian Stage Fight Society.

National organisations (NO's)

A national organization in the NSFS is a stage fight organization that has been accepted as a member of the NSFS.

National organizations are expected to:

- Follow the NSFS articles of association
- Support and provide stage fight training in accordance with NSFS standards
- Keep an up to date list of members of the national organization
- Inform the NSFS executive committee of their activities
- Inform the members of their activities
- Apply for money from national funds

National organizations may set up basic tests throughout the year.

Membership

Members of the national organizations are automatically members of the NSFS. It is also possible to become a personal member of the NSFS without being a member of a national organization (contact the NSFS secretary).

In order to be eligible to vote a person must have been a member of the NSFS for an entire year.

Project groups

A project group is a group of people appointed by the executive committee to perform a specific task. Even if given a full mandate, the executive committee still has full responsibility and final say in the matter.

Examples of project groups:

- Summer workshop project group
- Newsletter editorial group
- Website group
- Funding committee

The Economy of the NSFS

All income the NSFS receives from membership fees, workshops, grants, etc. is used for the following:

- Deficit guarantee for the summer workshop
- Deficit guarantee for local and national workshops
- Costs in connection with the executive committee
- Administration of the organization

Workshops

Definition of a NSFS workshop (Local and national)

For a workshop to be recognised as a NSFS workshop or sanctioned as such, the following criteria have to be upheld:

- the workshop has to be taught by a certified teacher of the NSFS or an instructor recognized by the NSFS
- the workshop has to offer a minimum 10% discount to NSFS members
- the NSFS executive committee has to be informed of the workshop before any PR material is sent out

Workshop arrangers can apply to the NSFS executive committee for a workshop deficit guarantee.

If you want to arrange a workshop, but do not know where to start, do not hesitate to contact your national organisation.

The NSFS encourages people to be active and arrange workshops.

Summer workshop

The annual NSFS summer workshop is a 13 days intensive stage combat workshop offering a minimum of 60 hours of training at all levels. The workshop begins, at the earliest, the first whole week of July and includes 11 days of training, one day off and one test day. The NSFS general meeting is held during the summer workshop.

The summer workshop should strive to rotate between the member countries. For every summer workshop the NSFS Executive Committee appoints a project group consisting of:

- The NSFS treasurer
- The NSFS chairperson
- Workshop principal
- Local arranger
- Fundraiser

The project group is responsible for arranging the summer workshop and may appoint additional members if deemed necessary.

The NSFS takes partial economical responsibility for the summer workshop, and must therefore approve the workshop budget. The budget must contain an item of at least € 1.000 for the NSFS in order to help cover administration expenses and an item of at least €1.000 for the local arrangers. If the workshop ends up with a deficit, the NSFS will cover 50 % of the deficit within the NSFS financial capabilities. Likewise a workshop surplus will be divided equally between the NSFS and the local arrangers.

Educational System

Introduction

The NSFS educational system is to get our students the best they can be in all the parts of stage fighting. The way NSFS is trying to achieve this task is to give our students an education that is more process based than other stage fight societies around the world. NSFS believe that if the students get to learn by having time to reflect and to understand what they are doing, both technically and story telling wise, the student will reach a higher quality of knowledge of stage combat and about acting the fight.

Examination

Examination is done through choreographed performance, one for each weapon. Each choreography must have a minimum 45 moves and each choreography must be presented as an independent scene. 2 of the 3 choreographies must be presented as realistic scenes, 1 can be comical. However, all scenes must show true intent of action. Examination choreographies must be taught by a certified teacher of the NSFS, and adjudicated by another certified teacher of the NSFS. Students can be questioned about basic terminology for the student relevant weapon and techniques.

Adjudication

The scene is presented in front of a panel of adjudicators. The test couple present themselves and state which test level they are on. The test couple perform their scene within the timeframe that has been set in advance.

Adjudicators focus primarily on safety and technique for the basic test. Beyond that test level the adjudicators focus more and more on the actual performance (selling the fight).

Note: Only active teachers of the NSFS have a vote on NSFS certification tests. Guest teachers or non-active NSFS teachers opinion are taken into consideration.

Personal conduct and how the test couple has been working together during the training-period is taken into consideration in the evaluation of the test.

The test couple may be asked to repeat a phrase or demonstrate a technique, if deemed necessary by the adjudicators.

Forgetting choreography in the middle of the test is not necessarily a fail, as long as the combatants try to stay in character.

The following constitutes a fail:

- Stepping on a weapon or a prop (unless it is part of the choreography)
- Injuring or endangering yourself, your partner or the audience

- Forgetting the choreography and stepping out of character, not trying to maintain the scene
- Performing the scene with no intent
- Continued use of incorrect technique

Re-test

Retests in any of the 9 weapons in the NSFS test system may be done outside the NSFS summer workshop if it is done within the consecutive year of the failed test/s.

More test rules

The basic test can, as the only test, be offered by the national organizations throughout the year. Each weapon can be tested separately **but all 3 weapons must be completed before the student may go to Intermediate 1. The time span for testing individual weapons in Basic is 2 years. If not all the weapons are completed during that time the basic test has to be retested.** However the test must be announced at least ONE week before the test take place to the NSFS board. The information that the NSFS board need is:

1. who has done the test fight
2. who are the adjudicator/s
3. who are testing and in what weapon/s

Test system

Introduction

Testing is optional. However, training must proceed in the consecutive order. Students may be required to re-train a test or preparatory level if deemed necessary by the NSFS. Required re-training is assessed by the NSFS in the beginning of a workshop according to the students need for development or for safety reasons.

The NSFS offers proficiency tests in the following 9 weapon disciplines (listed in consecutive order):

Basic

Unarmed
Broadsword
Single Rapier

Intermediate 1

Rapier and Dagger
Quarterstaff
Sword and shield

Intermediate 2

Smallsword
Knife
Theatrical Martial Arts (TMA)

Beginner level

The beginner level is an introduction into the stage fighting world. From the eyes of NSFS the beginner level is the most important level of them all and is more than a preparation for the basic test.

The idea for this level is to give the best possible introduction to students and is therefore given the best teachers at the time during the summer workshop.

For a newcomer to NSFS it also gives a good introduction to the NSFS as a whole, everything from warm-ups to warm-downs and from having quality time with the chair person at a coffee break to missing all your new friends the day after the examinations.

The disciplines that are given at this level: Unarmed, Single Rapier, Broadsword, Body movement/Story telling.

If the level is done at a summer workshop the student will participate in a showcase at the end of the workshop.

Basic Test

Weapon disciplines: Unarmed, Single Rapier, Broadsword.

Description: A combatant on basic test level is able to perform choreography in close to performance speed, giving a consistent and clear presentation to both audience and adjudicators. To take the basic test, you need a minimum of 120 hours of training (or the equivalent of 2 summer workshops, including the test year) in the relevant weapons.

Requirements: The combatant demonstrates understanding and control of movement, space, timing and the performance situation as a whole; demonstrates good partner work, maturity in learning, training and performing; demonstrates consistency in fighting technique and safety; demonstrates respect for the choreography; can explain basic terminology and techniques for all 3 weapons.

The basic test can, as the only test, be offered by the national organizations throughout the year. Each weapon can be tested separately.

Intermediate Preparation 1

Weapon disciplines: Sword and Shield, Quarterstaff, Rapier and Dagger.

Description: The Intermediate Preparation 1 is a preparatory course with no test attached, and is completed when one achieves a minimum 60 hours of training in the relevant weapons, with a minimum of 15 hours of training per weapon. Relevant training with certified teachers from other stage fight societies can be approved as part of the preparatory course by special permission from the NSFS summer workshop principal.

Intermediate Test 1

Weapon disciplines: Sword and Shield, Quarterstaff, Rapier and Dagger.

Description: A combatant on intermediate test 1 level is able to perform choreography in performance speed, giving a very clear and consistent presentation to both audience and adjudicators. To take the intermediate test 1, you must have passed the basic test, and have a minimum of 120 hours of training (or the equivalent of 2 summer workshops – 1 preparatory and 1 test course, including the test year) in the relevant weapons, with a minimum 30 hours of training per test weapon.

Requirements: The combatant demonstrates control and understanding of technique, choreography, timing and the use of space; demonstrates very good partner work; demonstrates maturity in learning, training and performing; respects the choreography; is able to explain relevant terminology for all basic test and intermediate test 1 weapons. Also, on this level a better command of the performance situation than on the previous level is expected.

Intermediate Preparation 2

Weapon disciplines: Knife, Theatrical Martial Arts, Smallsword.

Description: The Intermediate Preparation 2 is completed when one achieves a minimum of 60 hours of training in the relevant weapons, with a minimum of 15 hours of training per weapon. Relevant training with certified teachers from other stage fight societies can be approved as part of the preparatory course by special permission from the NSFS summer workshop principal.

Intermediate Test 2

Weapon disciplines: Knife, Theatrical Martial Arts, Smallsword.

Description: A combatant on intermediate test 2 level is able to perform a choreography on a higher level than previous tests, giving a very clear and solid presentation to both audience and adjudicators, in performance speed. To take the Intermediate Test 2, you need to have passed Intermediate Test 1, and have a minimum of 120 hours of training (or the equivalent of 2 summer workshops – 1 preparatory and 1 test course, including the test year) in the relevant weapons, minimum 30 hours of training per test weapon.

Requirements: The combatant demonstrates control and understanding of technique, choreography, timing and the use of space; demonstrates very good partner work; demonstrates maturity in learning, training and performing; respects the choreography; is able to explain relevant terminology for all 9 NSFS test weapons. Also, on this level a better command of the performance situation than on the previous level is expected.

Advanced class

The NSFS advanced class is a seminar for the development of the art of stage fighting. The class does not aim for a certification test as an end result, but is constructed as an advanced playground for experienced performers to continue the development of their skills while taking part in the continuous development of stage fighting. The curriculum is subject to change every year, as we invite various internationally recognized teachers to teach what they excel at, and encourage them to experiment. To gain access to this class you need to have completed all combatant certification tests with the NSFS, or have equivalent training from other stage combat organizations recognized by the NSFS.

Fight assistant

A combatant that helps the teacher or fight director during their work

Guidelines for a fight assistant

- 1, Help to carry in and set up for class/ workshop
- 2, Greet students
 - Workshops, check them in and collect money
 - Classes, take roll; collect money

3, During teaching

- Quietly watch and make corrections privately to students (called “floating”).
- Do not interrupt the teaching process
- Be ready to show a move or choreography
- Do not make comments unless invited to
- Be as quiet and respectful as possible for the learning process and flow of class work
- If you have an observation to report or suggestion to make, do it privately with the instructor at an appropriate time
 - o Do not be afraid to do so
- Report tiredness of the students
 - o You are the life line between students and instructor
 - o Watch the time and remind of breaks
 - o Help instructor know what students need (ex. to repeat an explanation)
- Be respectful of students
 - o Never ridicule; have fun but never put them down
 - o Always encourage and praise

4, End of class

- Help clean up and pack weapons
- Go get a drink
- Confer with instructor on how it went

Nordic Stage Fight Society Teacher

A NSFS teacher is any individual who has successfully completed the NSFS teacher apprentice program or before 2010 the NSFS teacher test and has showed and demonstrated an advanced level of skill in the performance of the stage combative arts and also proved a high level of professional teaching standards.

A NSFS teacher may teach for the NSFS skills proficiency tests and preparation classes in the 9 weapons of the NSFS education system and is endorsed by the society to teach staged fight/combat.

NSFS teachers have two statuses: active and non-active. The statuses are reviewed on a yearly basis on the basis of the teachers report.

What you get as an active teacher:

- To be a part of a faculty that is progressive
- Access to a quality trademark whose value is upheld by the NSFS
- Promotion as a teacher of the NSFS on our website and other public arenas
- New job opportunities created by yourself in cooperation with the NSFS as we work to spread the knowledge of stage fighting
- To be a part of the development of the art of stage fighting
- To be a part of our wonderful community and the special NSFS spirit!

What is expected from an active teacher?

- To work as a stage fight teacher on a regular basis
- To be a member of the NSFS
- To send the NSFS board an annual work and development report (see page 29-30)
- To actively and continuously participate with the NSFS teacher (and later fight director) faculty and NSFS board in knowledge transference and the development of the NSFS educational system
- To spread the knowledge of NSFS: meaning doing quality work, promoting and raising awareness of the art of stage fighting and spreading the name of the NSFS wherever you can

If all expectations are met the teacher will be considered active

As a non-active teacher you will not be promoted by NSFS, but of course you have still passed our teacher test and if asked the NSFS will inform of this and that you are a non-active teacher with in the society. You will still receive teacher newsletters from the board, be invited to teacher meetings, and be considered part of the NSFS faculty. After all, we want to keep you close so that we can encourage you to become active.

Mentor program

The NSFS mentor program aims to:

- Steadily improve the quality of newly educated NSFS teachers
- Produce a variety of teachers
- Develop stage fighting as an art-form

Procedure

- The mentor and apprentice fill out the NSFS standardized mentor program contract. The contract is sent to the board for approval. If approved, the contract is signed and returned by the chairperson. The board keeps a digital copy of the contract.
- Mentor and apprentice arrange and conduct training suited to the apprentices needs for development.

- When the apprentice is ready, the mentor writes a letter of recommendation to the board, recommending the apprentice for teacher status. The recommendation letter must contain information showing that the apprentice has met the minimum requirements set by the NSFS for NSFS teachers, a description of the work-process, and what field(s) in stage fighting the apprentice specializes in. The board keeps a digital copy of the recommendation letter.
- Based on the recommendation letter, the board decides to approve or deny teacher status. In case of a denial, the mentor and apprentice are sent a letter explaining why teacher status has been denied. In case of approval, the newly educated teacher is sent a diploma signed by mentor and chairperson. The board keeps a digital copy of letter of denial or diploma.
- The new teacher is invited to teach at the first possible summer workshop, where he/she receives final guidance and advice from other teachers and mentor.

Minimum requirements for NSFS teachers:

- Has tested in all nine test weapons
- Has assisted in all nine test weapons
- Is able to teach at a beginner/prep level in all nine test weapons
- Is able to set up certification fights in four of the nine test weapons
- Has taught a number of beginner classes/workshops, some under supervision of the mentor
- Has taught test classes under supervision of the mentor
- Has worked with a minimum of 2 other teachers during the apprenticeship
- Has choreographed fights under supervision of the mentor (choreography training should include duels, two against one, group fights/mass fights, fights to music, fights on different levels)
- Has had regular training in a movement discipline: dance, martial arts, acrobatics, gymnastics or similar
- Knows basic sports anatomy
- Has vocal training that relates to staged combat
- Is apt in doing warm-ups, warm-downs, stretching, games, etc.
- Can explain relevant terminology
- Has studied the history of staged combat
- Has studied the history of personal combat
- Has studied weapon construction and maintenance
- Has completed a written paper about a subject decided by the mentor (by completed is understood that the written paper has been approved by the mentor and a copy has been sent to the NSFS board)
- Has taken a first aid test
- Has taken a basic fire arm class
- Knows the differences in working for stage and screen
- Has knowledge of production logistics for different medias (for instance film, theatre or TV)
- Has worked with costumes and props

Being enrolled in the mentor program does not guarantee NSFS teacher status upon completion. However, the NSFS guarantees that the training the apprentice receives is of the best possible quality, suited for the apprentices needs for development. If at any time apprentice or mentor is unhappy with their mentorship, the NSFS board must be contacted to help sort out possible problems.

Mentor

A NSFS mentor is a NSFS teacher who takes on the responsibility of educating new teachers according to the standards set by the NSFS mentor program.

Mentor status is given by the board when the board approves the standardized contract, meaning the title of mentor in the NSFS is not a permanent title, but is only in effect when the teacher is mentoring an apprentice.

Quality traits the board looks for in a mentor:

- Experience
- Knowledge
- Caring
- Truth
- Sharing
- Integrity
- Tenacity
- Generosity

Nordic Stage Fight Society fight director

The title of fight director is given by the executive committee, in recognition of professional work and extensive experience in the art of staged combat. A fight director is an overall capacity and authority on the various aspects of stage fighting - technique, art, pedagogy and history. The NSFS fight director title is something you need to apply for via the executive committee.

A NSFS Fight Director is an individual who is endorsed by the NSFS to create fight choreographies for professional theatre and screen and has considerable experience working with actors, dancers, singers, directors, producers and all other personnel at professional theatres and in movie productions.

NSFS fight directors are from the ranks of our NSFS Certified Teachers and have demonstrated an ability to create quality work for stage and screen.

Why be a NSFS fight director?

- To be a part of a fight director collegium that is progressive
- Access to a quality trademark whose value is upheld by the NSFS
- Promotion as a fight director of the NSFS on our website and other public arenas
- New job opportunities created by yourself in cooperation with the NSFS as we work to spread the knowledge of stage fighting
- To be a part of the development of the art of stage fighting
- To be a part of our wonderful community and the special NSFS spirit!

What is expected from a fight director?

- To actively continue his/hers work for theatre and/or screen
- To send the NSFS board an annual work and development report (see page 29-30)

- To actively and continuously participate with the NSFS teacher faculty, fight director collegium and NSFS board in knowledge transference and the development of the NSFS educational system
- To spread the knowledge of NSFS: meaning doing quality work, promoting and raising awareness of the art of stage fighting and spreading the name of the NSFS wherever you can
- To help the NSFS board with the work of evaluating applicants for fight directors

If all expectations are met the fight director will be considered active

As a non-active fight director you will not be promoted by NSFS, if asked the NSFS will inform of this and that you are a non-active fight director within the society. You will still receive newsletters etc. from the board, be invited to teacher meetings, and be considered part of the NSFS faculty. After all, we want to keep you close so that we can encourage you to become active again.

Procedures and requirements to become a NSFS fight director

To become a fight director within the NSFS the individual must apply for the title by the NSFS board.

A fight director has:

- Been a full teacher with NSFS or other recognized stage fighting society for a minimum of 5 years
- A minimum of 10 major fight choreography credits for stage and/or film
- Expertise in at least 1 complimentary stage or movement art/discipline
- Is able to teach all 9 standard weapons on examination level

The applicant must send in a motivated application with a request to apply for the NSFS Fight Director title with a CV and other documentation of your fight directing work to the NSFS board at (email address). Documentation must include contact information to directors and producers.

The board will then provide instructions and login to a unique folder in the NSFS on-line digital archives where the application and the proficiency documentation can be uploaded. The application can be audio, pictures, text or film. All information should be in a digitalized form.

This means:

- Contact information to directors and producers
- Recommendation letters
- News clippings
- Videos, pictures and audio

This will be documented within the NSFS.

Applications are decided upon on an individual and case-by-case basis. The board will seek out council as deemed necessary.

Once a decision is reached you will receive an official letter explaining the reasoning behind the decision, disclosing which persons have been sought out for council, and describing the process of the boards work in treating your application.

Processing your application will take no more than 2 months.

The council of fight directors makes a written recommendation to the board for or against the applicant that the board strongly should listen to. This recommendation letter should be in the board's hands within 30 days after they got the request by the board to look into the applicant.

This individual is judged by:

Quality of hard skills (weapon technique and choreography/story telling)

Quality of soft skills (people- and pedagogical skills)

The final decision is made by a majority of votes of the board. The NSFS board together takes full responsibility of any decision reached.

If the board rejects the applicant then the board must explain why they do not accept this person as fight director and should do it by a letter signed by the chairperson within a week from the board's decision. This should be documented within NSFS. If accepted, the applicant will receive a diploma as proof of your fight director status with the NSFS. The diploma is signed by the chairperson and by a representative of the NSFS fight directors.

Documents



CONTRACT

Teacher Apprenticeship Program

The NSFS recommends that NSFS apprenticeship program mentors and mentees use this standard contract when entering into a legal agreement on an apprenticeship. The contract between the mentor and mentee must be signed by the NSFS in order to be adopted as a part of the program. If the terms of the contract changes the mentor and mentee must enter into a new contract.

Mentor:	
Name _____	Telephone 1 _____
Address _____ _____	Telephone 2 _____
Country: _____	E-mail _____
Mentee:	
Name _____	Telephone 1 _____
Address _____ _____	Telephone 2 _____
Country: _____	E-mail _____
Time of commencement	
Month _____	Year _____

Expenses

One-and-for-all payment _____ Final date of payment _____

Payment a training day _____

Payment a year _____ Covers a minimum of _____ days

Termination

Both mentor and mentee may terminate the contract at any time.

If the contract is terminated less than 3 months after payment of the one-and-for-all payment the full amount is to be returned

If the contract is terminated less than 6 months after payment of the one-and-for-all payment half of the amount is to be returned.

**CONTRACT**

Teacher Apprenticeship
Program

Legal venue

In the event of any legal action to enforce or interpret this contract, the sole and exclusive venue shall be a court of competent jurisdiction located in the country in which the mentor resides

Mentor and mentee signatures

Date _____ Mentor _____

Date _____ Mentee _____

NSFS signature

Date _____ Chairperson _____

Comments:

The NSFS holds the original contract. Both Mentor and Mentee will receive a copy of the signed contract.

Work rapport form

Work as a teacher/assistant or fight director

Count from 1 of July to your date when you filling in this form

Email your filled form to info@nordicstagefight.com

NAME:

DATE:

1, Employer:

Employers phone number:

Teacher / Assistant / Fight director:

Date:

Weapon/s:

Beginner/Intermediate/Advanced

Hours:

Other information:

2, Employer:

Employers phone number:

Teacher / Assistant / Fight director:

Date:

Weapon/s:

Beginner/Intermediate/Advanced

Hours:

Other information:

3, Employer:

Employers phone number:

Teacher / Assistant / Fight director:

Date:

Weapon/s:

Beginner/Intermediate/Advanced

Hours:

Other information:

4, Employer:
Employers phone number:
Teacher / Assistant / Fight director:
Date:
Weapon/s:
Beginner/Intermediate/Advanced
Hours:
Other information:

5, Employer:
Employers phone number:
Teacher / Assistant / Fight director:
Date:
Weapon/s:
Beginner/Intermediate/Advanced
Hours:
Other information:

Teacher, assistant or fight director report form
Self development and training
Count from 1 of July to your date when you filling in this form

Email your filled form to info@nordicstagefight.com

If you need more posts just download another teacher rapport form and fill it out

NAME:

DATE:

1,
What you have trained in:
Hours:
Trained by (person):
Persons phone number:
Other information:

2,
What you have trained in:
Hours:
Educated by (person):
Persons phone number:
Other information:

3,
What you have trained in:
Hours:
Educated by (person):
Persons phone number:
Other information:

4,

What you have trained in:

Hours:

Educated by (person):

Persons phone number:

Other information:

5,

What you have trained in:

Hours:

Educated by (person):

Persons phone number:

Other information:

Examples of work

Examples of stage projects that our members have been part of:

Atlantis – Østre Gasværk Theatre, Denmark

Clockwork Orange – Århus Theatre, Denmark

Don Carlos – Göteborg stadsteater, Sweden

Fight Night – Riksteatern, Sweden

Hamlet – Aalborg Theatre, Denmark

Hamlet – The National Theatre, Oslo, Norway

Hamlet – The Royal Theatre, Denmark

Hamlet – Östgötateatern, Sweden

Ivanhoe – The Royal Theatre, Denmark

Prokofiev's Eldfågeln – The Royal Opera, Stockholm, Sweden

Prokofiev's Romeo and Juliette – Malmö Ballet

Romeo and Juliette – Aalborg Theatre, Denmark

Robin Hood – Riksteateret, Norway

Romeo og Julie – Hedmark Teater, Hamar, Norway

Svartedauen – Maridalsspillet, Oslo, Norway

The Three Musketeers – The National Theatre, Norway

The Three Musketeers – The Royal Theatre, Denmark

The Twelfth Night – Örebro länsteater, Sweden

Think Mental Fashion – Nobel Peace Prize Centre, Oslo, Norway

Thor – The Royal Theatre, Denmark

Trollprinsen – Det Norske Teater, Oslo, Norway

Zorro – Uppsala stadsteater, Sweden

Examples of film and TV projects that our members have been part of:

Arn, the Knight Templar – SF

Arn, Kingdom at Roads End – SF

Død Snø (Dead Snow) – Euforia

Essential Killing – Cylinder Film

Far North – The Bureau

Flammen og Citronen – Nimbus film
I am Dina – ApolloMedia
Kommandør Treholt og Ninjatropen (Norwegian Ninja) – Tordenfilm
Kurt Josef Wagle og Legenden om Fjordheksa – Euforia
Minister of the State – Eurimages
Nord – Motlys AS
Når Mørket er Forbi – Barents film
Snow Children – Norwegian TV2
Svarte penger, Hvite løgner – NRK
The Lost Treasure of the Knights Templar 1, 2 and 3 – M&M productions

Examples of computer game projects that our members have been part of:

Age of Conan – Funcom, Norway
Hitman – IO interactive, Denmark

Examples of places where members of our organisation have taught/are teaching:

Ann Arbor University, Michigan, USA
Bordar, Oslo, Norway
College of William and Mary, Williamsburg, Virginia, USA
Dansbiennalen, Umeå, Sweden
Kalle Flygare teaterskola, Stockholm, Sweden
Kulturama, Stockholm, Sweden
NISS, Oslo, Norway
Norsk Filmutvikling, Oslo, Norway
Odense Theatre School, Odense, Denmark
Paddy Creane Festival, Washington DC (USA), Ontario on the Lake (Canada), Banff (Canada)
Teaterhøgskolen, Oslo, Norway
The Culture Academy, Riga, Latvia
The German Academy of Fencing, Germany
The Musical Academy, Umeå, Sweden
The Royal Conservatory of Music, Copenhagen, Denmark
University of Klaipeda, Klaipeda, Lithuania
Zin-Lit Stunt Academy, Ystad, Sweden

Required moves- test fight

Required moves means the minimum amount of specific moves that a test fight within the NSFS has to have in a fight choreography to be approved as a test fight.

NB: All tests must have a minimum of 45 moves per fight.

Basic Test – Unarmed

ATTACKS:

3 Punches (1 contact, 2 non-contact, per combatant)

1 stomach punch per combatant

1 slap- contact or non contact

1 elbow attack
2 kick (per combatant) 1 contact, 1 non contact
1 knee attack
1 strangle hold
1 hair, nose or ear pull
1 throw or flip per combatant

DEFENSE:

3 different blocks (per combatant)
1 duck (per combatant)

FLOOR WORK:

1 fall or roll (per combatant)

KNAP TECHNIQUES:

2 different knap techniques (per combatant)

Basic Test - Single Rapier

ATTACKS:

Attacks in all lines (per combatant), including 2 cuts and 2 thrusts
1 Punto Riverso
1 feint attack per combatant
1 horizontal cut across head with avoidance (duck)
1 horizontal cut across mid-line (stomach, back or side) with avoidance
1 diagonal swipec (ascending or descending) with avoidance
1 disarm
1 kill or wound

DEFENSE:

Parries in all lines (per combatant)
Beat parries, hanging parries, reinforced parries
Avoidance

BLADE-/POINTWORK:

Attacks on the blade (per combatant): Beat, change beat, press, glissade, froissement
Prises de fer (per combatant): Croisé, bind, envelopment
Point work techniques (per combatant): Deception of parry, coupé, degage, double (if light rapier)

FREE HAND TECHNIQUES:

1 parry with the hand (per combatant)
1 hand attack (e.g. punch, slap or backhand) per combatant

FOOTWORK AND MOVEMENT:

Linear techniques: Advance, retreat, pass forward, pass back, double pass forward, double pass back, lunge, ballestra
Traverse, thwart, voltes
1 corps-à-corps

Basic Test - Broadsword

ATTACKS:

Attacks in all lines, including 2 cuts, 2 thrusts (per combatant)

1 bind (per combatant)

1 pommel attack

1 horizontal cut across head with avoidance (duck)

1 horizontal cut across mid-line (stomach, back or side) with avoidance

1 diagonal cut (ascending or descending with avoidance, per combatant)

1 feint attack

1 kill or wound

DEFENSE:

Parries in all lines (per combatant), including opposition parry, beat parry, reinforced parry, hanging parry, false edge parries

BLADE-/POINTWORK:

3 prises de fer: Croisé, bind, envelopment, 2 out of three per combatant

FOOTWORK AND MOVEMENT:

Linear Techniques: Pass forward, pass back, double pass forward, double pass back

Traverse, Thwart, volte

1 running attack

1 corps-à-corps

1 fall (with weapon)

1 Grappling technique

Intermediate Test 1 - Rapier & Dagger

ATTACKS:

Rapier attacks in all lines - (per combatant):

2 cuts, 2 thrusts (Per combatant)

1 punto reverso

2 dagger attacks in different lines (per combatant): 1 cut, 1 thrust.

1 feint attack.

1 attack with second or third intention (per combatant)

1 horizontal cut across the head with avoidance (duck)

1 horizontal cut across the mid-line with avoidance.

1 diagonal swipe (ascending or descending) with avoidance.

1 disarm.

1 kill or wound.

DEFENSE:

Rapier parries in all lines (per combatant), including opposition parry, circular parry, beat parry, reinforced parry, hanging parry, yield parry.

Dagger Parries in 2 lines (per combatant), 1 across the body.

Double fence parries: Cross parry, parallel parry, transfer/replacement parry. (per combatant)

BLADE-/POINTWORK:

2 of 3 prises de fer (with either weapon, per combatant): Croisé, bind, envelopment.

1 of 3 attacks on the blade (with either weapon, per combatant): Beat, press, glissade.

2 of 3 point work techniques (per combatant): coupé, degage, **double (take away)**

FOOTWORK AND MOVEMENT:

Linear Techniques: Advance, retreat, pass forward, pass back, double pass forward, double pass back, lunge.

Traveling sequence

Traverse, Thwart, volte.

1 corps-à-corps.

Intermediate Test 1 - Quarterstaff

ATTACKS:

Short form attacks in all lines (per combatant)

Long form attacks in all lines (per combatant)

1 thrusting attack (with fore or butt end) per combatant

1 bind (with fore or butt end, per combatant)

1 contact strike per combatant

1 non-contact strike to head or face per combatant

1 feint attack

1 horizontal cut across head (duck)

1 horizontal cut across mid-line with avoidance

1 diagonal cut (ascending or descending) with avoidance

1 horizontal cut under the feet (jump up or back to avoid)

1 disarm

DEFENSE:

Parries in all lines, both short form and long form (per combatant)

FOOTWORK:

Advance, retreat, Pass forward, Pass back, double pass forward and back

Traveling Sequence

Traverse, thwart, volte

Intermediate Test 1 - Sword & Shield

ATTACKS:

Sword attacks in all lines, including 2 cuts and 2 thrusts (per combatant)

1 (non-contact) attack with the shield with a hit to face

1 shield bash/boss attack (per combatant)

1 horizontal sword cut across the head (duck)

1 horizontal shield cut across the head (duck)

1 horizontal sword cut across mid-line with avoidance

1 diagonal shield swipe (ascending or descending) with avoidance

1 sword bind (per combatant)

1 Shield bind per combatant

DEFENSE:

Sword parries in all lines (per combatant)

Shield parries in all lines (per combatant)

3 joined parries: Shield reinforced parry, parallel parry, transfer/replacement parry

FOOTWORK:

Advance, retreat, Pass forward, pass back, double pass forward, double pass back

Traverse, thwart, Voltes
1 running attack
1 Traveling sequence

Intermediate Test 2- Knife

ATTACKS:

Attacks in all lines from 3 grips per combatant
1 take-down
1 attack with second or third intention Per Combatant
1 time hit
1 corps-a-corps
1 cut across face/throat (non-contact)
1 contact cut per combatant

DEFENSE:

All hand parries
All forearm parries, 2 with weapon arm
1 disarm or control per combatant
1 avoidance per combatant
1 reinforced parry
1 transfer/"two-timer" parry per combatant
1 yielding parry per combatant
1 redirecting parry

MOVEMENT:

1 roll or fall with knife in hand (per combatant).

Intermediate Test 2 - Smallsword

ATTACKS:

Attacks in all lines (per combatant)
1 feint attack per combatant
1 change beat
2 of 3 prises de fer: Croisé, bind, envelopment per combatant
2 of 3 attacks on the blade: Beat, press, glissade per combatant
4 point work techniques: Deception of parry, coupé, degage, double per combatant
1 corps-à-corps
1 disarm

DEFENSE:

Parries in all lines (per combatant)
1 circular parry
1 yield parry
1 hand parry (per combatant)

FOOTWORK:

Linear techniques: Advance, retreat, pass forward, pass back, ballestra, lunge, patinando.
1 volte

Intermediate Test 2 - Theatrical Martial Arts

ATTACKS:

Attacks in all lines (per combatant) using open and/or closed hands.

- 1 contact punch (per combatant)
- 1 contact kick (per combatant)
- 1 non contact kick
- 1 elbow attack
- 1 knee attack
- 1 joint lock (per combatant)
- 1 feint (per combatant)
- 1 crescent kick from inside or outside
- 1 straight kick
- 2 throws
- 1 leg swipe
- 1 choke hold

DEFENSE:

- Blocks in all lines, using hands, arms or legs (per combatant), including 1 single hand opposition parry, 1 parallel parry, 1 cross parry, 1 transfer parry (per combatant)
- 1 arm or hand manipulation: croisé, bind or envelopment
- 1 leg block or bind (per combatant)
- 1 duck inside distance (per combatant)

MOVEMENT:

- 1 kick or punch executed on a pirouette

FLOOR WORK:

- 1 Roll (per combatant)
- 1 Fall (per combatant)

KNAP TECHNIQUES:

- 2 Different knap techniques (per combatant)

Teaching syllabus

A teaching syllabus is what a teacher in the specific weapon should teach the combatant before the combatant is taking the specific test fight. This is the knowledge should the combatant get at the preparation level for the specific weapon. This means that the student should know these moves before the persons test fight.

Teaching syllabus - Basic Test - Unarmed

ATTACKS:

- Slaps: Contact (Shared knap and non contact)
- Punches: Jab, straight, cross, hook, uppercut
- Contact and non contact punches
- Kicks: contact, non contact
- Knee attack
- Elbow attacks
- Arm locks

Throws

Transitions from one level to another (e.g. takedowns, pulling someone up from a lying position, lifts)

Head butts

Stomp on foot

Hair pulling

Biting

Headlocks

Strangle holds

Neck breaking

MOVEMENT:

Rolls and falls

Reactions, isolations

Clinch/corps-à-corps

Wrestling

DEFENSE:

Blocks/parries in all lines – single hand, double/composite, transitional, trapping.

Avoidances

KNAP TECHNIQUES:

Self, shared

Teaching syllabus - Basic Test - Single Rapier

ATTACKS:

All point attacks, all lines

All edge attacks, all lines

Pommel attack

Feints

Disarms

Simultaneous attacks

Kills and wounds (contact/non-contact)

DEFENSE:

All standard parries, all lines

Hanging parries

Reinforced parries

False edge parries

Avoidances

BLADE-/POINTWORK:

Prises de fer: Croisé, bind, petit envelopment, grand envelopment

Attacks on the blade: Beat, change beat, press, glissade, froissement

Moulinets

Deception of parry, coupé, degage, doublé

Attacks with second and third intention

FREE HAND TECHNIQUES:

Hand parries

Attacks (e.g. punch, slap, backhand)

Grabbing the partner's weapon
Grappling techniques

FOOTWORK AND MOVEMENT:

Linear techniques: Advance, retreat, pass forward, pass back, double pass forward, double pass back, lunge, reverse lunge, passata sotto, balestra, patinando, flesh,
Circular sequences: Punto rivero, thwarts, traverse, slips, voltes
Travelling sequences
Corps-à-corps

GROUNDWORK:

Rolls and falls with weapon in hand

Teaching syllabus - Basic Test - Broadsword

ATTACKS:

All point attacks, all lines
All edge attacks, all lines
Pommel attacks
Hilt attacks (gripping ones own blade)
Half-sword attacks
Feints
Disarms
Corps-à-corps
Kills and wounds (contact/non-contact)

DEFENSE:

All standard parries, all lines; including opposition, circular, beat, yielding, reinforced, false edge parries.
Hanging parries
Avoidances

BLADE-/POINTWORK:

Attacks with second or third intention
Prises de fer: Croisé, with expulsion, bind, envelopment
Attacks on the blade: Beat, glissade,
Degagé, Coupé
Moulinets

FREE HAND TECHNIQUES:

Attacks
Parries
Grappling

FOOTWORK:

Linear techniques: Advance, retreat, pass forward, pass back, double pass forward, double pass back
Thwart, Traverse, slips, voltes
Running attacks

GROUNDWORK:

Rolls and falls with weapon in hand

Teaching syllabus - Intermediate Test 1 - Rapier & Dagger

ATTACKS:

Point attacks, all lines; both weapons
Edge attacks, all lines; both weapons
Pommel attacks, both weapons
Feints
Simultaneous attacks; both weapons
Disarms
Trapping the opponent's weapon
Kills and wounds (contact/non-contact)

DEFENSE:

All standard parries, all lines; both weapons: Opposition, circular, beat, yielding.
Composite parries in all lines: Cross, dagger reinforced, parallel, transfer/replacement
Hanging parries (rapier)
Avoidances

BLADE-/POINTWORK:

Attacks with second and third intention
Prises de fer: Croisé, croisé with expulsion bind, envelopment
Attacks on the blade: Beat, change beat, press, glissade, froissement
Moulinets
Deception of parry, coupé, degagé, doublé

FOOTWORK:

Linear techniques: Advance, retreat, pass forward, pass back, double pass forward, double pass back, lunge, patinando, reverse lunge, passata sotto, ballestra, flesh
Traverse, Thwart, Voltes
Running attacks
Corps-à-corps

GROUNDWORK:

Rolls and falls with weapons in hands

Teaching syllabus - Intermediate Test 1 - Quarterstaff

ATTACKS:

Short form attacks in all lines
Long form attacks in all lines
Thrusting attacks in all lines (with both fore or butt end)
Attacks with mid-section of staff
Spear/bayonet attacks
Great sword attacks (extremely long form)
Feints
Trapping the opponent's weapon
Disarms
Throws using the staff
Stranglehold(s)
Hits and kills (contact/non-contact)

DEFENSE:

Parries in all lines, both short form and long form: Opposition, circular, beat, yielding, transfer/replacement.

Hanging parries

Avoidances

POINTWORK:

Attacks with second and third intention

Prises de fer: Croisé, croisé with expulsion, bind, envelopment

Attacks on the staff: Beat, press, glissade

Moulinets and twirls

Pointwork: Deception of parry, coupé, degagé, doublé

FREE HAND TECHNIQUES:

Hand attacks (e.g. punch, slap, backhand)

Grappling

FOOTWORK AND MOVEMENT:

Advance, retreat, pass forward, pass back, double pass forward, double pass back

Traverse, Thwarts, Voltes

Travelling sequences

Running attacks

Corps-à-corps

GROUNDWORK:

Rolls and falls with weapon in hand

Teaching syllabus - Intermediate Test 1 - Sword & Shield

ATTACKS:

Sword: Point attacks, all lines

Sword: Edge attacks, all lines

Sword: Pommel attacks

Shield: Edge attacks, all lines

Shield: Flat attacks against shield or body

Feints

Disarms

Trapping the opponent's weapon

Kills and wounds (contact/non-contact)

DEFENSE:

Sword parries, all lines: Opposition, circular, beat, false edge, yielding.

Shield parries: Opposition, circular, beat, yielding.

Composite parries: Shield reinforced parries, parallel parries, transfer/replace parries

Avoidances

BLADE-/POINTWORK:

Sword: Croisé, croisé with expulsion bind, envelopment

Sword: Attacks on the blade: Beat, press, glissade

Sword: Moulinets

Shield manipulations: Croisé, bind

FOOTWORK AND MOVEMENT:

Advance, retreat, pass forward, pass back, double pass forward, double pass back
Traverse, thwart, voltes
Travelling sequences
Voltes
Running attacks
Corps-à-corps

GROUNDWORK:

Rolls and falls with weapons in hands

Teaching syllabus - Intermediate Test 2- Knife

ATTACKS:

Attacks in all lines using all 3 grips (Foil, reverse, hammer)
Take-downs
Throws
Attacks with second or third intention
Time hits
Corps-a-corps
Kills and wounds (contact/non-contact)

DEFENSE:

All hand parries: Opposition, circular, beat, yielding, binding/redirecting
All forearm parries, also with weapon arm: Opposition, circular, beat, yielding/
redirecting.
Composite parries: Reinforced, transfer/"two-timer", parallel, cross, lock
Disarms
Avoidances
Intercepting/trapping w/ empty hand or both hands
Intercepting/trapping w/ knife hand (using knife; hammer or reverse grip)

FREE HAND TECHNIQUES:

All hand and forearm parries (as listed above)
Hand attacks (e.g punch, slap, backhand)
Grappling

MOVEMENT/FOOTWORK:

Advance, retreat, pass forward, pass back, double pass forward, double pass back, lunge,
traverse, thwart, voltes
Travelling sequences
Corps-à-corps
Running attacks

GROUNDWORK:

Rolls and falls with knife in hand
Fighting from a ground position (lying and kneeling/sitting)

Teaching syllabus - Intermediate Test 2 - Smallsword

ATTACKS:

Point attacks, all lines
Pommel attacks
Feints
Disarms
Kills and wounds (contact/non-contact)

DEFENSE:

Sword parries, all lines: Opposition, circular, beat, yielding, binding/redirecting
Composite parries (sword and empty hand): Opposition, circular, beat, yielding, binding/redirecting
Avoidances

FREE HAND TECHNIQUES:

Hand parries, all lines

BLADE-/POINTWORK:

Attacks with second and third intention
Prises de fer: Croisé, bind, petit envelopment
Attacks on the blade: Beat, change beat, press, glissade, froissement
Deception of parry, coupé, dégagé, doublé

FOOTWORK/MOVEMENT:

Linear techniques: Advance, retreat, pass forward, pass back, double pass forward, double pass back, lunge, patinando, reverse lunge, passata sotto, ballestra, fleche, apelle
Travelling sequences
Traverse, Thwart, Voltes
Corps-à-corps

Teaching syllabus - Intermediate Test 2 - Theatrical Martial Arts

ATTACKS:

Punches
Elbow attacks
Kicks
Knee attacks
Leg swipes
Grappling
Joint locks
Throws
Choke/strangle holds

DEFENSE:

Blocks in all lines; Hard, soft- one hand/arm and/or two hands/arms, transfer/displacement
Intercepting/trapping the opponent's attack
Evasions – outside/inside distance

MOVEMENT:

Advance, retreat, pass forward, pass back, double pass forward, double pass back, traverse, thwart, cross, voltes
Traveling sequences

Pirouettes/spins
Corps-à-corps

GROUND WORK:

Rolls and falls

Ground grappling/wrestling

Acrobatic moves from ground position, as evasions and transitions

Glossary

Action-Reaction-Action: (also Cue-Reaction-Action, and Preparation-Reaction-Action)

The process of giving and taking focus during a physical argument. The first "action" is the aggressor's cue and control point, for the attack. The "reaction" is that of the victim, who, upon reading the cue responds; letting their opponent know they are ready. The final "action" is where the two combatants complete the offensive/defensive action together. This may be attack and parry, attack and avoid, feint and reaction, etc.

Active Hand: The non-weapon bearing hand used to block, check, lock, parry, strike or trap the opposing weapon or parts of a partner's body.

Advance: (also Fencing Step) Footwork carrying the body forward by moving the lead foot first, followed with the lag foot (without crossing them). The opposite of Retreat.

Attack on the Blade: Actions used to remove or displace the opposing blade before an effective offensive action can be launched. These may include any Prises de Fer (Bind,

Envelopment, Croisé) as well a Glissade, Beat or Press.

Attacker: (also Aggressor) The actor/ combatant who sets upon, attacks, or assails another; the one executing the violent action.

Avoidance: A movement of the body and/or feet vertically, horizontally or diagonally in order to dodge an attack.

Balestra: (also Jump-Lunge) A compound piece of footwork designed to quickly cover a great deal of ground by combining a jump forward and a lunge. There are two counts in this action; one (jump), two (lunge).

Beat Attack: A sharp tap with the forte or middle part of one's blade against the middle or weak part (foible) of the opponent's blade to remove a threat, open a line for attack, or to provoke a reaction.

Beat Parry: A parry which clears the line by striking an attacking blade, as opposed to blocking or redirecting the attacking blade.

Block: (also Parry) A defensive action made with the hand or arm intended to stop a punch or similar attack. A block can be made on either side of the body and in all lines. These may be as follows:

Circular Block: A block that goes from above the belt to below the belt, or vice-versa, in a semi-circular path on the same side of the body.

Cross Block: An inside or outside block made across the body.

Descending Block: A block delivered downward to defend against an ascending diagonal or vertical attack.

Inside Block: A block made on the inside or inner part of the attacking hand, arm or leg.

Opposition Block: A defensive action where the hand or arm is brought up as a solid wall or shield against the attack.

Outside Block: A block made on the outside or backside of the attacking hand, arm or leg.

Parallel Block: (also Double Block) A block made with the defending arms placed one beside the other for greater defense. The arms are not crossed.

Redirection Block: A defensive action where the hand or arm intercepts the attack and then immediately displaces or removes the opponent by mastering the energy of the initial attack.

Rising Block: A block delivered upward to defend against a descending diagonal or vertical attack.

Transfer Block: (also Replacement Block) A block that uses both hands/arms, one after the other, to deflect and control the offending hand, arm or leg. One hand begins the block, the other is then used to complete the block, "checking" the offending limb and freeing the first hand for a counter attack.

Wing Block: A defensive action made with the muscle groupings of the upper arm. The arm is bent, like the wing of a bird, the hand near the shoulder, presenting a shield against strong blows; taking the attack on the back of the forearm and outside of the upper arm.

X Block: A block where both hands/arms are used together and are crossed, the one over the other, catching the attacking limb in the open "V" between the hands.

Blocked Punch: A defensive action that deliberately stops an incoming punch, usually with the forearm or hand.

Break Fall: Any maneuver which dissipates the energy or force from a fall or roll and gives the illusion of impact.

Butt End: The trailing end of the staff in the En Guard position.

Change Beat: A change of engagement immediately followed by a beat attack.

Change of Engagement: To release contact of the blades, and reestablish contact in a new line.

Changement: An action of the blade that carries it from one line of engagement to another.

Check: The process of curbing, or restraining the offending hand, arm or leg after a successful block. The defending hand or arm remains in contact with the opponent's (without gripping, locking or holding) in order to sense their movements, feel or control the placement of the offending limb, and use that to both offensive and defensive advantage. These actions command the opposing hand or arm and may retain it or remove it with the action of an Expulsion.

Bind: A checking action made on the opponent's hand, arm or leg, executed by blocking the attack and then moving it diagonally to the opposite quadrant (i.e., from the inside high to the outside low, or outside high to inside low, etc.).

Envelopment: A checking action made on the opponent's hand, arm or leg, executed by blocking the attack and then by describing a circle with both arms in contact, bringing the opponent's arm back to the placement where the check began.

Expulsion: (also Throw Off) Using the energy and movement of a check to throw or fling the opposing arm aside.

Transport: A checking action made on the opponent's hand, arm or leg, executed by blocking the attack and then moving it vertically from a high line to a low line, or vice versa, but on the same side as the block took place.

Choke Hold: Any grasp or hold on the area of the throat made with any hand or limb that gives the impression of strangling the victim.

Circular Sequence: A series of steps and blade-play executed on a circular, rather than linear, track of footwork.

Closed: (also Covered) Said of a line of attack, when the defender's blade placement prevents an attack to that particular line.

Contact Blow: A punch, kick, strike or blow that actually makes contact with the receiver, generally in view of the audience and/or camera, delivered to a large muscle group or muscle mass. Opposite of Non-contact Blow.

Corps-à-Corps: (also Corps a Corps) Applied to a clinch in swordplay, literally meaning "body-to-body." Describes the moment where distance is closed and there is body contact and/or the blades are locked together so that the weapons are immobilized.

Counter Attack: An attack made into an attack, either cut or thrust, which is intended to hit the opponent before the final movement of the opponent's attack is executed.

Counter Parry: (also Circular Parry) A parry that begins in one line, travels a full circle returning to parry in the original line. Counter parry two is sometimes called the "Actor's Parry" because of the flashy appearance.

Coupé: A change of engagement executed from an engaged guard position that takes the blade around the point of the opposing blade. Sometimes called a cutover. Opposite of a Disengage.

Cross Parry: A parry executed with two weapons, generally rapier and dagger, where the weapons are crossed at or near the forte, forming an "X" with the blades. The attacking weapon is blocked with the outer portion of the "X", away from the hands.

Cross Step: A step that takes the body diagonally off-line to either the right or left, ending with the legs crossed.

Cut: A stroke, blow or attack made with the edge of a blade.

Deception of Parry: The action of deliberately avoiding a partner's attempted parry during the final stage of an attack.

Demi-Volte: (also Slip) A method of removing the body from the line of attack by swinging the lag foot back, generally to the right, turning the body so that the trunk is brought 90° in relation to the attack.

Diagonal Slash with Avoidance: (also Diagonal Cut with Avoidance) An off-line cut to either the inside or outside line. It may be a rising or falling cut. It is usually avoided by leaning to the side away from the cut (with or without footwork).

Disarm: An action of the blade or body that appears to force the weapon from the hand of one's partner.

Disengage: a.) noun. The act of removing the blade from contact with the partner's blade. b.) verb. Passing the blade around the opposing weapon's guard, from an engaged position of the blade, and terminating on the side opposite to the original engagement.

Distance: The proper measure between two or more combatants to safely execute any particular technique in stage combat.

Double: A compound attack in any line that consists of two deceptions of parry in the same line, deceiving both parries one after the other.

Duck: The vertical lowering of the head and torso to avoid an attack at the head.

Elbow Attack: Any contact or non-contact strike, or attempt thereof, which seems to be made with the point of the elbow.

En Garde: (also On Guard) The basic physical "ready" position of a combatant.

Engagement: The crossing, joining or touching of blades.

Eye Contact: A "cue" or "check point" in a fight that has the combatants frequently look in their partner's eyes to assure mutual awareness and readiness to perform the techniques.

Feint Attack: An attacking action made without intending to hit and designed to either probe the opponent's defensive reaction or to draw a reaction or a parry.

Fencing Measure: Correct distance between combatants when performing stage swordplay. A distance of six to ten inches from one's opponent at full extension after executing any offensive footwork.

Flip/Throw: An offensive movement which controls or appears to control the victim's center, giving the illusion of lifting them off their feet and returning them to the ground - usually into a break fall or roll.

Fore End: The leading end of the staff in the En Garde position.

Forward Roll: (also Somersault) A roll or tumble executed down the back, rolling the length of the spine along the floor.

Glissade: (also Could) A flowing attack on the blade that displaces the opposing blade by gently sliding down the opposing weapon foible to forte. Excessive force is not needed because it is generally executed against a guard that insufficiently closes the line of attack.

Hair Pull: A grasp with one or both hands in which the victim's hair appears to be clasped in the fist and aggressive force is applied.

Hand Parry: A method of defense where the unarmed hand (usually gloved) is used to deflect, block, or seize the opposing blade. Generally used against thrusting attacks.

Hanging Parry: A parry protecting the high lines with the hilt high and the point down, such as a high parry of one.

Hold: (also Grasp) To use one or both hands for clutching or grasping the opponent.

Invitation: Any movement of the weapon or body designed to lure the other combatant into an attack.

Kick: The use of the leg and foot in contact and/or non-contact striking techniques. To strike with the foot.

Ax Kick: A downward traveling kick that gives the impression of impact with the heel.
Back Kick: A kick that travels directly backwards giving the impression of impact with the heel.

Crescent Kick: A large, arcing kick traveling in a semicircular path that gives the impression of impacting with the edge of the foot. The kick may be made to the inside (Inside Crescent Kick) or to the outside (Outside Crescent Kick).

Front Kick: A kick delivered with the ball of the foot, in which the knee of the kicking leg rises vertically.

Groin Kick: (also Crotch Kick) Any kick that gives the impression of contact to the groin.
Reverse Roundhouse Kick: (also Heel Hook) A kick in which the heel, or sole of the foot, that travels towards the target via a circular path.

Roundhouse Kick: (also Turning Kick) A kick delivered from a chambered position of the knee which uses the top of the foot and is generally executed in a horizontal plane.

Side Kick: A kick using the heel or edge of the foot, delivered out from the side of the body.

Snap Kick: A fast kick, generally from a chambered position of the leg, which relies upon a whiplash like delivery.

Knap: A technique for creating the sound of impact of a non-contact blow to help heighten the illusion that contact has been made.

Body Knap: The sound made by striking a major muscle group on the body.

Clap Knap: The sound made when both hands clap together, usually made by the victim.

Partnered Knap: (also Shared Knap) A knap created by both combatants; by one hand striking another or by striking a specific muscle mass to create the sound of impact.

Slip-Hand Knap: A self knap on the attack where the aggressive hand slips past the non-aggressive hand to create the sound of impact.

Knee Attack: Any attack giving the illusion of contact with the knee.

Lines of Attack or Defense: Referring to the imaginary planes that bisect the body into four equal sections, one vertical (delineating Inside and Outside) and one horizontal (delineating High and Low). The line may be open or closed, according to the relationship of the attacking blade, the target, and the defending blade.

High Line: The area of attack and defense located above the waist level. Opposite of Low Line.

Inside Line: The area of attack and defense on a combatant, delineated by their vertical center line, which is furthest from their weapon bearing side. Opposite of Outside Line.

Low Line: The area of attack and defense located below waist level. Opposite of High Line.

Outside Line: The area of attack and defense on a combatant, delineated by their vertical center line, which bears the identifying weapon. The weapon-bearing half of the body. Opposite of Inside Line.

Lock: (also Joint Lock) A grasp or hold executed with a weapon or one or both hands, applied to the joints in the wrist, arm, leg, etc., to immobilize one's opponent, or to be used as a lever for further techniques such as a throw.

Long Form: The hand placement for quarterstaff that utilizes the full length of the staff for attack and defense.

Lunge: The "extended" leg position used as a method of reaching the other combatant on an attack. To lunge, the leading leg extends forward in a long step, while the trailing leg stays in place.

Moulinet: (also Mollinello) Means "little windmill" and describes the action of pivoting the blade in circles (either forward or backward) in a diagonal, vertical or horizontal plane.

Inside Moulinet: (also Inside Mollinello) A moulinet executed on the inside (non-weapon bearing side) of the body.

Outside Moulinet: (also Outside Mollinello) A moulinet executed on the outside (weapon bearing side) of the body.

Non-Contact Blow: (also Non-Contact Strike) A punch, kick or strike that in actuality does not land on the recipient's body, is properly masked from the audience, with a well timed knap. Opposite of Contact Blow.

Off-Line: (also Off Line) a.) Any attack that is directed to a target away from the body. b.) The relationship of combatants' bodies when the center lines of the combatants are offset.

On-Line: (also On Line) a.) A mode of theatrical swordplay where attacks are aimed at specific body targets on the combatant. b.) The position of the two partners' bodies where the shoulders are precisely lined up, no matter where they are on stage.

Overhand Grip: Holding a sword or dagger with the point above the hand. Opposite of Underhand Grip.

Parry: A defensive action (made by a sword, dagger, shield, hand, etc.) which blocks or deflects an attack. When executed with a blade, the parry is generally made edge to edge, its forte against the opposing blade's foible.

One, Parry of: (also Parry Prime) Protecting the low inside line with the point down, the hand in half pronation with the thumb down. Sometimes referred to as the "watch parry" because the wrist position is similar to looking at a wrist watch.

Two, Parry of: (also Parry Seconde) Defending the low outside line with the point down, the hand in pronation.

Three, Parry of: (also Parry Tierce) Protecting the high outside line with the point up, the hand in pronation.

Four, Parry of: (also Parry Quarte) Protecting the high inside line with the point up, the hand in supination.

Five, Parry of: (also Parry Quinte) Defense for a descending vertical or diagonal cut to the head with the blade held above the head, the hand and hilt on the weapon bearing side.

Five A, Parry of: (also Five Alternate and Window Parry) Defense for a descending vertical or diagonal cut to the head with the blade held above the head, the hand and hilt on the non-weapon bearing side. Sometimes referred to as Six in broadsword and sabre technique.

Six, Parry of: (also Parry Sixte) a.) Protecting the high outside line (the same as a parry Tierce or 3), except the hand is held in supination. Usually used against a thrust. b.) Defense for a descending vertical or diagonal cut to the head with the blade held above the head, the hand and hilt held on the non-weapon bearing side of the body. Sometimes called "5A."

Seven, Parry of: (also Parry Septime) Protecting the low inside line with the point down, the hand in supination.

Eight, Parry of: (also Parry Octave) Protecting the low outside line with the point down, the hand in supination. Usually used against a thrust.

Partnering: The process in which two or more combatants actively work together to safely and effectively make nonviolent actions appear dangerous and real.

Pass Backward: A linear step backward made by passing the lead foot to the rear. Opposite of the Pass Forward.

Pass Forward: A linear step forward made by passing the lag foot to the front. Opposite of Pass Back.

Pommel Attack: Any aggressive or offensive action, usually in close distance, delivered with the pommel of a weapon.

Pressure Glide: (also Froissement) An attack on the opposing blade that combines a strong beating or pressing of the blade in conjunction with a fast graze or glissade from forte to foible. Generally used as a preparatory action to an attack.

Prise de fer: Attacks on the Blade that catch the opposing blade, master it, and hold it or remove it in preparation for an attack.

-**Bind:** An attack on the blade which carries the opposing weapon diagonally from high line to low line, or vice versa, across the body.

-**Croisé:** An attack on the blade which carries the opposing weapon from a high line to a low line, or vice versa, but on the same side as the engagement, not diagonally across like a bind.

-**Envelopment:** An attack on the blade which, by describing a circle with both blades in contact, returns to the original line of engagement.

Punch: Offensive striking techniques with the hand(s) that are executed with the hand closed into a fist.

Back Fist: A punch made with the back of the hand.

Cross: A punch that travels horizontally across the victims jaw-line, from either the right to the left, or vice versa.

Double-Hand Hammer Punch: (also sometimes Rabbit Punch) A large and violent punch made with the hands clasped one around the other, striking downward with the little finger side of the fists.

Hammer Punch: A descending, vertical attack made with a closed hand which hits with the little finger down and thumb up, to strike like club or hammer.

Hook: A rising diagonal punch delivered from the side that crosses the plane of the face (or body) with the arm curving through the air in a tight hooking motion.

Jab: A straight, in-and-out punch delivered from the leading shoulder and foot. Opposite of a Straight Punch.

Rabbit Punch: A sharp, chopping blow delivered downward in a diagonal plane, as if to the back of the neck, executed with a closed hand which is intended to hit with the little finger down and thumb up.

Roundhouse Punch: (also Round House Punch, John Wayne Punch and Hay Maker Punch) A large, dynamic, hooking punch that travels in a wide arc across the victim's face, from either right to left, or vice versa.

Stomach Punch: A hooking punch, delivered at close quarters towards the abdomen of the victim. A stomach punch may be delivered from either the right or left and may be either contact or non-contact.

Straight Punch: A direct, linear punch delivered from the rear or back shoulder and foot. Opposite of a Jab.

Uppercut: A left or right blow with the fist delivered with a bent arm in an upward motion.

Pronation: The position of the hand where the palm is turned down, nails of the sword-hand facing the floor.

Punto Reverso: (also Punta Riversa) A supinated thrusting attack delivered from the attacker's inside line.

Punto Mandritti: (also Punta Mandritti) A pronated thrusting attack delivered from the attacker's outside line.

Recover Backward: To arrive at an En Garde position from a lunge by bringing the forward foot backward.

Recover Forward: To arrive at the En Garde position from a lunge by bringing a rear foot forward.

Retreat: An action in the footwork that carries the body backward by moving the rear foot first and then the lead foot (without crossing them). Opposite of Advance.

Riposte: A return attack made by a defender immediately following a successful parry. Short Form: A hand position for quarterstaff which divides the staff into three equal sections.

Shoulder Roll: A roll or tumble executed by rolling on a diagonal from the large muscle groupings of one shoulder to the opposite buttock (forward shoulder roll) or vice versa (backward shoulder roll).

Slap: A blow delivered with an open hand, usually (but not exclusively) made to the face.

Slash Across the Head: (also Cut Across the Head) A horizontal cut designed to look as if it will strike the head if it lands. It may travel right to left or vice versa, and is usually avoided by ducking.

Slash Across the Stomach: (also Cut Across the Stomach) A horizontal cut designed to look as if it will cut the stomach open if it landed. It may travel right to left or vice versa. The wrist is often held to present the true edge. It is usually avoided by jumping back.

Slip: a.) A movement of the head or body, either to the right, left, forward or backward, used to avoid a punch or minimize its impact. b.) A circular step that takes the body off-line to either the right or left and ending with the legs crossed. See also Demi-Volte.

Supination: The position of the hand when the palm is turned up, with the nails of the sword hand pointing up towards the ceiling.

Thrust: An attack made with the point of the weapon.

Thwart: A step that takes the body diagonally off line to either the right or left, ending with the legs open.

Trap: An act or action that immobilizes an opponent's limb(s) and or weapon to effect an attack or disarm.

Traverse: Any foot movement that takes the combatant off line.

Underhand Grip: (also Ice Pick Grip and Reversed Grip) A way of holding a dagger or knife with the blade held beneath the hand (gripped with the thumb at the pommel) and managed as a stabbing weapon. Opposite of Overhand Grip.

Victim: (also Recipient) The actor/combatant on the receiving end of any given attack.

Volte: A method of removing the body from the line of attack by swinging the lag foot back and to the side, so that the trunk is turned 180° to the line of attack.

Yield Parry: (also Ceding Parry and Yielding Parry) A parry executed against the cut or thrust made at the end of a successful glissade. To distinguish a yield parry from a normal parry, both the offensive and defensive blades remain engaged from the initial attack on the blade through the successful parry.