

Nordic Stage Fight Society (NSFS)

Handbook 2018

Latest updated 2019/05/29

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 simple to tell stories of violence safely

The Organisation

The NSFS is an umbrella organisation currently housing 5 national organisations: Stage Fight Sweden, OFFSCEN (Norway), Dramatic Combat Finland, Film- og Scenekamp Danmark and Eesti Lavavõitluse Liit (the Estonian Stage Fight Society).

National organisations (NO's)

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

National organisations 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 organisation
- Inform the NSFS executive committee of their activities
- Inform the members of their activities
- Apply for money from national funds

Membership

Members of the national organisations 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 organisation (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 NSFS Board to perform a specific task. Even if given a full mandate, the NSFS Board still has full responsibility and final say in the matter.

Examples of project groups:

- Summer workshop project group
- Newsletter editorial group
- Website group
- R&E
- 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, where possible.
- Costs in connection with the NSFS Board
- Administration of the organisation

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 an active certified teacher of the NSFS or an instructor recognised 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 board 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 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 one test day. The NSFS general meeting is held during the summer workshop. The dates can be moved slightly, with consultation with the board under special circumstances.

The summer workshop should strive to rotate between the member countries. For every summer workshop the NSFS board 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 designed to give the highest quality education possible for our students. This is done with active certified NSFS teacher and mentor students and follows a 9 weapon system.

Test system

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

Block 1

Unarmed
Broadsword
Single Rapier

Block 2

Rapier and Dagger
Quarterstaff
Sword and shield

Block 3

Smallsword
Knife
Theatrical Martial Arts
(TMA)

Examination

Examination is done through choreographed performance, one for each weapon. Each choreography must have a minimum 45 moves and a maximum of 80, these include set moves from the NSFS curriculum, and each choreography must be presented as an independent scene. All scenes must show true intent of action. Examination choreographies must be taught by an active certified teacher of the NSFS and adjudicated by active certified teachers of the NSFS. Students can be questioned about basic terminology for the student relevant weapon and techniques. The student if successful, can be awarded a safe pass or a performance pass.

Adjudication

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

The adjudication panel consists of at minimum two active NSFS teachers who can award a safe pass. Three NSFS teachers are required to award a performance pass, one of these may be via video adjudication, which is appointed by the NSFS board. *Guest teachers or non-active NSFS teachers opinion are taken into consideration.* The adjudicators must all be in agreement for a performance pass, otherwise a safe pass is awarded.

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

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.

Procedure for tests: Edited 2019

All tests must be reported to the board three weeks before the exam date, and before any advertising has been published.

The information that the NSFS board needs is:

- Who is making the choreography
- Who are the adjudicators, and what weapon/s are being tested.

Afterwards the board needs test videos, results, and any fees from non-members. Non-members of the NSFS have to pay a fee of 10 euros or equivalent, per test. This money is collected by the event organiser and paid to the NSFS. NSFS members **do not** pay this exam fee.

In the case of a failed exam, retesting is allowed, but the student must re-train before they can retake the exam and the board must be informed of the re-test date prior to the exam.

Video: a video is required to be taken as a record of the exam. Technical details are: minimum 1080p, 24FPS (not slow motion), actors should be clearly in focus and well-lit against a neutral background. The video should not be edited.

The board has decided that there will be a trail opening up the test system from 2019-2021. It will be appraised during and in 2021, and then a decision will be made if there is a next step. Block 2 & 3 levels will be opened up for testing outside the summer workshop. Only two weapons can be tested per year, per block outside the summer workshop, students will have to complete a block before they continue to the next block.

Year	Block 2	Block 3
2019	Quarterstaff, Rapier & Dagger	Knife, Smallsword
2020	Sword & shield, Rapier & Dagger	Smallsword, TMA
2021	Sword & shield, Quarterstaff	TMA, Knife

Sword tests should be performed with steel weapons, unless a student is physically unable to perform with a heavy weapon. Tests with aluminium, wood, plastic and similar lightweight weapons are only allowed by special arrangement and are not eligible for performance passes. Students should be encouraged to try heavier weapons where available, i.e. heavy rapiers, so they can appreciate how different techniques /styles /flow are impacted.

Failure to adhere to this test procedure could lead to the annulling of test results by the NSFS board.

Beginner level

The beginner level is an introduction into the stage fighting world. It's important to give a good foundation upon which to build, so is more than a preparation for the basic test.

The disciplines that are given at this level: Unarmed, Single Rapier and Broadsword. If the level is done at a summer workshop the student may participate in a showcase at the end of the workshop.

Block 1 test

Weapon disciplines: Unarmed, Single Rapier, Broadsword.

To take the Block 1 test, you need a minimum of 40 hours of training (or the equivalent of 2 summer workshops, including the test year) in each weapon. The Block 1 tests can be offered by the national organisations throughout the year. Each weapon can be tested separately.

Block 2 test

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

To take tests in Block 2 weapons, you must have passed all Block 1 tests, and have a minimum of 30 hours of training per test weapon. Block 2 tests in specific weapons can be offered by the national organisations throughout the year with permission from the board.

Block 3 test

Weapon disciplines: Knife, Theatrical Martial Arts, Smallsword.

To take tests in Block 3 weapons, you must have passed all Block 2 tests, and have a minimum of 30 hours of training per test weapon. Block 3 tests in specific weapons can be offered by the national organisations throughout the year with permission from the board.

All training hours must be with an active certified NSFS teacher. Preparation hours, which are 20 hours on block 1, or 15 hours on block 2 & 3 can be with active NSFS mentor students, or with certified teachers from other recognised stage fight societies by permission from the NSFS board.

Test grades

These grades illustrate how well the student performs during training and testing. It is applied equally for all weapon disciplines and regardless of training level; the student is graded based on their performance, how the student is performing the scene and choreography, and not what scene and choreography the student is performing. For each certification opportunity, with each weapon discipline, the student can either fail or pass with one of two grades: Safe or Performance.

Fail

A student fails if the student doesn't meet the requirements for any of the passing grades. In addition, the following constitutes a fail:

- Stepping on a weapon or prop (unless it's part of the choreography).
- Injuring or endangering themselves, their partner, the adjudicators 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.
- Forgetting choreography in the middle of the test is not necessarily a fail, as long as the combatants try to stay in character.

Safe

A student passes with the Safe grade if the student is able to perform choreography in close to performance speed with good partnering, giving a safe and consistent presentation to both audience and adjudicators.

The student demonstrates consistency in basic fighting technique and safety; demonstrates basic 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 respect for the choreography; can explain basic terminology and techniques for tested weapon discipline. All passes on Basic and Intermediate 1 levels prior to SW2017 are translated to Safe level.

Performance

A student passes on the Performance grade if the student is able to perform choreography on a performance level, at performance speed, with very good partnering, giving a very clear and solid presentation to both audience and adjudicators good enough for a play or show.

The student demonstrates control and understanding of technique, choreography, safety, 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 tested weapon discipline. All passes on Intermediate 2 level prior to SW2017 are translated to performance level.

Student Skill Level

This level provides a summary, or a current standing, for the student as a fight performer. It is not judged by adjudicators but is instead based on the student's performances in all the student's certifications. A student is automatically moved up to a higher Skill Level as soon as the student fulfils the requirements for that level. This overall Skill Level for the student has three different levels:

Beginner

This is where everybody starts. A student is considered a Beginner until the student fulfils the requirements for the next Skill Level.

Basic fight performer level

A student of *Basic fight performer* level has passed block 1 on Safe Level or better (This means that the requirements for becoming a *basic fight performer* are the same as passing the previous basic test)

Intermediate fight performer level

A student of *intermediate fight performer* level has passed all the 9 NSFS weapon disciplines on safe level or better and at least 3 of those weapon disciplines on Performance passes. (This means that the requirements for becoming an Intermediate fight performer are the same with as passing the previous Intermediate 2 level)

Advanced class

The NSFS advanced class is a seminar for the development of the art of stage fighting. The class does have a certification test as its 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 recognised teachers to teach their specialised skills and encourage them to experiment. To gain access to this class you need to have completed all NSFS weapon tests or have equivalent training from other stage combat organisations recognised by the NSFS. Some years the course may be restricted to those who are *Intermediate fight performers*, but this is at the discretion of the workshop principal.

Nordic Stage Fight Society Teacher

A NSFS teacher is any individual who has successfully completed the NSFS teacher mentor 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 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.
- To be a part of the development of the art of stage fighting.

What is expected from an active teacher?

- To have worked as a stage fight teacher on a regular basis.
- To work in a safe and respectful manner.
- To be a personal member of the NSFS, or one of the national societies.
- To send the NSFS board an annual work and development report.
- To actively and continuously participate with the NSFS teacher 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 NSFS.

If all expectations are met the teacher will be considered for active status at the next board meeting.

As a non-active teacher, you will not be promoted by NSFS, and if asked the NSFS will inform that you are a non-active teacher with the society. You will still receive newsletters from the NSFS. You are not allowed to set test choreography, adjudicate on tests, and training hours do not count towards NSFS exams.

Mentor program

Goals of the NSFS Mentor program:

To produce professional stage combat teachers in keeping with the highest international standards available. These teachers should have a wide range of skills and expertise, for work in for professional and amateur venues alike.

To facilitate communication and cooperation between the mentor and other teachers for the overall betterment of NSFS teacher quality.

To keep developing stage combat as an art-form from the pedagogical point of view.

Minimum requirements for applying for the NSFS Mentor program:

Student has minimum 3 years of experience of training in stage combat.

Student is an intermediate fight performer with the NSFS.

Student has shown motivation and commitment throughout their training with NSFS.

Student has shown determination, will and potential for becoming an active NSFS teacher.

Procedure

- The mentor and apprentice fill out the NSFS standardized 3-year 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.

- The mentor and apprentice arrange, and conduct training and schedule suited to the apprentices' needs and capacity for development, ideally is over 3 years. After each year, the mentor will write a summary for the board, covering the mentor students training and improvement, as will the mentor student.

- After the three-year contract time the mentor and the student evaluate the student's situation and improvement and decide whether to renew the contract or terminate the mentor relationship.

- When the apprentice is ready and all the requirements of the student becoming a NSFS Teacher are met, 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 approved 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 they receive final guidance and advice from other teachers and the mentor.

- Workshop coordinators & the board should be informed by the beginning of the year which mentor students will be finished in time for the summer workshop. This allows the summer workshop organisers to be able to organise staff the SW in good time. It's suggested that the mentor is available at the Summer workshop to assist/aid the a newly qualified teacher where possible.

Being enrolled in the mentor program does not guarantee NSFS teacher status upon completion. However, a mentor should only take on an apprentice if the mentor firmly believes the apprentice has the potential to become a teacher under the mentor's guidance. Furthermore, the NSFS guarantees that the training the apprentice receives is of the best possible quality and suited for the apprentice's needs and capacity for development. It is also advisable that the mentor doesn't take more students that they are able to commit to. The maximum number of mentor students for a single mentor is limited to 4. If at any time apprentice or mentor is unhappy with their mentorship, the NSFS board must be contacted to help sort out possible problems.

For 2019 and until revised the following sums are set out for the mentor program:
Admin Fee payable to the NSFS at the start of the mentor program, 500 Euro. The admin fee covers the whole mentor period.

Training (minimum contact days 8 days with mentor per year) Suggested fee of 2000 Euro per year,
this covers tuition, training locations, equipment, correspondence

By the end of the mentor period, the student should satisfy these Minimum requirements:

Technical:

- Has assisted in all nine test weapons during the mentor period.
- 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 taken a basic firearm class, including safe use of blank firing weapons.
- Has taken a recognised first aid course .

Teaching experience:

- 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 knowledge of pedagogy and can adapt according to requirements and circumstances

Experience on performing arts:

- Has had basic training in acting.
- Has had experience of performing in theatre or film.
- Has had vocal training that relates to staged combat.
- Understands special demands and danger points when working with costumes and props
- Knows the differences in working with stage combat for stage and screen

Physical:

- Has had regular training in a movement discipline: dance, martial arts, acrobatics, gymnastics or similar
- Knows basic sports anatomy
- Is apt in doing warm-ups, warm-downs, stretching and body conditioning.

Theoretical:

- Can explain relevant terminology
- Has studied the history of staged combat
- Has studied the history of personal combat
- Has basic knowledge of theatre and film history
- Has studied weapon construction and maintenance
- Has completed a written paper about a subject decided by the mentor
paper is completed when it is approved by the mentor and the board

NSFS Mentor

A NSFS mentor is a NSFS teacher who takes on the responsibility of the education of a new teacher according to the standards set by the NSFS mentor program. NSFS mentor is an individual that is an active recognised teacher with the society and is approved by the Board to be a mentor.

Procedure to become a Mentor:

The teacher needs to make an application letter to the NSFS board. The board will consult with R&E and ask them to write a letter of outlining any arguments for and against.

R&E will look at each mentor applicant individually and in the case of not recommending will counsel the rejected teacher on further development. All the decisions are public unless specifically closed by the applicant.

If confirmed by the board, the teacher will formally get the Mentor status after approval of the mentor contract. 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 and guidelines that the Board and the R&E look for in a mentor:

- Experience (teaching, summer workshop, active teacher status, theatrical, other work background)
- Commitment (NSFS work, teaching, student material, availability)
- Knowledge (technical, theatrical, other teaching disciplines)
- Integrity



CONTRACT
Mentor Program

The NSFS require that NSFS Mentor 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

Admin Fee _____ Final date of payment _____

Payment per year _____ Covers a minimum of _____ days

Payment per additional training 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 Admin 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
Mentor 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

NSFS signature

Date _____ Mentor _____

Date _____ Chairperson _____

Date _____ Mentee _____

Comments:

The mentor and mentee will receive a Digital copy of the signed contract.

Nordic Stage Fight Society fight director

The title of fight director is given by the board, 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 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?

- 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
- To be a part of the development of the art of stage fighting

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
- To actively and continuously participate with the NSFS teacher 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.
- To be held in good standing within the community

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

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 for a minimum of 5 years
- A minimum of 10 major fight choreography credits for stage and/or film which should include different weapons, i.e. sword/knife, unarmed, firearms
- Expertise in at least 1 complimentary stage or movement art/discipline
- Is able to teach all 9 standard weapons on examination level
- Has a good standing in the industry

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 nfsboard@gmail.com. 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 6 months.

A working group of teachers appointed by the board, makes a written recommendation for or against the applicant that the board takes into consideration. This recommendation letter should be in the board's hands within 30 days after receiving 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 2/3 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 the vice-chairperson.

Work report form

Work as a teacher/assistant or fight director

Email your filled form to nsfsboard@gmail.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

Email your filled form to nsfsboard@gmail.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:

N O R D I C
STAGEFIGHT
 S O C I E T Y

- TEACHING SYLLABUS -
 - REQUIRED MOVES FOR TEST CHOREOGRAPHIES -

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NSFS teaching syllabus

Basic safety principles

All stage combat is based on the following basic safety principles. Any way of fighting can be turned into stage combat using these principles.

Safety first

As a main principle in stage combat, safety must come first. Stage combat relies on repetition, which is not possible if this principle is broken.

Trust

The basic key to safety is to trust in your partner and to be able to earn your partners trust. Without trust, human instincts that hinder correct use of the main safety principle can come into play. Therefore trust needs to be trained to the core.

Communication

Stage combat is choreographed movement where communication with your partner is fundamental for safety. You need to know and feel your partner's moves with your eyes, body and mind. You also need to understand what you are communicating to your partner with your own eyes, body and mind. This supports the building of trust, which is the basis of honest communication.

Power management

Stage combat should look violent and powerful, but the power behind techniques needs to be acted, not real. Proper communication through contact does not work if power is not properly managed.

Intention, reaction, action

The main tools for maintaining safety, trust and communication in a technique are the singular beats that create one action: intention, reaction, action.

Intention

The attacker shows their intention of doing an action

Reaction

The defender starts to react to the intention

Action

The action is performed

Intention, reaction, action permits the audience to access the story of each movement while providing good timing, tempo, communication and power management for the performers. There can be more beats than the three above-mentioned to one action, depending on story.

Distance

Understanding and sensing distance is one of the main skills of stage combat. Different techniques need different distances in order to work safely. Understanding distance means being able to adjust to changes of distance in the moment, in order to achieve the optimal distance for that specific technique. Distances are roughly divided into: out of distance, within distance, and in contact. In order to understand where you are in the spectrum found between these distances, body awareness training is essential. Without proper distance, the above-mentioned safety principles may be compromised.

Basic principles in unarmed combat

Stage combat can be roughly divided into unarmed combat and armed combat/theatrical swordplay. When the students start their journey in learning stage combat, the students are introduced to the following principles through unarmed combat – principles that are later on reaffirmed in armed combat/theatrical swordplay.

Receiver is in charge

Power management needs to be negotiated between partners throughout rehearsals and maintained through performances. In this process the receiver of the action always has the final say on how much power one needs in order to keep proper communication with the partner. Respecting the partners' boundaries and physical traits is key.

Safety release

Throughout the fight the partners' willingness to proceed is communicated through intention, reaction, action. Communication between partners should be such that anyone can stop at any given time if experiencing danger or discomfort.

Direction of energy

Being able to manage one's energy and thereby one's power is fundamental to stage combat. Different distances require different uses of energy.

Techniques out of distance

The energy is released into empty space.

Techniques within distance

The energy is pulled back, directed over, along or past the target.

Techniques in contact

The energy is pulled back, dropped down, shared or spread out on to a bigger area.

Direction of energy is also applied in holds, lifts, throws, pushes, etc. In these techniques the energy is *reversed*, for instance the receiver changes from "fight to release" to "keep in contact", or *shared*, for instance the partners make contact and through their sense of kinesthetic listening share the same energy trajectory.

Illusion of landed attack

Displacement of target, positioning and a knap/vocalization creates the illusion of an attack landing.

Displacement of target

For the obvious reason of not hitting for real, targets in stage combat are displaced. This is done by targeting large muscle groups next to the intended target, by stopping the action short or by passing the target. The correct way of displacing the target is determined by the positioning of the technique on stage, or the camera angle.

Positioning

Proper positioning creates the possibility to maintain basic safety principles. Proper positioning also restricts the audiences' view of the distance between the attack and the target, thereby allowing a safe displacement as well as a better view for the audience to follow the story.

Knap/vocalization

Knaps and vocalizations give the attack an audible voice, and has to do with the perceived believability of the fight from the audience perspective. Knapping is done by four different combinations: receiver knapping, assailant knapping, shared knap or a third person knap. The knapping combination used is determined by the positioning of the combatants in order to make it as invisible as possible for the audience. In some cases the knap might be almost not audible, in which case vocalization is necessary.

Basic principles in theatrical swordplay

Armed stage combat is based on the basic safety principals and utilizes the unarmed principals described above. The safety principals become even more important by adding a weapon to the equation. Clear communication with the partner through intention-reaction-action is fundamental. Taking weapon specifics and style into consideration, combatants are encouraged to use out of distance whenever the story allows it. Direction of energy and power management is fundamental for example when engaging weapons and placing wounds.

Direction of energy

In theatrical swordplay energy is directed in order to enable safe and light contact between weapons while maintaining the violent character of the attack. This is mainly done in three ways: casting the lure/fishing technique, bounce and pull through.

Casting the lure/fishing technique

Directing the energy of the attack past the opponents parrying weapon or shield.

Bounce

Redirecting the energy by using the partners weapon to bounce off of.

Pull through

Pulling the energy back to one self at the point of contact with the partners weapons, most often by crossing the centre line while maintaining point control.

In all three options point of contact with the partners blade will influence how the technique is performed.

"Dui tempi" as a tool for storytelling

In stage combat actions are most often done in "dui tempi", meaning one action follows the previous one. They are not done simultaneously. This is one of the major differences compared to historical combat. It is done to allow the audience to follow the storyline of movement.

Weapon awareness

One should always be aware of the positioning of the weapons. The most dangerous part of a dull theatrical sword is the point, which needs to be controlled all times. Combatants should be aware which targeting system they are using: online or offline targets. Weapons should point offline in guards and during transitions between techniques, unless combatants are told otherwise. As a general rule the face is not to be pointed at.

Hand positions

Hand positions in stage combat are mainly divided into two: pronation and supination:

Pronation

The position of the hand with the palm facing down.

Supination

The position of the hand with the palm facing up.

Attacks

Attacks with the weapons can be divided roughly into cuts/blows and thrusts. The form and part of the weapon used varies according to the weapon.

Targets

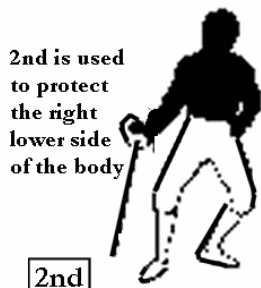
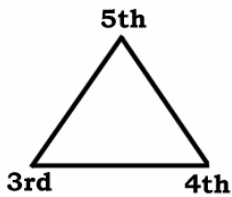
There are generally five basic targets:

1. Inside low- opponents left thigh
2. Outside low- opponents right thigh
3. Outside high- opponents right arm/shoulder
4. Inside high- opponents left arm/shoulder
5. Vertical descending- head

Targets can be either online for thrust or offline for cuts. Offline targets are also used for thrusts depending on the situation and the level of expertise of the combatants. Other targets, for example targeting the centre of the stomach, are also used when it serves the story.

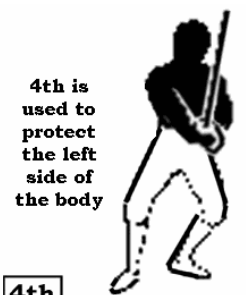
Parries

Parrying as a reaction to an attack is the primary story telling instrument in stage combat. The angle of the parry depends on weapon discipline, the combatant's skill level, and the style of the current teacher.



2nd is used to protect the right lower side of the body

2nd



4th is used to protect the left side of the body

4th

Parry 1: is used to protect the low inside line (target nr. 1)

1st is used to protect the left lower side of the body



1st

Parry 3: is used to protect the high outside line (target nr. 3)

3rd, or 'on guard' is used to protect the right side of the body



3rd

Parry 4: is used to protect the high inside line (target nr.4)

Parry 5: is used to protect the head and shoulders from the vertical cut

5th is used to protect the head and shoulders



5th

On top of these first 5 basic parries there are 4 additional parries:

Parry 5a: is used to protect the head and shoulders with a hilt of the sword held on the other side of the head than in 5th.

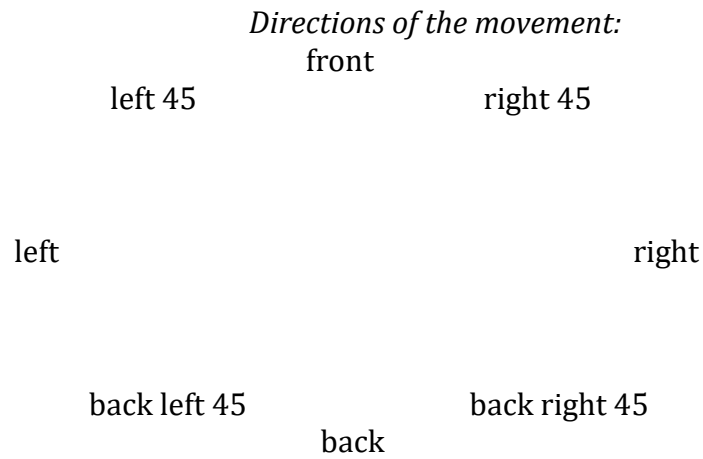
Parry 6: is used to protect the high outside line like number 3 but hand in supination.

Parry 7: is used to protect the low inside line like number 1 but hand in supination

Parry 8: is used to protect the low outside line like number 2 but hand in supination.

Footwork

Basic NSFS footwork is based on the combined historical fencing footwork system, interpreted by Brad Waller.



The system contains basic fencing steps like advance, retreat, pass forward/back, double pass forward/back, lunge, traverse, slip- and cross-steps, thwarts etc. These steps are directed by the directions above and combined together into movement patterns. The main function of footwork is to keep a safe and effective distance between the combatants and to add style and grace to the choreography.

Focus points for test levels

NSFS has three different training levels that require different skill sets from students and therefore different approaches from the teachers.

Beginners

Weapon disciplines: Unarmed combat, single rapier, broadsword and movement/acting. At the beginner level the students are introduced to basic principles of stage combat. The emphasis of the teaching should reflect this. It is necessary that the teachers share the responsibility of introducing all the principles to serve the students basic understanding of them. Teaching can be roughly divided into two themes; basic principles of unarmed combat and of theatrical swordplay. Putting a clear emphasis on safety concepts like distance, complicated footwork and weapon techniques should be avoided at this stage. It is also suggested that linear techniques should be in focus, even though some circular movement is introduced.

Suggested time exposure

20 % communication training

70 % basic training of principles (including footwork and weapon technique)

10 % choreography training

Block 1 test

Weapon disciplines: Unarmed combat, single rapier, broadsword.

The Block 1 level training aims to have the students understand and appreciate safety and technique on a minimum performance level. The main focus is to maintain safety principles throughout the rehearsal and performance period. Students should also be able to process choreography and understand basic terminology at a level where it can be incorporated in performance work.

Suggested time exposure

20 % communication training

50 % technical weapon training (including footwork and weapon technique)

30 % choreography training

Block 2

Weapon disciplines: quarterstaff, rapier & dagger and sword & shield.

These weapons require coordination between the two halves of the body as well as circular footwork. Students on block 2 level should start working on changing their movement to reflect different styles of fighting.

Suggested time exposure

20 % communication training

50 % technical weapon training (including footwork and weapon technique)

30 % choreography training

Block 3

Weapon disciplines: smallsword, knife and theatrical martial arts (TMA).

These weapons require fine motor skills, increased physicality, an increased understanding of detail in technique as well as acting beats and musicality. Students on Block 3 should also be able to change their movement to reflect different styles of fighting.

Suggested time exposure

10 % communication training work

40 % technical weapon training (including footwork and weapon technique)

30 % choreography training

20 % scene work

Further training progressing to performance passes

On the higher levels the students' understanding and capacity to perform should increase.

Students start to explore new weapon combinations and techniques. Footwork here is expected to include more circular patterns and students should be exposed to martial aspects of the disciplines and the historical points of view; how the historical background of weapons and styles nurtures fight performance.

While receiving a lot of new technical information, the student is also expected to grow as a performer: Increasing performance speed, and acting skills by portraying a character in a violent situation. Students should already know safety and basics, so now the focus shifts to stylizing and acting through choices of physical action. Students should explore how they react to performance situations and how their reactions affect their performance and stylistic choices. Students should be at a level where technique is trained to the point that they can focus on being present in the scene instead on concentrating on basics

Weapon disciplines

The NSFS test systems consists of 9 weapon disciplines:

Block 1 - Unarmed

The NSFS unarmed combat course covers the basic principles of unarmed stage combat. The fighting techniques of the basic level depict the instinctive techniques of an untrained fighter. These principles can later on be used to stage an unarmed fight with any style. On top of attacks and blocks, unarmed fighting should teach the student basic body mechanics in the form of falls, rolls, isolations and reactions.

Suggested techniques

ATTACKS:

Slaps

Punches: Jab, straight, cross, hook, uppercut, contact

Kicks: contact, non contact

Knee attacks

Elbow attacks

Basic throws

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

Head butts

Head slams against obstacles

Stomp on foot

Hair pulling

Biting

Headlocks

Strangle holds

Neck breaking

DEFENSE:

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

Avoidances

MOVEMENT:

Rolls and falls

Reactions, isolations

Clinch/corps-à-corps

Wrestling

KNAP TECHNIQUES:

Attacker, receiver, shared, third person

Block 1 - Single rapier -Beginners

Single rapier is, in the NSFS system, together with broadsword, the gateway to all armed weapon systems. Because this weapon is capable of both cutting and thrusting, the students learn the basic principles of theatrical swordplay. Rapier was a weapon of the late 16th/early 17th century but the principles of this discipline can easily be adapted to depict any single handed sword. On the basic test level it is suggested that some historical aspects and martial form is introduced. The footwork, as previously mentioned, is kept mostly linear.

Suggested examples of historical sources:

Gran simulacro dell'arte e dell'uso della Scherma -Ridolfo Capo Ferro, 1610

Scienza E Pratica D'Arme - Salvator Fabris, 1606

Opera Nova dell'Arte delle Armi -Achille Marozzo, 1536/1568

Suggested weapon techniques

ATTACKS:

Thrusts, targets 1-4

Cuts, targets 1-5

Slashes (e.g. head-, stomach-, leg- and diagonal cuts)

Punto reverso, Punto mandritto

Pommel attack

Feints

Disarms

Kills and wounds (contact/non-contact)

DEFENSE:

Basic parries 1-5a

Hanging parries

Reinforced parries

Hand parry

Avoidances

BLADE-/POINTWORK:

Moulinets

Prises de fer: Croisé, bind, grand envelopment (with and without expulsions)

Other attacks on the blade: Beat, press, glissade, froissement

Deception of parry, coupé, degage,

Compound attacks

GRAPPLING/UNDARMED:

Punches and kicks

Pushes (e.g. foot, shoulder)

Grabbing the partner's weapon/hand

FOOTWORK AND MOVEMENT

Guards

Linear techniques: Advance, retreat, pass forward, pass back, double pass forward, double pass back, lunge, reverse lunge

Steps of line: traverse, cross, slips, thwarts,

Travelling sequences

Corps-à-corps

GROUNDWORK:

Rolls and falls with weapon in hand

Block 1 - Broadsword

Broadsword, together with single rapier, is one of the two first weapon-based stage combat disciplines in the NSFS test system. The style of the weapon offers a way for beginners to find a lowered stance, a grounded form, and grace in blade work. The weapon's weight often provides a physical challenge in blade work and safety. The weapon relies heavily on cuts, also utilizing thrusts, and extra care needs to be taken in power management. Broadswords used in classes resemble the longswords of the 14th to the 16th centuries but the principles of this discipline can easily be adapted to eastern or western swords that are cut oriented. Like in single rapier it is suggested that some historical aspects and martial form is introduced. The footwork, as previously mentioned, is kept mostly linear.

Suggested examples of historical sources:

The Flower of Battle -Fiore Dei Liberi, 1409

MS Dresden C487 -Sigmund Ringeck, 1504-1519

Martial arts compendium, volume 1 -Paulus Hector Mair, 1542

Suggested weapon techniques

ATTACKS:

Cuts, targets 1-5

Thrusts, targets 1-4

Slashes (e.g. head-, stomach-, leg- and diagonal cuts)

Pommel attacks

Hilt attacks (gripping one's own blade)

Half-sword attacks

Feints

Disarm

Corps-à-corps

Kills and wounds (contact/non-contact)

DEFENSE:

Parries 1-5a and 7

Deflections; beat, yielding

Reinforced parries

False edge parries.

Hanging parries

Avoidances

BLADE-/POINTWORK:

Prises de fer: Croisé, bind, envelopment (with and without expulsions)

Other attacks on the blade: Beat, glissade, guard beat

Moulinets

GRAPPLING/UNARMED:

Punches, Kicks

Pushes (e.g. foot, shoulder)

Trapping of the hands

Takedowns

FOOTWORK/MOVEMENT:

Guards

Linear techniques; Advance, retreat, pass forward, pass back, double pass forward, double pass back

Of line steps; Traverse, cross, slips, thwarts

Running attacks

Rolls and falls with weapon in hand

Block 2 - Rapier & Dagger

Rapier and dagger is a continuum of the work done in single rapier. The weapon discipline requires coordination of both body halves as well as circular footwork. Extra attention should be placed on the use of the dagger hand and the transitions. In the 16th century, the blade length of the rapier required a companion weapon for defence. Rapiers used in class simulate this style of fighting, but usually does not have the same blade length, therefore allowing more variety in technique and performance. Rapier and dagger is a classical stage combat combination taught throughout the world. As the students progress to the intermediate 1 level, the emphasis of the teaching changes from basic principles to more refined technique and style.

Suggested examples of historical sources:

Gran simulacro dell'arte e dell'uso della Scherma -Ridolfo Capo Ferro, 1610

Scienza E Pratica D'Arme -Salvator Fabris, 1606

Scola, overo, teatro -Nicoletto Giganti, 1606

The "lost" second book -Nicoletto Giganti 1608

His True Arte of Defence -Giacomo Di Grassi, 1594

Suggested weapon techniques

ATTACKS:

Thrusts: Targets 1-4 (both weapons)

Cuts: Targets 1-5 (both weapons)

Slashes (e.g. head-, stomach-, leg- and diagonal cuts, both weapons)

Pommel attacks (both weapons)

Feints

Simultaneous attacks (both weapons)

Disarms (both weapons)

Trapping the opponent's weapon

Kills and wounds (contact/non-contact, both weapons))

DEFENSE:

Parries 1-5/5a and 7 (both weapons)

Circular parries (both weapons)

Deflections: beat, yielding. (both weapons)

Composite parries in all lines: Cross, dagger reinforced, parallel, transfer/replacement

Hanging parries (rapier)

Avoidances

BLADE-/POINTWORK:

Compound attacks

Prises de fer: Croisé, bind, envelopment (with and without expulsions, both weapons)

Other attacks on the blade: Beat, change beat, press, glissade, froissement (both weapons)

Moulinets

Point work techniques: Deception of parry, coupé, degagé (Rapier)

FOOTWORK/MOVEMENT:

Guards

Linear techniques: Advance, retreat, pass forward, pass back, double pass forward, double pass back, lunge, reverse lunge, passata sotto, flesh

Of line steps: Traverse, Cross, Slip, Thwart,

Spinning attacks

Running attacks

Corps-à-corps

Rolls and falls with weapons in hands

Block 2 - Sword and Shield

Sword and shield is a continuum of the work done in broadsword. The weapon discipline requires coordination of both body halves as well as circular footwork and solid body mechanics. Focus should be placed on power management especially when parrying cuts with the shield. It simulates single handed 11th to 16th century arming swords and shields of any design. In most cases the shield is approximately 60 cm in diameter, round and strapped to the hand. Centre gripped shields are also used. It is suggested that the teacher introduces the students to the differences between shield types and the specifics involved with the type in use. As the students progress to the intermediate 1 level, the emphasis of the teaching changes from basic principles to more refined technique and style.

Suggested examples of historical sources:

Royal Armouries: MS I.33- "The tower manuscript", late 13th century
Opera Nova dell'Arte delle Armi -Achille Marozzo, 1536/1568

Suggested weapon techniques

ATTACKS:

Sword: Thrusts, targets 1-5
Sword: Cuts, targets 1-5
Sword: Pommel attacks
Sword: Slashes (e.g. head-, stomach-, leg- and diagonal cuts)
Shield: Edge attacks, targets 1-5
Shield: Slashes (e.g. head-, stomach-, leg- and diagonal cuts)
Shield: Flat attacks against shield or body
Feints
Disarms
Trapping the opponent's weapon
Kills and wounds (contact/non-contact)

DEFENSE:

Sword: parries: 1-5/5a and 7
Sword: Circular- and false edge parries
Sword: Deflections (e.g. beat, yielding)
Shield: Parries 1-5 (flat and edge)
Shield: Circular parries
Shield: Deflections (e.g. beat, yielding)
Composite parries: Shield reinforced parries, parallel parries, transfer/replace parries
Avoidances

BLADE-/POINTWORK:

Sword: Croisé, Bind, Envelopment (with and without expulsions)
Sword: Attacks on the blade: Beat, Press, Glissade, Froissement
Sword: Moulinets
Shield manipulations: Croisé, bind (with and without expulsions), Beat

FOOTWORK AND MOVEMENT:

Guards
Linear techniques: Advance, retreat, pass forward, pass back, double pass forward, double pass back
Of line steps: Traverse, Cross, Slip, Thwart,
Spinning attacks
Travelling sequences
Running attacks
Corps-à-corps
Rolls and falls with weapons in hands

Block 2 - Quarterstaff

Quarterstaff is probably the most versatile weapon in the NSFS curriculum. It is a foundation weapon for polearm- and spear techniques. It is also a weapon of multiple ranges so close attention is required regarding distance. Quarterstaff has many stylizing options so teachers are expected to introduce students to different ways of utilizing this weapon in western and eastern styles.

Suggested examples of historical sources:

Paradoxes of Defence – George Silver, 1599

School of The Noble & Worthy Science of Defence – Joseph Swetnam, 1617

Neu Künstliches Fechtbuch – Jakob Sutor/Joachim Meyer, 1612

Der alten fecfechter anfenghliche kunst -Christian Egenolph (printed by), 1558

Suggested weapon techniques

FORMS:

Short

Bayonet

Long

ATTACKS: (In all forms)

Thrusts: targets 1-4 (with both fore or/and butt end)

Strikes: targets 1-5/5a (with both fore or/and butt end)

Vertical strikes (e.g. head and groin)

Slashes (e.g. head-, stomach-, leg- and diagonal cuts)

Attacks with mid-section of staff

Feints

Trapping the opponents weapon

Disarms

Throws using the staff

Stranglehold(s)

Hits and kills (contact/non-contact)

DEFENSE: (In all forms)

Parries, targets 1-5 (with both ends)

Groin parry

Circular parries

Deflections (e.g. beat, yielding)

Transfer/replacement parries

Hanging parries

Avoidances

POINTWORK: (In all forms)

Prises de fer: Croisé, bind, envelopment

OTHER ATTACKS ON THE STAFF:

Beat, press, glissade, froissement

Moulinets and twirls

Deception of parry, coupé, degagé, doublé

GRAPPLING:

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

Pushes (e.g. foot, body, staff)

Grappling

Throws and Takedowns

FOOTWORK AND MOVEMENT:

Guards

Advance, retreat, pass forward, pass back, double

pass forward, double pass back

Traverse, Cross, Slip, Thwarts

Traveling sequences

Running attacks

Corps-à-corps

Rolls and falls with weapon in hand

Block 3 - Smallsword

The last thrust oriented weapon in the NSFS test system, and the most challenging in technique, is the smallsword. This point oriented 17th and 18th century weapon was lighter in weight, and was the first sword with clear etiquette in European society. The stage combat techniques used in smallsword are closer to historical context than other weapon disciplines. The weapon demands an understanding of complicated choreography and fine detail. As the students move to intermediate 2, the requirements on performing also increase. The higher performance speed and authenticity in acting add to the challenge of this technical weapon. It is suggested for the teachers to choreograph the test fights keeping these extra challenges in mind. It is also necessary for the teacher to introduce the students to the historical formal rules and etiquette of the period and the occasions where these weapons were used.

Suggested examples of historical sources:

The School Of Fencing - Domenico Angelo 1763

The Art of Fencing - Monsieur L'Abbat 1734 (translated to English)

The Master of Arms - Le Sieur De Liancour 1686

Suggested weapon techniques

ATTACKS:

Thrusts: targets 1-4

Slashes (e.g. head-, stomach-, leg- and diagonal flicks)

Punto reverso and Punto mandritto

Pommel attacks

Unarmed attacks

Feints

Disarms

Kills and wounds (contact/non-contact)

DEFENSE:

Sword parries 1-8

Free hand parries, all lines

Circular parries

Deflections: beat- and yielding parries

Binding/redirecting parries

Composite parries (sword and empty hand)

Avoidances

BLADE-/POINTWORK:

Compound attacks

Prises de fer: Croisé, Bind, Petit envelopment, Grand envelopment

Attacks on the blade: Press, Beat, Change beat, Glissade, Froissement

Point work: Deception of parry, Coupé, Degagé, Double

FOOTWORK/MOVEMENT:

Guards

Linear techniques: Advance, Retreat, Pass forward, Pass back, Double pass forward, Double pass back, Lunge,

Reverse lunge, Patinando, Ballestra, Passata sotto, Fleche, Apelle

Traverse, Cross, Slip, Thwart

Travelling sequences

Corps-à-corps

Fall with a weapon

Block 3 - Knife

Knife is a high-speed weapon discipline in the NSFS system. It is also a discipline that is mostly done in distance, often with smaller movements and where the time to react to communication often is brought down to a minimum. This requires the students to have a thorough understanding of “receiver is in charge” and communication between partners. Through history there has been countless variations of styles of knife, from flint knives to modern day tactical-or pocketknives. The chosen style in NSFS test choreography is usually contemporary knife, but does not exclude older styles or elements. As the students move to intermediate 2, the requirements on performing also increase. The higher performance speed and authenticity in acting add to the challenge of this weapon.

Suggested examples of historical sources:

Put ‘em down, take ‘em out! Knife fighting techniques from the Folsom prison -Don Pentecost, 1998
Filippino martial arts - Dan Inosanto, 1980

Suggested weapon techniques

GRIPS:

Epee
Hammer
Reversed/Ice pick

ATTACKS:

Thrusts to targets 1-5 and groin (in all grips)
Cuts, targets 1-5 (in all grips)
Slashes (e.g. head-, stomach-, leg- and diagonal cuts, in all grips)
Take-downs
Throws
Compound attacks
Time (one tempo) hits
Kills and wounds (contact/non-contact, in all grips)

DEFENSE:

Hand parries in targets 1-5
Hand parries: Circular parries, Deflections (e.g. Beat, Yielding), Binding/Redirecting parries
Forearm parries in targets 1-5 (Free- and weapon hand, in all grips)
Forehand parries: Circular parries, Deflections (e.g. Beat, Yielding), Binding/Redirecting parries
Composite parries: Reinforced, Transfer/”two-timer”, Parallel, Cross, Lock (in all grips)
Disarms (in all grips)
Avoidances
Intercepting/trapping (knife hand; in all grips, empty hand or both hands)

CONTROLLING TECHNIQUES:

Checking hand
Gripping
Changing the grip/transitions
Prises de Fer: Croisé, Bind, Envelopment,
Corps-a-corps

UNARMED:

Unarmed attacks (hands, elbow, knee, kicks)
Attacks on the hand
Grappling
Locks and breaks

MOVEMENT/FOOTWORK:

Linear techniques: Advance, Retreat, Pass forward, Pass back, double pass forward, double pass back, Lunge, Traverse, Cross, Slip, Thwart,
Traveling sequences
Corps-á-corps
Running attacks
Rolls and falls with knife in hand
Fighting from on ground positions (lying and kneeling/sitting)

Block 3 - Theatrical Martial Arts

Theatrical Martial Art is a continuum of the basic unarmed training. In TMA movements are often linked together in longer and more complicated phrases with a high emphasis on stylization. It is important to note that this is not actual martial art, but a simulation of martial arts. To achieve this, the students need to understand basic principles of martial arts as well as different elements of martial arts styles. Teachers therefore have to be able to introduce students to more than one style of movement. When choosing what style to present in the test choreography, it is important that both student and teachers opinions are taken into consideration. The test choreography can be formed with the possibility of more than one style. TMA is more often connected to film work than to stage. This should be taken into consideration during the class.

Suggested examples of written sources:

Bruce Lee's fighting method, the complete edition -Bruce Lee, 2008

Fight Choreography, the art of non-verbal dialogue -John Kreng, 2005

Shaolin ten animal form of Kwan Tak Hing -Ting Leung, 2002

Suggested techniques

STYLISING TOOLS:

Stances (e.g. forward, centred, backward, low, high)

Hand positions (e.g. fist, knife, hooked, animal forms)

Other stylizing tools: Attacking or responsive, linear or circular, fighting distance, feet vs. hands vs. grappling, formal or practical

Form (example of the style)

ATTACKS: (All in different styles)

Punches (in all hand positions and stances, back hand, straight arm, turning,)

Elbow attacks

Kicks

Knee attacks

Leg swipes

Time (one tempo) hits

Grappling

Joint locks

Throws

Choke/strangle holds

Style based special attacks

DEFENSE: (All in different styles)

One hand/arm blocks: in all lines (hard, soft)

Blocks with two hands/arms: in all lines (hard, soft)

transfer/displacement blocks (in different styles)

Intercepting/trapping the opponents attack

Evasions – outside/inside distance

MOVEMENT: (All in different styles)

Linear techniques: Advance, Retreat, Pass forward, Pass back, double pass forward, double pass back,

Traverse, Cross, Slip, Thwart

Traveling sequences

Complete turns/spins

Corps-à-corps

GROUND WORK: (All in different styles)

Rolls and falls

Ground grappling/wrestling

Acrobatic moves from ground position, as evasions and transitions

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.

Block 1 - Unarmed

ATTACKS:

- 3 landing punches (1 contact, 2 non-contact) per combatant.
- 1 landing slap (non-contact)
- 1 kick per combatant
- 1 stranglehold
- 1 hair, nose or ear pull
- 1 throw or takedown per combatant
- 1 elbow or knee attack per combatant

DEFENSE:

- 3 different blocks (per combatant)
- 1 avoidance (per combatant)

FLOOR WORK:

- 1 fall or roll (per combatant)

KNAP TECHNIQUES:

- 2 different knap techniques (per combatant)

Block 1- Single Rapier

ATTACKS:

Cut attacks in all lines (high, low, head) per combatant

Thrust attacks in high and low lines per combatant

1 slash (diagonal, head, mid-section, legs) with avoidance, per combatant

1 unarmed attack

1 disarm or losing the sword

1 feint attack

1 pommel attack

1 kill or wound

DEFENSE:

Parries in all lines (high, low, head) per combatant

1 hand parry per combatant

1 avoidance per combatant

BLADE-/POINTWORK:

1 Attack on the blade (e.g. beat, press, glissade) per combatant

2 prises de fer (e.g. croisé, bind, envelopment) per combatant

1 pointwork technique (e.g. coupé, dégagé, deception of parry) per combatant

FOOTWORK AND MOVEMENT

1 circular sequence (min 3 moves)

1 corps-à-corps

1 fall with weapon in hand

1 volte or passato sotto

Block 1- Broadsword

ATTACKS:

Cut attacks in all lines (high, low, head) per combatant

Thrust attacks in high and low lines per combatant

1 slash (diagonal, head, mid-section, legs) with avoidance, per combatant

1 pommel attack

1 feint attack

1 kill or wound

DEFENSE:

Parries in all lines, per combatant

1 hanging parry per combatant

1 special parry (e.g. deflection, reinforced, false edge) per combatant

1 avoidance per combatant

BLADE-/POINTWORK:

2 prises de fer (e.g. croisé, bind, envelopment) per combatant

FOOTWORK AND MOVEMENT:

2 out of line steps (e.g. traverse, thwart, cross, slip)

1 running attack

1 corps-à-corps

1 fall with weapon

1 grappling technique

Block 2 - Rapier & Dagger

ATTACKS:

Rapier cut attacks in all lines (high, low, head) per combatant

Rapier thrust attacks in high and low lines per combatant

1 dagger thrust attack per combatant

1 dagger cut attack per combatant

1 punto reverso/mandritto per combatant

1 feint attack

1 compound attack (per combatant)

1 disarm

1 kill or wound

DEFENSE:

Rapier parries in all lines, per combatant

Dagger parries in all lines (1 across the body) per combatant

2 circular parries per combatant

2 combined parries (cross parry, parallel parry, transfer/replacement parry) per Combatant

BLADE-/POINTWORK:

2 rapier prises de fers (e.g. croisé, bind, envelopment) per combatant

2 dagger prises de fer (e.g. croisé, bind, envelopment) per combatant

1 attack on the blade (e.g. beat, press, glissade) per combatant

2 pointwork techniques (e.g. coupé, dégagé, deception of parry) per combatant

FOOTWORK AND MOVEMENT:

1 lunge per combatant

1 travelling sequence

1 circular sequence

2 out of line steps (traverse, thwart, cross, slip)

1 corps-à-corps

1 volte or passato sotto

Block 2 – Quarterstaff

ATTACKS:

Long /short form attacks in all lines (high, low, head, groin) per combatant

Thrust attacks in high and low lines per combatant

1 slash (diagonal, head, mid-section, legs) with avoidance per combatant

1 feint attack

1 disarm

1 takedown

1 contact strike per combatant

1 non-contact landing strike to head per combatant

DEFENSE:

3 short form parries per combatant

3 long form parries per combatant

1 hanging parry per combatant

1 deflection or transfer/replacement parry per combatant)

1 avoidance in distance per combatant

POINTWORK:

2 prises de fer per combatant

1 attack on the weapon (e.g. beat, press, glissade, expulsion) per combatant

1 long form point work technique (e.g. coupé, dégagé, deception of parry) per combatant

FOOTWORK/MOVEMENT:

1 travelling sequence

1 circular sequence

1 fall with weapon

Block 2 - Sword & Shield

ATTACKS:

Sword cut attacks in all lines (high, low, head) per combatant

Sword thrust attacks in high and low lines per combatant

1 shield slash (diagonal, head, mid-section, legs) with avoidance per combatant

1 sword slash (diagonal, head, mid-section, legs) with avoidance per combatant

1 face hit with shield (non-contact)

1 shield bash/boss attack per combatant

1 unarmed attack or push per combatant

1 disarm using shield

DEFENSE:

Sword parries in all lines (high, low, head) per combatant

Shield parries in all lines (high, low, head) per combatant

3 combined parries (e.g shield reinforced, parallel, transfer/replacement)

BLADE-/POINTWORK:

3 prises de fer (2 sword, 1 shield) per combatant

1 attack on the blade (e.g. beat, press, glissade) per combatant

FOOTWORK/MOVEMENT:

1 circular sequence

1 running attack

1 fall with weapons

Block 3 - Knife

ATTACKS:

Cut attacks (high, low, head, groin) per combatant

Thrust attacks in high and low lines per combatant

Attacks using all 3 standard grips: Epee, hammer, reverse.

1 slash (diagonal, head, mid-section, legs) with avoidance per combatant

1 compound attack per combatant

1 time hit

1 cut across face/throat (non-contact)

1 feint attack per combatant

1 contact cut per combatant

1 unarmed attack (per combatant)

1 disarm

1 stabbing wound or kill

DEFENSE:

Parries in all lines (hand and forearm; also knife-hand forearm)

Parries using all 3 standard grips: Epee, hammer, reverse (ice pick)

1 reinforced parry

1 transfer/"two-timer" parry (per combatant)

1 yielding parry per combatant

1 redirecting parry

1 avoidance per combatant

1 disarm or control per combatant

1 takedown or throw

MOVEMENT:

1 roll or fall with weapon per combatant.

1 corps-a-corps

1 grappling technique

Block 3 – Smallsword

ATTACKS:

Thrusts to all 4 lines (high outside, high inside, low inside, low outside) per combatant

1 compound attack per combatant

1 feint attack per combatant

1 disarm

1 point-cut (non-contact) to face/head

1 thrust wound or kill

DEFENSE:

Parries in all lines (incl parries 6, 7 and 8) per combatant

1 circular parry

1 yield parry

1 hand parry per combatant

BLADE-/POINTWORK:

3 prises de fer (e.g. croisé, bind, envelopment) per combatant

3 attacks on the blade (e.g. beat, change beat, press, glissade, expulsion) per combatant

4 pointwork techniques (e.g. deception of parry, coupé, dégagé, doublé) per combatant

FOOTWORK/MOVEMENT:

1 lunge per combatant

1 patinando

1 ballestra or flèche

1 travelling sequence

1 corps-à-corps

Block 3 – Theatrical Martial Arts

ATTACKS:

- 4 hand strikes (open or closed hand) (incl 1 contact) per combatant
- 1 contact kick per combatant
- 2 non-contact kicks (1 circular, 1 straight) per combatant
- 1 elbow or knee attack per combatant
- 1 joint lock per combatant
- 2 takedowns or throws
- 1 leg swipe
- 1 feint attack per combatant
- 1 choke hold
- 1 compound attack per combatant

DEFENSE:

- Blocks in all lines- (incl 1 single hand, 1 two-handed, 1 redirection/transfer and 1 trapping) per combatant
- 1 leg block per combatant
- 1 arm or hand manipulation (e.g croisé, bind, envelopment)
- 1 duck inside distance per combatant

MOVEMENT:

- 1 kick or punch executed with a complete turn
- 2 style based stances
- 1 travelling sequence

FLOORWORK:

- 1 roll per combatant
- 1 fall per combatant
- 1 technique performed on the floor (per combatant)

KNAP TECHNIQUES:

- 2 Different knap techniques (per combatant)

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 as 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-Body 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 defence. 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.

Cross Block (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 manoeuvre 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 re-establish 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 (X 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 centre, 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 defence 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.

Axe Kick: A downward travelling 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 travelling 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 Defence: 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 defence located above the waist level, the opposite of Low Line.

Inside Line: The area of attack and defence on a combatant delineated by their vertical centre line, which is furthest from their weapon bearing side, the opposite of Outside Line.

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

Outside Line: The area of attack and defence on a combatant, delineated by their vertical centre 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 defence.

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 centre 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) Defence 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) Defence 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.) Defence 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 victim's 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.

