

# Fight Directors Canada

## Policies and Procedures, 2012 - 2018

This document is a living document that has been developed since 1993 and uses terminology and content derived from many sources, organizations and individuals who have contributed to stage and film combat training in Canada and internationally.

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# RULES AND REGULATIONS / POLICIES AND PROCEDURES

## The Organization

Fight Directors Canada (FDC) is a not-for-profit association which includes three areas of operation and involves three types of members. All members, regardless of the type of membership, have equal voting powers.

### 1. The Academy of FDC

This membership is made up of certified combatants and instructors who are graduates of the Academy certification system at 4 different levels. This is the primary function of the organization and delivers training opportunities for artists and enthusiasts. This branch of the organization works closely with post secondary drama programs to offer certification through academic partnerships.

### 2. The Registry of Fight Directors Canada

This membership is made up of Fight Directors who currently work professionally in Canada and are recognized as Senior Stage Combat Specialists. The purpose of the registry is to promote and produce safe and effective choreographed violence for professional stage, film, television, and gaming productions. The Registry develops relationships and partnerships with other professional association, as it relates to industry practices.

### 3. The College of Fight Masters.

This membership is made up of the Certified Fight Masters who provide the professional and academic practices and standards for the Academy. They are responsible for developing processes and standards necessary for certification. The College provides all academic material to the Academy and are the granting body for certification at FDC.

## 1.1 Definitions

1. Member - the word member will refer to a member in good standing, regardless of certification level
2. FDC - Fight Directors Canada
3. AC - Actor Combatant
4. YCM – Youth Certified Member
5. BAC – Basic Actor Combatant
6. IAC - Intermediate Actor Combatant
7. AAC - Advanced Actor Combatant
8. FI - Fight Instructor
9. FD - Fight Director
10. FM - Fight Master
11. CoFM - College of Fight Masters - Senior members of the organization who hold the title of Fight Master

## 1.2 Levels of Membership for the Academy of Fight Directors Canada:

### Associate:

Dues paying member of FDC who does not hold an Actor Combatant or any other ranking within the organization.

### Youth Combatant:

#### Trial - Feb. 2013

A student between the ages of 14 and 17 who has passed the Youth Certification Program. Certification at this level is valid for a period of 3 years. Must be a member in good standing to hold this title. Program in development.

### Basic Actor Combatant:

A student who has passed the Skills Test at the Basic Level. Certification at this level is valid for a period of three years and must be renewed to maintain this level of membership. Membership of FDC is a prerequisite at This level.

### Intermediate Actor Combatant:

A member of FDC who has passed the Skills Test at the Intermediate Level. Certification at this level is valid for a period of three years and must be renewed to maintain this level of membership. Must be a member in good standing with FDC at this level.

### Advanced Actor Combatant:

A member of FDC who has passed the Skills Test at the Advanced Level. Certification at this level is valid for a period of five years and must be renewed to maintain this level of membership. Must be a member in good standing with FDC at this level.

### Certified Fight Instructor:

A member of FDC who has attained Fight Instructor Certification. Certification at this level is valid for a period of Five years and must be renewed to maintain this level of membership. Must be a member in good standing with FDC at this level.

**Certified Fight Director:**

A member of FDC who has attained Fight Director certification. Certification at this level is valid for a period of Five years and must be renewed to maintain this level of membership. Must be a member in good standing with FDC at this level.

**Fight Master:**

A member of FDC who has been awarded this title by the College of Fight Masters of the organization. Members at this level are responsible for the adjudication of the previous levels. Fight Masters do not have to renew their certification. They must be a member in good standing with FDC at this level. Fight Masters already hold the level of Certified Fight Instructor and Certified Fight Director and therefore hold all the same rights and responsibilities as an FI and FD.

**Maitre d'Armes;**

This title is awarded to one individual FM by the College of Fight Masters and this person serves as the Political and Academic Figurehead for the organization with their membership fees waived in perpetuity. This position is held for life unless the Maitre d'armes chooses to step down.

**Honorary Membership:**

All individuals who's qualifications are recognized by FDC without formal FDC adjudication. Honorary membership of FDC is granted to an individual by the College of Fight Masters in recognition of their service to FDC and for their outstanding contribution to the art of staged combat and training. Honorary memberships are conferred by a majority vote of the College. Honorary memberships do not carry voting or adjudication privileges.

**Distinction:**

Is a rank given by an Adjudicator to a testing student on a weapon by weapon basis, and acknowledges excellence. This designation can be attributed to any testing component or all (e.g. Distinction in Smallsword, Distinction on written exam, Distinction in Unarmed).

If a student receives Distinction in all disciplines in which they are testing, they are considered "Full Distinction" (e.g. Intermediate Actor Combatant, Full Distinction).

The designation of "Distinction" is based on the level of performance in a test situation and acknowledges that the abilities demonstrated are superior to the level standard.

Example: a basic Unarmed Fight being performed and executed technically with the proficiency of an intermediate or Advanced student.

This designation is honorary in nature and does not give the member with its designation any more rights or responsibilities, but serves as a professional acknowledgement of superior work and skill in that discipline at that level. Members who have received Full Distinction can and are encouraged to move on to the next level immediately.

## 1.2.1 Levels of Membership for the College of Fight Masters

**Fight Master:**

A member of the CoFM's who has been awarded this title by the College of Fight Masters of the organization. Members at this level are responsible for the adjudication of the previous levels. Fight Masters do not have to renew their certification. Must be a member in good standing with FDC at this level.

**Maitre D'Armes:**

The Academic and Political Figurehead of the College and organization as a Whole. This person is granted this title by the other College members.

## 1.2.2 Levels of Membership for The Registry of Fight Directors Canada

**Fight Director:**

A member of FDC who has passed all of the Actor Combatant levels of certification, the requirements of the Fight Instructor Certification, or equivalent and/or any Canadian Fight Director who has a minimum of 20 professional fight directing credits and their first aid certification.

## 1.3 Organizational Structure

### 1.3.1 The Board of Directors

Fight Directors Canada maintains a Board of Directors who are responsible for the overall direction and policies of the organization. The Board is voted in for a 4 year term by membership and/or by appointment when positions become vacant and directs the Executive Council on long-term organizational goals and strategies. This organization uses a Policy Board Model, where the members are intended to support the executive in their operating of the organization. Members of the Board have equal voting power and majority vote rules.

### **1.3.2 President**

This person is voted into office for a 4 year term by the Membership. They must maintain a certification Level of FI or above. The President takes charge of ensuring positive and fruitful relations with other professional Arts organizations, University Drama Programs and helps develop long-term strategies and goals for the professional arm of the organization. This person should understand academic programming at the post secondary levels and have strong contacts in the Canadian Performing Arts Industry.

### **1.3.3 Secretary**

This person is voted into office for a 4 year term by the Membership, and must maintain a certification of Basic Actor Combatant or above. This person should have a minimum of 5 years of arts Administration experience and a strong understanding of the organizations training processes.

### **1.3.4 Treasurer**

This person is voted into office for a 4 year term by the Membership, and must maintain a certification of Associate or above.

### **1.3.5 FM Representative**

This person is voted into office for a 4 year term by the Membership, and must maintain a level of FM.

### **1.3.6 Instructor Representative**

This person is voted into office for a 4 year term by the Membership, and must maintain a certification of FI or above.

### **1.3.7 Combatant Representative**

This person is voted into office for a 4 year term by the Membership, and must maintain a certification of Basic, Intermediate, or Advanced Actor Combatant.

### **1.3.8 Executive Advisor**

This person is invited to the Board of Directors by the President for a 4 year term and serves as an advisor. Their professional experience should be in Arts Administration and/or they should maintain an Arts Leadership appointment.

## **1.40 Executive**

The Executive is the working committee responsible for the day to day operations of the organization. They are responsible for maintaining all aspects of operation and report to the Board of Directors. They are the contact point for members and supply all services. They are responsible for ensuring that long term strategic plans outlined by the board are incorporated into the procedures and that membership needs are served. They include:

### **1.4.1 Director of Training**

This position is appointed by the Board for a 4 year term. They are the Academic head of the organization. His or Her primary function is to ensure that the training structures that make up AFDC are being run effectively, and to ensure financial stability and growth for the organization through targeted income generation and prudent asset management. This person is also responsible for publicity and membership services surrounding training events, and is responsible for the coordination and management of the annual national workshop. He or she works closely with the director of administration to ensure AFDC initiatives are communicated to the membership, and with the FM Advisor to ensure consistency and growth in training and pedagogy. This is a part time paid contract position, and reports to the president.

### **1.4.2 Director of Administration**

This position is appointed by the Board for a 4 year term. They are the Administrative head of the organization. His or Her primary function is to ensure that the organizational structures within FDC and AFDC are being run effectively, and is responsible for the dissemination of information to the various areas of the membership. This person maintains all records of certification, current policy and initiatives, and is the main point of contact for general information on these matters. This person is also responsible for maintaining the website. He or she works with the director of training to track learning outcomes, used by the college to develop long term training strategies, and works with the board to ensure FDC's professional goals are being met. is a part time paid position, and reports to the president.

### **1.4.3 National Workshop Coordinator**

Ensures the coordination of the National Workshop and all of its elements with the direct supervision of the Director

of the Academy. This is a paid position.

## **1.5 Membership**

### **1.5.A Academy of Fight Directors Canada Membership**

Any individuals can join AFDC as an Associate and/or as a Certified Member if they pass the certification requirements. Associate Members must maintain a one year membership and certified Members must maintain a three year or five year membership at all times. In the event that a member moves one level to another before their current membership expires, the number of years paid in advance will be transferred to the new 3 or 5 year membership.

### **1.5.B Registry of Fight Directors Canada Membership**

Any individual can join as a Fight Director by application. (See 6.0)

### **1.5.C College of Fight Masters Membership**

In order to become a member of the CoFM, an individual needs to be nominated and voted into the membership by the other current CoFM members.

#### **1.5.1 Membership Fees**

All Membership fees are managed by the Members Administrator.

1. Membership fees are not associated with Adjudication fees or Course fees
2. Prospective Actor Combatants will not be eligible for certification until membership fees are paid.
3. Membership money orders should be made out to Fight Directors Canada and the purpose should state AFDC Membership Dues.
4. Membership is issued from the day of Certification and expires the same day of the 3rd year. (5 year for Advanced and above)
5. Membership dues are also payable through PayPal on the world wide web at [www.fdc.ca](http://www.fdc.ca)

Membership Dues Chart (as of May 1, 2012):

- a. Youth Certification \$50 (3 years)(See 2.1.1.A Youth Certification)
- b. Student Basic Actor Combatant Membership \$75.00 (\$25 X3 years)
- c. Associate Membership \$40.00 (\$40 X1 years)
- d. Basic Actor Combatant Membership \$120.00 (\$40 X3 years)
- e. Intermediate Actor Combatant Membership \$120.00 (\$40 X3 years)
- f. Advanced Actor Combatant Membership \$200.00 (\$40 X5 years)
- g. Fight Instructor Membership \$200.00 (\$40 X5 years)
- h. Fight Master Membership \$200.00 (\$40 X5 years)

Members must ensure that their current email and mailing address are sent to the Membership Administrator (i.e. By registering via the website at [www.fdc.ca](http://www.fdc.ca))

In the event that a candidate is not successful during testing, their membership will be transferred to an Associate membership of equal duration, or the candidate may request from the Director of the Academy a refund of two of the three years of membership dues (or three of the five years for Advanced and above.)

#### **Re-testing Fees**

In the event a person needs to retest, there is a 25.00 re-test fee payment due to FDC per weapon retest.

#### **1.5.2 Adjudication Fees**

A. The Adjudication fee is the amount of money paid to the Adjudicator to come and test the students attempting certification.

B. At all Regional and National FDC events, this fee is included in the cost of the course, but will not be included if training through a private business or Post Secondary School (unless otherwise stated by that institution. The Coordinator of the training event at a private business or a school will ensure that the Adjudication fees are collected by the school or coordinator of the training event and paid directly to the Adjudicator.

C. The Adjudication Fee of \$45 per combatant is to be paid to the Adjudicator before the test.

Adjudication fees ARE NOT part of an individual's membership fees and are unrelated. Adjudication fees simply pay the Adjudicator for his or her time and expertise, as membership fees are for the administration of the certification, membership services, promotion and communications.

#### **1.5.3 Refund Policy**

Deposits for FDC workshops and events are non-refundable. However, in the event of a cancellation, the deposit may be applied to FDC organized events and workshops rather than certification workshops run by affiliated schools or companies. The furthest extension of this policy is to the next National Training Event, or it's equivalent (regional training event or

international training event organized by FDC) starting from the day and year of cancellation.

The Deposit may not be used after that time.

## **1.6 The Policy and Procedure Manual**

These policies and procedures are structured to maintain the highest level of training procedure possible as well as to serve and protect any, and all, members in good standing of FDC. A member in good standing is a member who is currently certified and who has paid their dues in full. Certified members who are not in good standing do not have access to services or professional support. Policies and procedures are developed and approved by the Board of Directors, and maintained by the Executive Council. All academic material in the P and P is the responsibility of the Board.

### **1.6.1 Membership and Voting**

All certified members of FDC have the right to vote for the composition of their Board of Directors as described above. When unable to vote in person at the AGM, the member can coordinate proxy voting through the Director of the Academy.

YCM do not have voting rights but once they reach the age of 18 and join AFDC as either an Associate or certified member they will gain voting rights.

## **1.7 Membership Rights and Responsibilities**

All members of FDC are responsible for the following:

- 1) Supplying FDC with updated address and contact information.
- 2) To always encourage and help maintain a safe work environment for all artists executing dramatic combat in any setting.
- 3) When working in the capacity of an FDC member, they must be professional and respectful at all time.
- 4) Responsible for representing themselves at the level they maintain, and ensuring that employers know what level of certification they hold.

Rights - All members of FDC have the right to the following:

1. To vote for their Board of Directors as stated by the Non-Profit, charitable act.
2. Access to all FDC services designed for them.
3. The right to professionally promote themselves as members of FDC at their level.

## **2.0 Certification Level Requirements**

Please find listed below.

### **2.1 Required Minimum Certification Age, Hours, and Fees**

1. The Minimum Age for AFDC certification, at any level, is 18.

(The youth certification is offered to students 14-17 years of age with permission from the parents) .

2. Minimum number of Contact hours with an FDC Certified Instructor at the following levels will be:

Youth Certification: 12 hours per weapon, taught by an AFDC certified instructor.

Basic: 60 Hours (Minimum 1 Partner) (Minimum 1 FDC Certified Instructor)

Intermediate: 80 Hours, in addition to that required at basic level. (Minimum 2 Partners) (Minimum 2 FDC Certified Instructors)

Advanced: 100 Hours, in addition to that required at the basic and intermediate levels. (Minimum 2 Partners)

(Minimum 3 FDC Certified Instructors) To achieve certification in all weapons required at a certain level, these course hours must be spread over a minimum of 13 days and a maximum of 6 months. All weapons are tested together within a 24 hour period. Individual weapon testings may be done in certain cases with the permission of the College of Fight Masters. In those cases all exams must be completed within six months of the first exam.

#### **2.1.1 Certification at the Youth, Basic, Intermediate and Advanced Levels**

Shall Include: At all levels, students must be taught by an FDC Certified Instructor/Director in good standing and pass a skills proficiency exam adjudicated by an FDC Fight Master in good standing, unless otherwise agreed to by the College of FM's. The individual weapon systems and pass ratios for each level are listed below:

##### **A. Youth Certification : In Development (Feb. 2013)**

1. Unarmed Combat (practical exam)
2. Single Sword (practical exam)
3. History and Industry (written test on a brief history of stage combat and martial arts, and knowledge of current practices in the industry)

Students are encouraged to perform test fights with two different partners, but in certain situations only one partner may be deemed more practice for better use of time be performed with a single partner or with multiple partners.

Minimum number of moves in the choreography is 20 to 25 per scene.

At least one fight must be performed with text. The other scene can be text and/or music.

Combatants must pass both weapons and the written exam to achieve certification. For the Youth Certification, Youth are passed at the following levels (lowest to highest) fair, adequate, good, very good, and excellent. If a combatant fails one weapon, they are eligible for one retest in that weapon system provided they do so within six months of the initial exam. Should they fail the retest, they must repeat the entire testing process (Including All Applicable Fees) at the level they wish to attain. If a combatant fails more than one weapon, they must repeat the entire testing process. Combatants are responsible for the expenses of the retest.

**B. Basic Actor Combatant Weapon Systems (3):**

1. Unarmed Combat
2. Quarterstaff
3. Single Sword

Test Fights can be performed with a single partner or with multiple partners. (As Directed by the Adjudicator) Combatants must pass all three weapons to achieve certification.

If a combatant fails one weapon, they are eligible for one re-test in that weapon system provided they do so within six months of the initial exam. Should they fail the retest, they must repeat the entire testing process (Including All Applicable Fees) at the level they wish to attain.

If a combatant fails more than one weapon, they must repeat the entire testing process. Combatants are responsible for the expenses of the retest

Example - Payment of Instructor for further training (if applicable), Negotiated with individual instructor(s). Payment of \$25.00 to Fight Directors Canada for the retest.

**C. Intermediate Actor Combatant Weapon Systems (4):**

1. Broadsword
2. Small Sword
3. Stage Martial Arts (Unarmed)
4. Rapier and Dagger

Test fights should be performed with at least two different partners. Combatants should demonstrate an ability to work with more than one partner at this level. Combatants must pass all four Weapons to achieve Intermediate Actor Combatant Certification. If a combatant fails more than two weapons, they must repeat the entire testing process. In the event that a student is unsuccessful at the Intermediate testing, their work during that course is still recognized, and their certification status at the previous level will be renewed for another 3 years.

Combatants are responsible for the expenses of the retest fees.

Example - Payment of Instructor for further training (if applicable), Negotiated with individual instructor(s).

Payment of \$25.00 to Fight Directors Canada for the retest.

**D. Advanced Actor Combatant Weapon Systems (5):**

1. Advanced Small Sword
2. Stage Martial Arts (Weapons)
3. Found/Environmental Weapons
4. Rapier and Companion
5. Broadsword and Companion

Test Fights should be performed with at least two different partners.

Combatants must demonstrate the ability to successfully work with a variety of partners.

Combatants must pass all weapons to achieve Advanced Actor Combatant certification.

If a combatant fails two weapons, they are eligible for one re-test in that weapons system provided they do so within six months of the initial exam.

Should they fail the re-test, they must repeat the entire testing process (Including All Applicable Fees) at the level they wish to attain.



In the event that a student is unsuccessful at the Advanced testing, their work during that course is still recognized, and their certification status at the previous level will be renewed for another 3 years.

Combatants are responsible for the expenses of the retest.

Example - Payment of Instructor for further training (if applicable), Negotiated with individual instructor(s).

Payment of \$25.00 to Fight Directors Canada for the retest.

### **2.1.2 Guidelines for the Practical Portion of the Fight Certification Tests**

General Guidelines:

Students will be judged individually on their performance ability within the set routines. Said routines are to be choreographed by the AFDC Certified Instructor in charge.

- a. At the Basic and Intermediate Levels, all fights must be choreographed entirely by an AFDC instructor.
- b. At the Advanced Level, the found/environmental weapons test may be choreographed by the students who are testing and approved by the Instructor in charge. All other Weapons should be choreographed by the Instructor. Minor adaptations to the choreographed fights are acceptable with the instructor's approval.

The fights must be performed in a scene with characterization, and intent.

### **2.1.3 Staging**

A student must show sufficient physical control to fight convincingly yet safely.

Students must demonstrate dramatic intentions and display convincing character choices.

All dialogue must be obtained from set, THEATRICAL texts unless stated differently by the adjudicator. Each fight test, including dialogue, should not exceed three minutes.

- A. In certain instances, and with approval of a FM, weapon systems may be combined in a single performance.
- B. If combined, the allowable time is three minutes per discipline represented.

Additional variations are subject to the approval of the adjudicating Fight Master.

The use of firearms is permitted only if required by the text. Misuse of the firearm in any capacity will result in the automatic failure of the candidate. (Misuse: Any action which results in potential or actual danger to self, partner, stage crew, or audience).

Automatic failure in a weapon results in the following cases:

1. Downstage disarm of any weapon or past the safety line.
2. Injury to oneself
3. Passing a weapon directly through the facial plane while in fighting distance.
4. Failure to show sufficient physical control.
5. Any uncontrolled disarm.
6. Any other move that puts the combatant, their partner, the backstage crew, or the audience in danger.
7. .Moving outside the testing area marked as safe.

Automatic failure of the Level occurs when injury is caused to the partner

Attacks:

All attacks should be staged at angles which enhance the dramatic impact of the individual moves. Knaps and Kills should be carefully masked to add to the dramatic effect.

While it is the job of the Instructor in charge to set the staging of the Fights, it is the responsibility of the student to perform the choreography to include the above elements. The ability to maintain an awareness of staging and angles is an integral part of the performance skill that must be demonstrated.

### **2.1.4 Expectations of Proficiency for Testing**

A. Youth Certification: In Development (Feb. 2013) . A pass in the Youth Certification Program is further graded as fair, adequate, good, very good or excellent.

B. Basic Level: A basic demonstration of performance, fighting technique, and stage awareness must be demonstrated. Adjudication evaluates the student based on 80% technique and 20% performance.

C. Intermediate Level: An above average ability must be demonstrated in performance, fighting technique, and stage awareness. Adjudication evaluates the student based on 60% technique and 40% performance.

D. Advanced Level: A highly skilled performance must be delivered that demonstrates clear dramatic intention, suitable characterization, excellent technical fighting ability, and flawless stage awareness. Combatants at this level must be virtually flawless in their presentation. Adjudication evaluates the student based on 50% technique and 50% performance.

Reactions:Vocal reactions should reflect dramatic reality and be sustained for the appropriate length of time, without undue strain on the vocal cords.

Physical reactions should be portrayed and appropriate to the action delivered.

## **2.1.6 Certification Disagreements:**

In the event that the student disagrees with the Fight Masters decision on a pass / fail. The student can appeal by having the video tape of the test in question sent to the College of Fight Masters, through the Director of the Academy, and it will be reviewed. The College decisions are final.

Appeals are for pass/fail situations and are not for students to appeal, conditions or any other decisions set by the adjudicating FM.

## **2.1.7 Statement of Certification/Representation**

1. All members of FDC, must conduct themselves in a professional and respective manner in the work place.

2. When promoting themselves in print and/or digital media of any kind, Members must clearly state that they are a member of The Academy of FDC, or a Member of the FDC National Fight Registry, followed by a clear statement of their current level of certification with FDC.

## **3.0 Certified Fight Instructor Information and Requirements**

For those interested in applying for their teacher certification, the process begins following a certified AAC certification. As soon as possible, a combatant after AAC certification, must submit the following to the FM in charge of Teacher Candidates and the Director of the Academy. Send inquires to [membership@fdc.ca](mailto:membership@fdc.ca). Once the following has been coordinated and received by AFDC, the 2 year apprenticeship can begin.

To be a Teacher Apprentice the Candidate Must:

1. Have a Fight Master or 2 Fight Directors recommend them for the apprenticeship period who will become the candidates Mentor during that process.

2. Send a professional resume detailing teaching experience and professional experience, and teaching/assistant credits.

3. Send two recommendations from senior combat teachers or academic theatre/Film programs satisfactory to the College of Fight Masters.

4. Hold an AFDC Advanced Actor Combatant Certification or equivalent for a minimum of two years before testing for their Fight Instructor.

5. Complete the apprenticeship process as described in 3.1

6. Be a member in good standing with AFDC for a minimum of 3 years, and a member in good standing for a minimum of 5 years before formally testing for their instructor level at the Nationals.

## **3.1 Apprenticeship Process, Expectations of the Candidate during period of Study**

Once these documents and actions are taken and received, the applicant is considered a Teacher Apprentice candidate with AFDC. The Apprenticeship process is a mandatory process to qualify for testing a the rank of Fight Instructor with the Academy. This Apprenticeship represents a period of a minimum of 2 years of preparation and is an essential part of the Instructor training program.

As an Apprentice, the Candidate for Teacher Certification is expected to achieve the following over the next 2 to 3 years depending on student ability or background.

- \* Have a Mentor among the FM or Fight Director body that will follow their progress and report findings to the College
- \* Acquire and possess a professional knowledge of the actors process. Ideally have a practical knowledge
- \* Identify with the Mentor the weakness and strength of the candidate
- \* Conduct extra studies in other forms of movement / Historical sword training / Acting style in other organizations/etc
- \* Improve personal knowledge of different dramatic styles and forms of presentation
- \* Assist certification classes at all levels and find occasion to assist different instructors
- \* Accumulate a minimum of 350 hours as assistant/Coaching/teaching – not including Journey task
- \* Must participate as a Journey person to a National Workshop
- \* Must obtain First Aid/CPR certificate from the Red Cross or other recognized organization.
- \* Must train in Fire arm safety and obtain a License (PAL) from the Canadian Government
- \* Must study and learn the glossary at all level
- \* Become acquainted with different types of Syllabus from combat schools/different University settings
- \* Study the AFDC P&P to know the rules and regulation of the organization
- \* Have an improved knowledge in Anatomy, Physiology, Bio-mechanic
- \* Have an improved knowledge regarding physical training, warm-up, stretching
- \* Have an improved knowledge of the Martial Arts and the numerous combat styles
- \* Have an improved knowledge on Historical fencing and Master at arms
- \* Have an improved knowledge of the Theatre/Film History
- \* Must work on and hand in a research paper on any aspect of stage combat, Historical, Theatrical, Psychological... Leading to a written article that could be published. (minimum 4000 words)

### 3.2 Journeying and Fight Instructor Testing

Following a successful Apprenticeship process, the Mentor will report to the College of Fight Masters on the Apprentices' successes and if appropriate, will recommend that the Apprentice be considered for Journeying.

Journeying is the final step before formal testing for Instructor Certification with the Academy.

This process is offered to 3 people per year and is considered an award or bursary with financial support. It involves the following

- \* The Journeyperson will come to a Nationals Certification Workshop, and assist several Faculty members
- \* Learn how the Certification process is run institutionally and learn how to contribute organizationally and how to coordinate such events themselves
- \* Coaching, Assisting, Student problem solving, Fighting skills will be assessed.
- \* Learn more about AFDC Policies and Procedures
- \* Witness and Observe the Teacher Candidate testing process in preparation for their own testing in the future.
- \* Assist and observe testing and adjudication at all levels.

This is a very important opportunity for the Faculty to observe and discuss the Candidates pedagogical approaches as well as their professional etiquette in the classroom, organizational and people skills.

#### **Fight Instructor Testing**

Once the person has journeyed and received feedback on their experiences, they can register for formal testing. They are now able to complete the Fight Instructors Workshop and must pass all requirements for certification.

Testing Involves

- Evaluation of two different syllabus structures that the Candidate will present.
  - A - Syllabus for a University course of 12 weeks at 6 Hours a week , 72 hours
  - B - Syllabus for a Conservatory type Acting Program , 90 minutes courses twice a week, The term is 14 weeks but you are given a total of 60 hours
- Academic evaluation of the Candidates' teaching methodologies and practices in all weapon systems and at each level
- Professional evaluation of their knowledge of the Acting and Creative Process as it relates to Stage Combat training
- Institutional evaluation of knowledge of AFDC's policies procedures
- Academic evaluation of the candidates curriculum building processes and choices
- Final evaluation of previously identified improvements needed as addressed after Journeying
- Evaluation of the professional etiquette of the Candidate as it relates to AFDC Professional Conduct and its' expectations

#### **Probation**

Probation might be given in cases in which an instructor candidate has not completed all work necessary to pass. In these cases the candidate will be given a detailed description of what they need to attain and in the time frame appropriate to the need.

#### **4.0 The Registry of Fight Directors Canada**

The purpose of the Fight Directors Canada Registry is to promote and produce safe and effective choreographed violence for professional stage, film, television, internet and gaming productions.

We seek to create bridges with fellow artists, develop relationships and partnerships with other professional associations, and create a community of artists who can come together in the art of stage combat.

Our community is made up of individuals who have come from a variety of backgrounds and experiences. It can be difficult for our FDC members to know what we share as a community of fight directors. JP Fournier, our Maître d'Armes, has created a list of qualities we should be looking for in ourselves and our peers. Please use this as a template to help decide on potential members joining FDC as fight directors.

A FDC Fight Director must have:

- Demonstrable knowledge from the basic to advanced in armed and unarmed stage combat
- A sound knowledge of stage weaponry - safe / unsafe, and usage, both historical and from diverse cultures.
- A current first aid certificate
- A current PAL firearm certificate

They must also have:

- Professionalism with their peers, and with those still developing their skills
- An ability to access research of styles / period work and apply it to a professional need
- An ability to adapt, with artistry and inventiveness, to people's limitations and skill levels
- A range of professional experience to draw on
- An ability to resolve / dissolve disputes of interpretation with diplomacy
- An ability to make decisions boldly and adjust to the needs and desires of the director and actors
- An ability to re-focus the performer's insecurities to enable them to perform.
- An ability to work under imposed stress and relieve the stress from its source.
- The ability to set ego aside and work to serve the production, the directors and the actors

Finally, they must share the standards of the creative industries:

- An ability to offer creative alternatives
- The confidence of a seasoned professional
- A preparedness with a variety of working conditions
- An ability to work creatively in difficult situations
- An ability to offer decisive advice based on experience and well-researched knowledge

The following questions should be answered by the applicant's sponsor FDC member before submitting the applicant's materials.

1- The artistic merit of the applicant. Does their work as an FD reflect the artistic standards of the organization and do they meet the expectations listed above?

2- Does the applicant conduct themselves professionally in a manner that reflects the ideals of FDC?

3- Do they meet all the requirements listed below?

4- Are they a valued member of their theatrical or film community? This could be a whole artistic community or a subsection as in the case of theatre, stunts, or motion capture.

#### **4.1 Applying for Membership to the FDC Registry**

##### **WHO CAN APPLY**

An AFDC Certified Fight instructor in good standing can apply with 15 professional fight directing credits.

"Professional" credits are Union sanctioned from Equity, ACTRA, L'UDA, etc, or nonunion credits where the fight director was paid and each production had a minimum of ten performances. As nonunion productions can mean different things across Canada, in order to guarantee the applicant's acceptance, nonunion fight directors who have assisted a current FDC fight director(s) on 5 different union productions along with a letter from the same fight director(s) will be acknowledged as a fight direction credit for weighing the applicant's resume. We are aware that in some unusual instances an applicant may be lacking the proper number of fight directing credits but their choreography and/or directing resume as well as their professional work promoting the art of stage combat and Fight Directors Canada may be used. This is with the discretion of the president and membership.

OR

Any CANADIAN Fight Director who has a minimum of 25 professional fight directing credits can apply for membership.

OR

Any INTERNATIONAL Fight Director recommended by members of the Registry who has a minimum of 35 professional fight directing credits can apply for membership.

In order to be a member in good standing a membership fee of \$200 must be received by FDC for a 5 year membership (40\$ a year). Fees are used to develop awareness of the art form across the country and promote members professionally including training scholarships, etc.

#### **4.2 HOW to Apply for membership as an FD with the FDC Registry.**

1) Applications are accepted, reviewed and voted on twice a year. AUGUST 15 AND FEB. 15 are the final dates when applications are received and shared with the membership. The final day for members to vote for each proposed applicant will be one month after the membership of FDC receives the application material to review.

2) A candidate for membership with FDC must be nominated by a current FDC member. That member will then become the Sponsor of that applicant throughout the process, and serve as liaison between Registry membership (the President of FDC) and the applicant.

3) All information to the Registry membership (the President of FDC) will go through this sponsor.

4) The nominee will submit an application packet to the Sponsor which will include the following application material:

- A) A letter of intent from the applicant explaining why they wish to join FDC's Fight Director registry.
  - B) A letter of support from their sponsor explaining why the applicant should be accepted into the FDC fight director registry.
  - C) Resume (5 pages max.) including: professional FD credits from at least five different companies, and if possible teaching credits at post secondary training institutions in all current styles. Service and contributions to the FDC Academy, the art of stage and screen combat, and professional service in the field.
  - D) Video samples of choreography (no more than 5) AND/OR 3 letters of recommendation from three producers, directors, stunt coordinators, and academic head of post secondary programs.
  - E) Proof of an up to date first aid certification, and Possession and Acquisition License for firearms.
  - F) If warranted, letters from current FDC fight directors whom the applicant assisted on union productions.
- This application packet is intended to provide the objective standards, which allow a person to be considered for subjective review and the material sent to each member of the Registry in that category.

Once completed the sponsor will forward the package to the FDC president who in turn will forward it to the fight directors' membership to review and vote on. (After the appropriate FDC Membership reviews the application packet a Vote will be taken to accept or deny the nomination.) The FDC president will announce the outcome of the vote to the applicants, the liaison/sponsor, and the FDC membership after the voting is completed.

A simple majority vote is needed. In the event the candidate does not have all the requirements their application may be returned to the sponsor or their nomination may only go forward with a unanimous vote of the current membership of FDC.

#### **5.0 Re-Certification**

Youth Certification is recognized for 3 years.

Basic Actor Combatant certification and Intermediate Actor Combatant certification are recognized by AFDC for 3 years. At the end of that period, the certification is null and void unless the member re-certifies.

An Advanced Actor Combatant Certification is recognized for 5 years. At the end of that period, the certification is null and void unless the member re-certifies. Re-certification is achieved by contacting a Fight Master who will evaluate the member's current abilities and may give the member specific tasks to achieve in order to re-certify.

An AFDC Instructor Certification is recognized for 5 years. At the end of that period, the certification is null and void unless the member re-certifies. Instructors can re-certify by forwarding a current record of credits and teaching record to the College of Fight Masters. If the member can demonstrate that they are professionally active to the satisfaction of the College and have taught at least 2 satisfactory certification courses in the 5 years, they will be re-certified.

A Certified Fight Director with AFDC is recognized for 5 years. At the end of that period, the certification is null and void unless the member re-certifies. The Fight Director can re-certify by forwarding a current professional resume to the College of Fight Masters. If the member can demonstrate that they are professionally active to the satisfaction of the College and have demonstrated high quality work.

A Certified Fight Master is recognized for life, but must remain in good standing like any other member.

#### **5.1 Youth, Basic and Intermediate Actor Combatant Re-certification Procedures**

YCM members are eligible for one recertification before they turn eighteen. Once YCM members turn eighteen they are invited

to join AFDC as associate members or test for their basic certification and join AFDC as certified actor combatants.

Basic and Intermediate Actor Combatant re-certification consists of a 3-6 hour workshop that is divided into three components. This course may be completed in one or two sessions and must be taught by an AFDC certified Fight Instructor, Fight Director, or Fight Master in good standing.

Re-certification can be granted after:

A Review of a Choreography or Video Taped performance(s). (Reviewed by a Fight Master)  
Video-tapes may not be edited and should include a full view of both performers at all times.  
Panning and Zooming are permitted but the video must be shot from one location.  
Re-Certification can also be granted by a FM based on the members body of work.

## **5.2 Advanced Actor Combatant Re-Certification Procedures**

Advanced Actor Combatant re-certification consists of sending a resume and a video clip of 3 recent fights to the Director of the Academy.

Fights should be approximately one-minute in length. Fights are performed at speed with minimal dialogue.

Review of Choreography by Rehearsal Video Taped performances.

A Fight Master should be brought in to adjudicate the fights if there is a local Fight Master.

## **6.0 Code of Professional Conduct**

The goal of this Policy is the creation of a climate of understanding and mutual respect where each person feels a part of the community and is able to contribute fully to the development and well-being of Fight Directors Canada. Fight Directors Canada will not tolerate, ignore, or condone any form of abuse, discrimination or harassment. All members regardless of their standing or level are responsible for respecting the dignity and rights of their fellow members and the community in general. Abuse, discrimination and harassment are serious forms of misconduct which may result in disciplinary action up to and including discharge. Members of the public, visitors to an FDC event, or individuals conducting business with FDC, are expected to adhere to this Policy, including refraining from harassment of members. If such harassment occurs, FDC will take all available steps to ensure a harassment-free workplace, including barring the harasser from the facilities being used by FDC, where appropriate, or discontinuing business with said individuals.

All Members of AFDC and FDC follow these rules of ethics:

1. We dedicate ourselves to excellence, honourable effort, self-discipline, integrity, personal growth and development, and respect for the body, mind, and soul.
2. We will honour all relationships established as a coach/teacher and we will not further personal, political, or business interests at the expense of the best interests of the participants. We will avoid situations which might present a conflict of interest or reduce our ability to be objective and unbiased in our determination of the best interests of our students.
3. We are responsible for delivering a high standard of professional competence.
4. We strive to work in safe and appropriate situations that enhance the quality of services and support the health and safety of participants.
5. We act towards professional colleagues in a manner characterized by courtesy, good faith, and respect.
6. We will abstain from all forms of harassment, including sexual harassment.
7. We will be realistic in the preparation of participants for performance. We will assess participants accurately and avoid encouraging expectations that are not appropriate.
8. We will respect the confidentiality of information gained through the class work or offered by participants.
9. We will encourage a climate of respect and mutual support among all participants.
10. We support, promote and practice the concepts expressed in the Canadian Human Rights Code.

### **Code of Professional Conduct for Instructors and Above**

The Code of Professional Conduct is a required minimum standard of professional conduct of Fight Director Canada

Members but is not an exhaustive list of such standards. Unless exempted by legislation, any member of Fight Directors Canada who is alleged to have violated the standards of the profession, including the provisions of the code of professional conduct, may be subject to a charge of unprofessional conduct under the bylaws of FDC.

#### **In Relation to Students**

Fight Director, Fight Instructor, or Fight Master will be considered an Instructor in the following articles:

- 1.The Instructor will conduct themselves in a manner that respects the dignity and rights of all persons without prejudice as to race, religious beliefs, colour, gender, sexual orientation, gender identity, physical characteristics, disability, marital status, family status, age, ancestry, place of origin, place of residence, socio-economic or linguistic background.
- 2.The Instructor is responsible for diagnosing educational needs, prescribing and implementing instructional classes and workshops and evaluating progress of students.
- 3.The Instructor may not delegate these responsibilities to any person who is not an FDC certified Instructor.
- 4.The Instructor may delegate specific and limited aspects of instructional activity to apprentices or assistants, provided that the primary Instructor supervises and directs such activity.
- 5.The Instructor may not divulge information about a student received in confidence or in the course of professional duties except as required by law.
- 6.Instructors will be honest in their dealings with their students in feedback and examination outcomes.

#### **In Relation to FDC**

The FDC executive requires any members who have a complaint to do so in writing to the Director of the Academy or Executive Secretary the purported unprofessional conduct of another member. Please see the grievance procedure in Section 7.0.

#### **In Relation to Colleagues**

Please read the following articles:

- 1.The first step with any purported grievance is that the person who wishes to complain discuss the issue with the person concerned. If the problem can not be resolved then it should be taken to the grievance procedure. Please see procedure below in Section 7.0.
- 2.The member will not undermine the reputation, confidence or expectation of other FDC members to either the public at large or fellow FDC members.
- 3.The member submits to the executive disputes arising from professional relationships with other member which cannot be resolved by personal discussion. The member with the complaint will do so in confidence and to the executive only for an internal investigation. This is in keeping with both the rights of privacy and in the interest of assumption of innocence. The criticized member must be informed, in writing, of the criticism within twenty-four hours of the complaint.
- 4.The member who feels obligated to criticize the professional competence or professional behaviour of another member must do so only in confidence and to the Executive for an internal investigation. The criticized member must be informed, in writing, of the criticism within twenty-four hours of the complaint.
- 5.The member, when making a report on the professional performance of another member, must do so in good faith and, must provide a copy for the named member.
- 6.The member does not take, because of animosity or for personal advantage, any steps to secure the dismissal or disciplinary action of another member.
- 7.The member has the opportunity to protest through proper channels, administrative policies and practices.
- 8.The Executive will provide opportunities for members to express their opinions and to bring forth suggestions

regarding the administration of FDC.

9.The member agrees that the Executive has final authority on administration of FDC.

10.In the event that the behaviour or accusations involve what FDC understands as criminal in nature, the situation will be referred to the authorities, and only investigate the situation once legal due process occurs.

### **In Relation to the Profession and the Public**

1.The member acts in a manner which maintains the honour and dignity and professional reputation of FDC.

2.The member will not engage in activities which adversely affect the quality of another member 's professional reputation or ability to work.

3.The member makes representations on behalf of FDC or FDC members thereof only when authorized to do so.

4.When using FDC in any promotional manner a full list of the member's rank will be made.

5.The member accepts that membership in FDC is a professional responsibility.

### **Possible Consequences of Breaking FDC's Code of Professional Conduct**

- 1.Censure - either private or public
2. Demotion - of one or several levels
3. Expulsion

The Director of the Academy will conduct an investigation and bring his/her findings to the Executive. The Executive will study the findings and agree on the proper response to the issue. In the case of a potential criminal act the individual is responsible to notify the authorities.

## **7.0 Grievance Document**

FDC is committed to a mutual ethical and professional respect among all its members at all levels. In all concerns about fair treatment, we seek to work together to understand and address those concerns without having to resort to formal grievance procedures. Where this is not possible, we are committed to a fair and reasonable resolution of issues through a formal grievance procedure guided by the information and documentation provided in the process. The regulations described below guide the orderly procedure of grievance, and attempts at resolution.

### **What May Be Grieved**

This procedure is to be used to resolve grievances against decisions or actions that were made by members of Fight Directors Canada. An action or decision may be grieved only if it involves a misapplication or misinterpretation of FDC policy, regulation, or rule. FDC agrees that municipal, provincial, and federal laws take precedence. Grievances may not be used to challenge policies or procedures of general applicability or general acceptance by the membership. In addition, this procedure may not be used to grieve claims against a member on matters that are unrelated to the member's role in FDC or on issues that are deemed frivolous issues / concerns that are raised in a vexatious or malicious manner. Inappropriate use of the procedure may result in disciplinary action being taken. Deliberately filing a grievance with false statements is considered to be serious misconduct and such offenses will be subject to the full range of disciplinary sanctions. FDC is unable to deal with anonymous complaints as we are unable to investigate properly and follow-up such complaints. All FDC can do in the case of an anonymous complaint is to note the issues raised.

### **Who May Grieve**

The procedures set forth below may be used by grievants who are members of FDC in good standing, or who are participating in an FDC sponsored event or under the supervision of an FDC certified Instructor/Director/Master, at the time of the incident being grieved. The person filing the grievance must be the alleged victim of unfair treatment; a grievance cannot be filed on behalf of another person.

### **Time Limits**

The formal resolution process described below must be initiated within 60 (sixty) days of the decision, action, or events giving



rise to the grievance. This time limit may be extended by the Director of the Academy if the member who made the grievance makes the request for extension within the 60 day period, for good cause shown (e.g., an active effort at informal reconciliation).

### **I. Informal Resolution Step One:**

The grievant should first discuss the issue with the person(s) responsible for the purported action or decision being grieved. This is not required in cases where the grievant believes that efforts at informal resolution may result in retaliation or other unfair treatment. The grievant may call in the Director of the Academy to help attempt to facilitate an informal resolution. The Director of the Academy shall make efforts to resolve the issue as soon as practical, and shall maintain a record of all communications and documents. This record shall be kept confidential.

### **II. Grievances - Formal Resolution**

If informal resolution is not successful, the member may file a grievance by sending a request for hearing along with the following information to the Director of the Academy. The grievance must:

1. Be in writing;
2. State how the decision or action is unfair and harmful to the grievant and list FDC policies that have been violated, if known;
3. Name the respondent parties (the person(s) against whom the grievance is filed);
4. State how the respondents are responsible for the action or decision.

#### **Step Two:**

The Director of the Academy, a 2nd Executive Representative, and a member of the College of Fight Masters  
If informal resolution is not satisfactory then the student may proceed as follows: Grievances must be presented in writing to the Board member that represent them for resolution (IE The Actor Combatant Representative, etc). The Board representative shall inquire into the matter and after consulting with one other member of the executive, and one other Instructor/Director/Master, will send a written decision to the aggrieved and respondent.

#### **Step Three:**

If the aggrieved or the respondent(s) remains unsatisfied, (s)he may grieve in writing to the Executive. The Executive shall review the written grievance and any written response from the respondent(s). The Executive may meet with the aggrieved and/or the recipient together or separately to discuss the matter. A detailed record of such discussions shall be written. The Executive shall prepare a written decision and send it to the aggrieved, and the respondent(s). All documents and any tape recordings that are part of the review will be compiled into a record of the grievance. If a member of the Executive is the aggrieved or the respondent of the grievance then they will step down to allow the rest of the Executive to be able to openly discuss the grievance. Five Executive members are needed to make a quorum. If for some reason there are not enough Executive members eligible to hear the complaint then a senior member of FDC of the choosing of the Executive may be brought in for the hearing.

If it is clear on the face of the written grievance that the grievance has not been filed within the time limit, or pertains to a matter not seen as a grievance under this procedure, or is from a person without grievance rights under this grievance, Board representative shall so indicate in a letter to the grievant and no further action will be followed. Otherwise, within ten business days of receipt, the assigned Board Member shall send a copy of the grievance to the respondent(s) and shall offer the respondent(s) an opportunity to provide a written response to the allegations within seven business days to the panel and request an answer.

The Director of the Academy on receiving the respondent's answer or within seven business days if no answer is forthcoming will call together the Executive. If face to face meetings are impossible the Executive meeting may be held over telephone.

The individual Executive members should have no personal interest in the outcome of the proceeding, and should not have any personal involvement in earlier stages of the matter. If they do they will be asked to step down for discussions of the grievance.

#### **Procedure of Formal Complaint**

The Director of the Academy will instruct the parties that they have ten business days to provide each other with (i) copies of any exhibits they wish to introduce as evidence, and (ii) a list of witnesses that each party will call. However, the parties should not provide such materials to the executive except in the hearing.

1. The Executive shall notify the parties of the hearing date, time, and place at least ten business days in advance of the hearing. The response to the grievance must be distributed to all parties at least ten business days prior to the hearing.

2. The hearing must be tape recorded so that all persons can be clearly heard, or recorded by a meeting secretary.

3. The Executive may request procedural advice from an attorney.

4. The panel has the authority to rule on procedural matters not otherwise addressed in FDC policies and procedures. The panel

may decline to consider evidence for reasons of excessive redundancy, immateriality, irrelevance, and other good cause. Formal rules of evidence will not apply, and the panel may consider any evidence it believes to be relevant and reliable.

5. Each party may make an opening and closing statement. After any opening statements, the grievant shall present his/her testimony and exhibits, and present any witness testimony. The respondent(s) shall have an opportunity to ask questions of the grievant and witnesses.

The next step is for the respondent(s) to present any testimony, exhibits, and witnesses, to be followed by questioning from the grievant. Rebuttal and other follow-up testimony is at the discretion of the Executive. Executive members may ask questions or request additional information, documents, or witnesses at any time prior to adjournment.

#### **Conclusion:**

The executive shall compile an official record of the proceeding that includes a copy of all correspondence with the parties, all evidence submitted to the panel, the recording or transcript of the hearing, and anything else considered by the panel in reaching its recommendation. The panel shall write a report that addresses and resolves all material factual issues in dispute, that states a conclusion as to whether the member was subjected to misapplication or misinterpretation of FDC policy, and if so recommends remedies as appropriate. The FDC Secretary shall issue the written decision to the parties.

#### **Confidentiality:**

Panel members, witnesses, parties, and all other persons involved in the grievance proceeding are expected to maintain strict confidentiality regarding the proceeding. Provincial, and Federal laws govern the privacy rights of members. Any questions about the disclosure of information should be directed to the Executive in writing, and the Executive may consult with an attorney.

#### **Ex Parte Contacts:**

Once a formal resolution has been requested, there should be no ex parte communication between parties and the Executive members concerning the merits of the case. An ex parte contact or communication is one sided; it occurs when one person shares information with a panel member without including all other parties. To prevent this from occurring, all communications that (a) occur outside the recorded hearing, and (b) are between one or more parties and one or more Executive members, should be in written form and distributed simultaneously to all parties and Executive members. Discussion of the merits of the case or presentation of evidence outside the hearing should be avoided.

### **8.0 Syllabus for Combatant levels**

Please find listed below.

#### **8.01 Youth Certification Syllabus**

Instructors are required to cover a derivation of all of the techniques and concepts outlined in the Youth Certification Program glossary and the following syllabus. Students may be asked questions related to the required materials by the adjudicator at the time of the examination. All movements, attacks and defenses covered should include inherent safety features. Students may be asked to explain and/or demonstrate these features at any point during the adjudication process. Certification Fights are choreographed by the instructor using techniques and concepts from the syllabus. Chosen texts must be from a published text or Film Script and fights in each discipline should last no longer than three minutes. Minimum number of required moves is 20 to 25.

Below are the requirements for Basic Level teachers are allowed to add material if time permits.

##### 1. Combat Techniques

- a. In-Distance/Out-of-Distance Attacks and Defences
- b. On-Line/Off-Line Attacks and Defences
- c. Contact/Non-Contact Attacks and Defences
- d. Linear/Circular/Diagonal Footwork

##### 2. Stage Craft

- a. Blocking/Rehearsal/Performance Speed
- b. Rehearsal Process
- c. Spatial Awareness
- d. Stage Directions (Upstage, Downstage, Center Stage, Stage Right, Stage Left, Diagonals, etc.)

##### 3. Safety Techniques

- a. Carriage of Weapons
  - On Stage in Character
  - Off Stage
  - To and From Performances/Events/Rehearsals
- b. Safe Directions and Techniques for Disarms
- c. Safe Clearance of Weapons
- d. Legal Requirements concerning stage combat props and rehearsals

#### 4. Concepts

- a. Acted Aggression
- b. Reversal of Energy
- c. Eye Contact
- d. Distance
- e. Cadence
- f. Focus
- g. Combat Anxiety
- h. Covering mistakes/blanks
- i. Masking of Techniques
- j. Fight Notation
- k. Blow Intensity
- l. Reaction Intensity
- m. Fight Pacing
- n. Fight Performance/Characterization

#### 8.1.2 Single Sword Requirements - Basic Actor Combatant

##### 1. Posture/Stances

- a. Lines of Engagement
  - High Line, Low Line, Inside Line, Outside Line
- b. Basic Guards
  - Covered Lines, Open Lines, Engaged Guards
- c. Stances
  - Wide/Narrow, Offensive, Defensive, Neutral

##### 2. Footwork

- a. Linear/Circular
- b. Advance/Retreat
- c. Pass Back/Pass Forward
- d. Avoidances

##### 3. Holding the Weapon

- a. Supination
- b. Pronation
- c. Neutral

##### 4. Attacks

- a. Cuts
  - With/Without foot movement
  - Horizontal, Ascending, Descending
- b. Thrusts
  - With/Without foot movement
  - Piston Thrust, Renewed Thrust (Remise)
- c. Lunges
  - Half (Demi), Three quarter, Grande
  - Recover Forward, Recover Backward

##### 5. Parries

- a. 1,2,3,4,5,5a,6,7,8, low 5
- b. Direct Parries
- c. Semi-Circular Parries
- d. Circular Parries

- 6. Blade Work
  - a. Point Control
  - b. Dégagé
  - c. Coupé
  - d. Prise-de-Fer
    - Bind, Envelopment, Croise
  - e. Attacks on the Blade
    - Beat, Pressure, Froissement
  - f. Doublé
  - g. Riposte
- 7. Simple Disarms
- 8. Simple Wounds
- 9. General Techniques
  - a. Corps à Corps
  - b. Salutes

### 8.1.3 Unarmed Requirements Basic Actor Combatant

- 1. Stance
  - a. Offensive, Defensive, Neutral
- 2. Punches
  - a. Contact and Non-Contact
- 3. Straight, Roundhouse, Cross,
- 4. Slaps (4 types)
  - a. Forehand (Horizontal)
  - b. Backhand (Horizontal)
- 5. Elbow Strikes
  - Stomach, Face/Head
- 6. Kicks
  - Stomach, Upper Thigh, Face
- 7. Knee Attacks
  - Stomach, Face
- 8. Knaps (4 Categories)
  - a. Self Knaps / Attacker / First Person
  - b. Partner Knaps / Victim / Second Person
  - c. Shared Knaps
  - d. Third Party
- 9. Blocks
  - Forearm, Wing, Hands
- 10. Break Falls
  - Forward Roll, Falls
- 11. Throws / Take Downs
- 12. General Techniques
  - Pulls (Ear, Nose, Hair), Shoving, Strangles (Hands, Forearms), Bites, Scratches, Avoidances

### 8.1.1 Syllabus for the Level of Basic Actor Combatant

Instructors are required to cover a derivation of all of the techniques and concepts outlined in the Basic Actor Combatant glossaries and the following syllabus. Students may be asked questions related to the required materials by the adjudicator at the time of the examination. All movements, attacks and defenses covered should include inherent safety features. Students may be asked to explain and/or demonstrate these features at any point during the adjudication process. Certification Fights are choreographed by the instructor using techniques and concepts from the syllabus. Chosen texts must be from a published text or Film Script and fights in each discipline should last no longer than three minutes.

- 1. Combat Techniques
  - a. In-Distance/Out of Distance Attacks and Defenses
  - b. On-Line/Off-Line Attacks and Defenses
  - c. Contact/Non Contact Attacks and Defenses

- d. Linear/Circular/Diagonal Footwork
- 2. Stage Craft
  - a. Blocking/Rehearsal/Performance Speed
  - b. Rehearsal Process
  - c. Spatial Awareness
  - d. Stage Directions (Upstage, Downstage, Center Stage, Stage Right, Stage Left, Diagonals, etc.)
- 3. Safety Techniques
  - a. Carriage of Weapons
    - I. On Stage in Character
    - II. Off Stage
    - III. To and From Performances/Events/Rehearsals
  - b. Safe Directions and Techniques for Disarms
  - c. Safe Clearance of Weapons
  - d. Legal Requirements concerning stage combat props and rehearsals
- 4. Concepts
  - a. Acted Aggression
  - b. Reversal of Energy
  - c. Eye Contact
  - d. Distance
  - e. Cadence
  - f. Focus
  - g. Combat Anxiety
  - h. Covering mistakes/blanks
  - i. Masking of Techniques
  - j. Fight Notation
  - k. Blow Intensity
  - l. Reaction Intensity
    - m. Fight Pacing
    - n. Fight Performance/Characterization

### **8.1.2 Single Sword Requirements - Basic Actor Combatant**

- 1. Posture/Stances
  - a. Lines of Engagement
    - High Line, Low Line, Inside Line, Outside Line
  - b. Basic Guards
    - Covered Lines, Open Lines, Engaged Guards
  - c. Stances
    - Wide/Narrow, Offensive, Defensive, Neutral
- 2. Footwork
  - a. Linear/Circular
  - b. Advance/Retreat
  - c. Pass Back/Pass Forward

- d. Avoidances
  - Crosses, Thwarts, Voltes (Slips)
- e. Patinando
- f. Balestra
- 3. Holding the Weapon
  - a. Supination
  - b. Pronation
  - c. Neutral
- 4. Attacks
  - a. Cuts
    - With/Without foot movement
    - Horizontal, Diagonal, Ascending, Descending
  - b. Thrusts
    - With/Without foot movement
    - Piston Thrust, Renewed Thrust (Remise)
  - c. Lunges
    - Half (Demi), Three quarter, Grande
    - Recover Forward, Recover Backward
- 5. Parries
  - a. 1,2,3,4,5,5a,6,7,8, back hanging guard, low 5
  - b. Hand Parries
  - c. Direct Parries
  - d. Semi-Circular Parries
  - e. Circular Parries
  - f. Hanging Parries
- 6. Blade Work
  - a. Point Control
  - b. Degage
  - c. Coupe
  - d. Prise-de-Fer
    - Bind, Envelopment, Croise
  - e. Attacks on the Blade
    - Beat, Pressure, Froissement
  - f. Double
  - g. Riposte
- 7. Simple Disarms
- 8. Simple Wounds
- 9. General Techniques
  - a. Corps a Corps
  - b. Shunts
  - c. Salutes

### **8.1.3 Unarmed Requirements - Basic Actor Combatant**

1. Stance  
Offensive, Defensive, Neutral
2. Punches
  - a. Contact and Non-Contact
  - b. Jab, Straight, Hook, Roundhouse, Cross, Uppercut
3. Slaps (4 types)
  - a. Forehand (Horizontal)
  - b. Backhand (Horizontal)
  - c. Diagonal (Rising, Falling)
  - d. Contact
4. Elbow Strikes  
Stomach, Face/Head
5. Kicks  
Stomach, Upper Thigh, Face
6. Knee Attacks  
Stomach, Face
7. Knaps (4 Categories)
  - a. Self Knaps / Attacker / First Person
  - b. Partner Knaps / Victim / Second Person
  - c. Shared Knaps
  - d. Third Party  
(Be sure to include the use of vocal reactions)
8. Blocks  
Forearm, Wing, Hands, Shin
9. Break Falls  
Forward Roll, Backward Roll, Sit Falls, Side Falls, Forward Break Fall
10. Throws / Take Downs  
Such as: Trips, Slips, Hip Throw, Irish Whip, Leg Sweep
11. General Techniques  
Pulls (Ear, Nose, Hair), Shoving, Strangles (Hands, Forearms), Bites,  
Scratches, Avoidances

### **8.1.4 Quarterstaff Requirements - Basic Actor Combatant**

1. Posture/Stances
  - a. Lines of Engagement  
High Line, Low Line, Inside Line, Outside Lines
  - b. Basic Guards  
Covered Lines, Open Lines, Engaged Guards
  - c. Stances  
Wide/Narrow, Offensive, Defensive, Neutral
2. Footwork
  - a. Linear, Circular
  - b. Advance, Retreat, Passing

3. Distance
  - Short/Long Form
4. Forms/Guards
  - a. Short Form
    1. Boxing Guard (Both Hands in Pronation),
    2. Supination / Pronation
    3. Fore End, Butt End, Center Staff
  - b. Long Form
    1. Boxing Guard (Both Hands in Pronation
    2. Supination/Pronation
    3. Fore End, Butt End, Center Staff
5. Attacks (Utilizing Fore End, Butt, End, and Center Staff)
  - a. Cuts
    1. Horizontal, Diagonal, Rising, Falling
    2. To all lines and safe targets
    3. With / Without Foot Movement
    4. Slashing Techniques
    4. Head, Center, Foot, Diagonal
  - b. Thrusts (Utilizing Fore and Butt End)
    1. To all lines and safe targets
    2. With / Without Foot Movement
6. Lunges
  - a. Half (Demi), Three Quarter, Grand
  - b. Recovery (Forward/Backward)
  - c. To all lines and safe targets
7. Blocks / Avoidances
  - a. Defending the High, Low, Inside, Outside lines
  - b. Vertical, Horizontal, Diagonal Parries
  - c. Hanging Parries
  - d. Fore End, Butt End, and Center Staff Parries
8. Exchange/Retrieval
  - a. Hand Exchanges
  - b. Staff Exchanges
  - c. Retrieval from a Shoulder Roll
9. Disarms
10. General Techniques
  - a. Beats, Binds, Envelopment, Sweeps
  - b. Pushes
  - c. Leverage

### **8.2.1 Syllabus for the Level of Intermediate Actor Combatant**

Instructors are required to cover a derivation of all of the techniques and concepts outlined in the Intermediate Actor Combatant glossaries and the following syllabus. Students may be asked questions related to the required materials by the adjudicator at the time of the examination. All movements, attacks and defenses covered should include inherent safety features. Students may be asked to explain and/or demonstrate these features at any point during the adjudication process. The Intermediate level requires students to display an



above average knowledge and ability in theatrical combat techniques and their execution in relation to a dramatic setting. Certification Fights are choreographed by the instructor using techniques and concepts from the syllabus. Chosen Texts must be from a published text or film script and fights in each discipline should last no longer than three minutes.

1. Combat Techniques
  - a. In-Distance/Out of Distance Attacks and Defenses
  - b. On-Line/Off-Line Attacks and Defenses
  - c. Contact/Non Contact Attacks and Defenses
  - d. Linear/Circular/Diagonal Footwork
2. Stage Craft
  - a. Blocking/Rehearsal/Performance Speed
  - b. Rehearsal Process
  - c. Spatial Awareness
  - d. Stage Directions (Upstage, Downstage, Center Stage, Stage Right, Stage Left, Diagonals, etc.)
3. Safety Techniques
  - a. Carriage of Weapons
    1. On Stage in Character
    2. Off Stage
    3. To and From Performances/Events/Rehearsals
  - b. Safe Directions and Techniques for Disarms
    1. Safe Clearance of Weapons
    2. Legal Requirements concerning stage combat props and rehearsals
4. Concepts
  - a. Acted Aggression
  - b. Reversal of Energy
  - c. Eye Contact
  - d. Distance
  - e. Cadence
  - f. Focus
  - g. Combat Anxiety
  - h. Covering mistakes/blanks
  - i. Masking of Techniques
  - j. Fight Notation
  - k. Blow Intensity
  - l. Reaction Intensity
  - m. Fight Pacing
  - n. Fight Performance/Characterization

### **8.2.2 Broadsword Requirements - Intermediate Actor Combatant**

1. Posture/Stances
  - a. Lines of Engagement
    - High Line, Low Line, Inside Line, Outside Line
  - b. Basic Guards/Wards

Covered Lines, Open Lines, Engaged Guards

c. Stances

Wide Stance, Offensive, Defensive, Neutral

2. Footwork

. Linear/Circular

b. Advance/Retreat

c. Pass Back/Pass Forward

d. Avoidances

Crosses, Thwarts, Voltes (Slips)

3. Holding the Weapon

a. Single Handed

b. Hand and a Half

c. Double Handed

d. Supination, Pronation

e. Reverse Grip

4. Attacks

a. Cuts

With/Without foot movement

Horizontal, Diagonal, Ascending, Descending

To all quadrants

b. Thrusts

With/Without foot movement

Piston Thrusts

Feint Thrusts

c. Pommel Attacks

d. Quillon Strikes

5. Parries

a. 1,2,3,4,5,5a, back hanging guard, low 5

b. Direct Parries

c. Semi-Circular Parries

d. Circular Parries

e. Reinforced Parries

f. Hanging Parries

g. Yielding Parries

h. Beat Parries

6. Blade Work

a. Point Control

b. Degage

c. Coupe

d. Prise-de-Fer

Bind, Envelopment, Croise

e. Attacks on the Blade

Beat, Pressure, Froissement

7. Disarms
8. Wounds
9. General Techniques
  - a. Corps a Corps
  - b. Tripping
  - c. Shunts
  - d. Salutes

### **8.2.3 Rapier and Dagger Requirements - Intermediate Actor Combatant**

1. Posture/Stances
  - a. Lines of Engagement

High Line, Low Line, Inside Line, Outside Line
  - b. Basic Guards

Covered Lines, Open Lines, Engaged Guards
  - c. Various Guards, Postures

Italian, French, Spanish
  - d. Stances

Wide, Offensive, Defensive, Neutral
2. Footwork
  - a. Linear/Circular
  - b. Advance/Retreat
  - c. Pass Back/Pass Forward
  - d. Avoidances

Crosses, Thwarts, Voltes (Slips)
  - e. Patinando
  - f. Balestra
3. Holding the Weapons
  - a. Supination
  - b. Pronation
  - c. Neutral
  - d. Inverted Dagger
4. Attacks with Both Weapons
  - a. Thrusts

With/Without foot movement  
Piston Thrust, Renewed Thrust (Remise)  
Paired Thrusts
  - b. Lunges

Half (Demi), Three quarter, GrandeRecover Forward, Recover Backward  
Paired Lunges
  - c. Cuts

With/Without Foot Movement  
Horizontal, Diagonal, Ascending, Descending  
Paired Cuts  
Slashes

5. Parries with Both Weapons
  - a. 1,2,3,4,5,5a,6,7,8, back hanging guard, low 5
  - b. Hand Parries
  - c. Direct Parries
  - d. Semi-Circular Parries
  - e. Circular Parries
  - f. Yield Parries
  - g. Vertical/Angulated

- h. Deflected
  - i. Beat Parries
  - j. Reinforced Parries
  - k. Cross Parries
  - l. Parallel Parries
  - m. Opposition Parries
  - n. Paired
6. Blade Work
- a. Point Control
  - b. Degage
  - c. Coupe
  - d. Prise-de-Fer
    - Bind, Envelopment, Croise
  - e. Attacks on the Blade
    - Beat, Pressure, Froissement
  - f. Double
  - g. Riposte
  - h. Remise
  - i. Reprise
7. Disarms
8. Wounds
9. Kills
10. General Techniques
- a. Feints
  - b. Corps a Corps
  - c. Shunts
  - d. Salutes

### **8.2.4 Staged Martial Arts (Unarmed) Requirements - Intermediate Actor Combatant**

The martial arts component requires combatants to perform an unarmed fight with the flavour of an Eastern Martial Art. Instructors may choose from a variety of Martial Arts disciplines including: Karate, Tae Kwon Do, Aikido, Ju Jitsu, Chi-Na, Jeet Kun Do, Wing Chun, Wushu, Judo, etc. Each instructor is expected to construct a syllabus in their chosen martial art using the following outline as a guide:

- 1. Stance
  - a. Distances : Probing, Long Range, Medium Range, Close Range
  - b. Offensive, Defensive, Neutral
  - c. Front Stance, Back Stance (in regards to the style being taught)
- 2. Punches
  - a. Contact and Non-Contact
  - b. Jab, Straight, Hook, Roundhouse, Cross, Uppercut
  - c. Backfist, Knife Hand, Palm Strikes, Spear-Hand, Ridge-Hand
- 3. Elbow Strikes
- 4. Kicks
  - a. To Stomach, Upper Thigh, Face, etc.
  - b. Front Snap Kick, Side Kick, Shuffling Side Kick (Step Behind Side Kick), Roundhouse, Crescent (Inside/Outside), Back Kick, Sweep, Axe Kick, Bicycle Kick, Jump Front, Turning Kicks. Basically all kicking techniques that are

accomplished while one foot/leg remains on the ground.

c. Distancing, Spotting, Spot-Turning and Placement.

5. Knee Attacks

6. Knaps (4 Categories)

a. Self Knaps / Attacker / First Person

b. Partner Knap / Victim / Second Person

c. Shared Knaps

d. Third Party

(Be sure to include the Use of Vocal Reactions)

7. Blocks

Forearm, Wing, Hands, Shin, Knife Hand, High Blocks, Low Blocks, Inside Blocks, Outside Blocks, Block/Replace, Redirection

8. Break Falls

Forward Roll, Backward Roll, Sit Falls, Side Falls, Forward Break Fall

9. Throws/Take Downs/Holds

a. Joint locks, Wrist locks, Energy transferal

b. Submission Holds and Chokes

c. Throws such as: Half Hip throws, Major Hip Throw, Shoulder Throw, Stomach Throw, Valley Drop, Sweeps

d. Ground Fighting

e. Fireman's Carry

10. General Techniques

a. Close Quarter Combat

b. Inside/Outside Entries

c. Trapping Hands, Sticky Hands, Grabbing Hands

d. Combinations

e. Strength and Flexibility Exercises

f. Salutes/Traditional Signs of Respect

## **8.2.5 Small Sword Requirements - Intermediate Actor Combatant**

1. Posture/Stances

a. Lines of Engagement

High Line, Low Line, Inside Line, Outside Line

b. Basic Guards

Covered Lines, Open Lines, Engaged Guards

c. Various Guards

Italian, French, English

c. Stances

Narrow, Offensive, Defensive, Neutral

2. Footwork

a. Linear/Circular

b. Advance/Retreat

c. Pass Back/Pass Forward

d. Avoidances

Crosses, Thwarts, Voltes (Slips)

e. Patinando

f. Balestra

3. Holding the Weapon

a. Supination

b. Pronation

c. Neutral

4. Attacks

a. Thrusts

With/Without foot movement

Piston Thrust, Renewed Thrust (Remise)

b. Lunges

Half (Demi), Three quarter, Grande

Recover Forward, Recover Backward

c. Slashes

5. Parries

a. 1,2,3,4,5,5a,6,7,8

b. Hand Parries

c. Direct Parries

d. Semi-Circular Parries

e. Circular Parries

f. Yield Parries

g. Vertical/Angulated

h. Deflected

i. Beat Parries

6. Blade Work

a. Point Control

b. Degage

c. Coupe

d. Prise-de-Fer

Bind, Envelopment, Croise

e. Attacks on the Blade

Beat, Pressure, Froissement

f. Double

g. Riposte

h. Remise

i. Reprise

7. Disarms

8. Wounds

9. Kills

10. General Techniques

a. Feints

- b. Corps a Corps
- c. Salutes

### **8.3.1 Advanced Actor Combatant Syllabus**

The Advanced level requires students to display an extensive knowledge in the techniques and practices of staged combat. They must also display a high level of ability in theatrical combat techniques and their execution in relation to a dramatic setting. With the exception of the Found/Environmental Weapon component, Certification Fights are choreographed by the Instructor using techniques and concepts from the syllabus. Chosen Texts must be from a published text and fights in each discipline should last no longer than three minutes.

1. Combat Techniques
  - a. In-Distance/Out of Distance Attacks and Defenses
  - b. On-Line/Off-Line Attacks and Defenses
  - c. Contact/Non Contact Attacks and Defenses
  - d. Linear/Circular/Diagonal Footwork
2. Stage Craft
  - a. Blocking/Rehearsal/Performance Speed
  - b. Rehearsal Process
  - c. Spatial Awareness
  - d. Stage Directions (Upstage, Downstage, Center Stage, Stage Right, Stage Left, Diagonals, etc.)
3. Safety Techniques
  - a. Carriage of Weapons
    1. On Stage in Character
    2. Off Stage
    3. To and From Performances/Events/Rehearsals
  - b. Safe Directions and Techniques for Disarms
  - c. Safe Clearance of Weapons
  - d. Legal Requirements concerning stage combat props and rehearsals
4. Concepts
  - a. Acted Aggression
  - b. Reversal of Energy
  - c. Eye Contact
  - d. Distance
  - e. Cadence
  - f. Focus
  - g. Combat Anxiety
  - h. Covering mistakes/blanks
  - i. Masking of Techniques
  - j. Fight Notation
  - k. Blow Intensity
  - l. Reaction Intensity
  - m. Fight Pacing
  - n. Fight Performance/Characterization



5. Performance

- a. Maintain a high level of believability
- b. Display an Immanent Sense of Danger
- c. Justification of Actions/Conflict
- d. Clear Concise Acting Choices
- e. Ability to Maintain Scene Work before/during/after the fight

6. General Requirements

- a. Work well with others
- b. Display a commitment to the Art Form
- c. Work Well with Partners of Differing Skill Levels
- d. Be Courteous and Respectful of Students
- e. Be Courteous and Respectful of Instructors
- f. Display a Good Work Ethic

**8.3.2 Broadsword and Companion Requirements - Advanced Actor Combatant**

1. Posture/Stances

- a. Lines of Engagement
  - High Line, Low Line, Inside Line, Outside Line
- b. Basic Guards/Wards
  - Covered Lines, Open Lines, Engaged Guards
- c. Stances
  - Wide Stance, Offensive, Defensive, Neutral

2. Footwork

- a. Linear/Circular
- b. Advance/Retreat
- c. Pass Back/Pass Forward
- d. Avoidances
  - Crosses, Thwarts, Voltes (Slips)

3. Holding the Weapon

- a. Supination, Pronation
- b. Reverse grip

4. Attacks

- a. Cuts
  - With/Without foot movement
  - Horizontal, Diagonal, Ascending, Descending
  - Cuts Utilizing Shield Blocks and Deflections
  - To all quadrants
- b. Thrusts
  - With/Without foot movement
  - Piston Thrusts
  - Feint thrusts
  - Thrusts Utilizing Shield Blocks and Deflections
  - To all Quadrants

- c. Pommel Attacks
- d. Quillon Strikes
- e. Shield Attacks
  - 1. Face/Flat
  - 2. Edge
- 5. Parries
  - a. 1,2,3,4,5,5a, back hanging guard, low 5
  - b. Direct Parries
  - c. Semi-Circular Parries
  - d. Circular Parries
  - e. Reinforced Parries
  - f. Hanging Parries
  - g. Yielding Parries
  - h. Beat Parries
  - i. Shield Blocks
    - 1. Edge
    - 2. Face
- 6. Blade Work
  - a. Point Control
  - b. Degage
  - c. Coupe
  - d. Prise-de-Fer
    - Bind, Envelopment, Croise
  - e. Attacks on the Blade
    - Beat, Pressure, Froissement
- 7. Disarms
- 8. Wounds
- 9. General Techniques
  - a. Corps a Corps
  - b. Tripping
  - c. Shunts
  - d. Feints
  - e. Salutes

### **8.3.3 Advanced Small Sword Requirements - Advanced Actor Combatant**

- 1. Posture/Stances
  - a. Lines of Engagement
    - High Line, Low Line, Inside Line, Outside Line
  - b. Basic Guards
    - Covered Lines, Open Lines, Engaged Guards
  - c. Various Guards
    - Italian, French, English
  - d. Stances
    - Narrow, Offensive, Defensive, Neutral
- 2. Footwork
  - a. Linear/Circular

- b. Advance/Retreat
- c. Pass Back/Pass Forward
- d. Avoidances
  - Crosses, Thwarts, Voltes (Slips)
- e. Patinando
- f. Balestra
- 3. Holding the Weapon
  - a. Supination
  - b. Pronation
  - c. Neutral
- 4. Attacks
  - a. Thrusts
    - With/Without foot movement
    - Piston Thrust, Renewed Thrust (Remise)
    - To specific Targets (Hands, Wrist, knee, etc.)
  - b. Lunges
    - Half (Demi), Three quarter, Grande
    - Recover Forward, Recover Backward
  - c. Slashes
  - d. Pommel Strikes
  - e. Angelo's Deceit, etc.
  - f. Compound Attacks
- 5. Parries
  - a. 1,2,3,4,5,5a,6,7,8
  - b. Hand Parries
  - c. Direct Parries
  - d. Semi-Circular Parries
  - e. Circular Parries
  - f. Yield Parries
  - g. Vertical/Angulated
  - h. Deflected
  - i. Beat Parries
  - j. Opposition Parries
- 6. Blade Work
  - a. Point Control
  - b. Degage
  - c. Coupe
  - d. Prise-de-Fer
    - Bind, Envelopment, Croise
  - e. Attacks on the Blade
    - Beat, Pressure, Froissement
  - f. Double

- g. Riposte
- h. Remise
- i. Reprise
- 7. Disarms
- 8. Wounds
- 9. Kills
- 10. General Techniques
  - a. Feints
  - b. Corps a Corps
  - c. Tripping
  - d. Salutes

### **8.3.4 Rapier and Companion Requirements - Advanced Actor Combatant**

- 1. Posture/Stances
  - a. Lines of Engagement
    - High Line, Low Line, Inside Line, Outside Line
  - b. Basic Guards
    - Covered Lines, Open Lines, Engaged Guards
  - c. Various Guards, Postures
    - Italian, French, Spanish
  - d. Stances
    - Wide, Offensive, Defensive, Neutral
- 2. Footwork
  - a. Linear/Circular
  - b. Advance/Retreat
  - c. Pass Back/Pass Forward
  - d. Avoidances
    - Crosses, Thwarts, Voltes (Slips)
  - e. Patinando
  - f. Balestra
- 3. Holding the Weapons
  - a. Supination
  - b. Pronation
  - c. Neutral
- 4. Attacks with Both Weapons
  - a. Thrusts
    - With/Without foot movement
    - Piston Thrust, Renewed Thrust (Remise)
    - Paired Thrusts with Cloak/Sword, etc.
  - b. Lunges
    - Half (Demi), Three quarter, Grande
    - Recover Forward, Recover Backward
    - Paired Lunges with Cloak/Sword, etc.

- c. Cuts
  - With/Without Foot Movement
  - Horizontal, Diagonal, Ascending, Descending
  - Paired Cuts with Cloak/Sword, etc.
  - Slashesd. Pommel Strikes
- d. Secondary Weapon Strikes/Sweeps etc.
- 5. Parries with Both Weapons
  - a. 1,2,3,4,5,5a,6,7,8, back hanging guard, low 5
  - b. Hand Parries
  - c. Direct Parries
  - d. Semi-Circular Parries
  - e. Circular Parries
  - f. Yield Parries
  - g. Vertical/Angulated
  - h. Deflected
  - i. Beat Parries
  - j. Reinforced Parries
  - k. Cross Parries
  - l. Parallel Parriesm. Opposition Parries
  - n. Paired
- 6. Blade Work
  - a. Point Control
  - b. Degage
  - c. Coupe
  - d. Prise-de-Fer
    - Bind, Envelopment, Croise
  - e. Attacks on the Blade
    - Beat, Pressure, Froissement
  - f. Double
  - g. Riposte
  - h. Remise
  - i. Reprise
- 7. Disarms
- 8. Wounds
- 9. Kills
- 10. General Techniques
  - a. Corps a Corps
  - b. Tripping
  - c. Feints
  - d. Salutes

### **8.3.5 Staged Martial Arts (Weapons) Requirements - Advanced Actor Combatant**

The Advanced Martial Arts component can require either two separate fights or one fight that incorporates a bladed and a non bladed weapon, per combatant. These fights may be fairly short in length, but they must demonstrate the student's proficiency in a bladed and a non-bladed Eastern Martial Art Style. Non-Bladed weapons include: Tonfa, Single Stick, Double Stick, Bo, Jo, Nunchakus, etc. Bladed weapons include: Katana (Bokken), Kamas, Chinese Swords, Naginata, etc. The following guidelines are intended to serve as reference from which to develop a working syllabus for the disciplines chosen.

1. Posture/Stances
  - a. Lines of Engagement
  - b. Basic Guards
    - Covered Lines, Open Lines, Engaged Guards
  - c. Stances
    - Offensive, Defensive, Neutral
2. Footwork
  - a. Linear/Circular
  - b. Outside/Inside Entries
  - c. Avoidances
3. Holding the Weapons
  - a. Grips
  - b. Sheathing/Unsheathing
  - c. Salutes
  - d. Weapon Carriage
4. Attacks
  - a. Linear Strikes
    - With/Without foot movement
    - To specific Targets (Hands, Wrist, knee, etc.)
  - b. Circular or Cutting Strikes
  - c. Slashes
  - d. Compound Attacks
5. Parries
  - a. Hand Parries
  - b. Direct Parries
  - c. Circular Parries
  - d. Deflected Parries
  - e. Beat Parries.
  - f. Opposition Parries
6. Disarms
7. Wounds
8. Kills
9. General Techniques
  - a. History and Anatomy of Weapons
  - b. Hand Manipulation and Dexterity Exercises
  - c. Legal Requirements

### **8.3.6 Found/Environmental Weapons - Advanced Actor Combatant**

1. Students must be able to demonstrate the capacity to work with unconventional objects in a fight situation.
2. Fights should display clear character choices with motivated intent for the duration of the performance. Performers must be able to produce scene work of the highest quality.
3. Students will choreograph their own material using implements provided and/or approved by the Instructor.
4. Students must create attacks and defenses that are suitable to both the scene and the objects incorporated in the violence.
5. Each actor must incorporate more than one found/environmental weapon into each scene.
6. Students must demonstrate the ability to analyze text, create appropriate choreography, and perform accordingly.
7. Instructors may provide suggestions and coaching.
8. Students must display both confidence and competence in the adaptation/creation of non-conventional fight sequences.
9. The script may be provided at the discretion of the instructor.
10. All scripts must be published texts.

11. No objects mentioned in the published text may be utilized in the fight sequence.
12. As always, safety and control are of the utmost importance.
13. This is judged on all previous requirements as well as creativity.