

INTERMEDIATE ACTOR COMBATANT GLOSSARY

Revised May 2012.

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Broadsword

The double-edged, hand and a half cruciform-hilted sword most commonly referred to today as the broadsword in its period was known variously as the longsword, war-sword or bastard sword. These weapons are often thought to be heavy and unwieldy, a few period examples will disabuse one of this notion, most often just a few pounds in weight and well balanced. This sword was used historically from the mid 1300's to the early 1600's. Prior to this time all swords were single handers only.

BASTARD SWORD. (*Hand-and-a-half also Longsword*). A wide (1 1/2"-3") bladed sword, in use from the 14th-16th centuries which was a hand-and-a-half medieval sword.

BROADSWORD. Broadsword is actually a generic Victorian term coined for the common edged weapon of the Medieval period. These varied in length from 3 feet - 5 feet and were held with a single handed grip, a hand and a half grip, or a two handed grip. More accurate terms would be sword, long sword, great sword, or individual names such as the Arming Sword, Scottish Claymore or German Zweihander.

CLAYMORE The Highland broadsword, the long straight blade alone often reaching forty-two inches in length. An example of a two handed sword.

ESTOC In the Middle Ages, a long, narrow, two-handed sword, designed for use on foot. It was a thrusting weapon and usually attached to the right-hand side of the saddle. Subsequently, the word estoc or estocade became synonymous with the rapier. Saint-Didier, in the sixteenth century, used the term estoc simply to mean a thrust.

FLAMBERGE Originally it indicated any large sword, especially of the two-handed type. Yet the term was used contemporaneously, and for long afterwards, to describe a blade of the wavy, or snakish, variety. Towards the end of the sixteenth century, the work acquired a very different significance. A flamberge was understood to be a slender bladed rapier, with a greatly simplified hilt consisting of cup and quillons only, but without rings, knuckle bows or other accessories. Finally, in the days of the small-sword, flamberge, which in France had once been used as a synonym for almost any

type of sword, became an expression of disdain for a clumsy, outmoded weapon.

GREAT-SWORD (Zweihander) The two-hander of the Middle Ages.

HALF SWORD/HALF SWORDING. Refers to gripping the middle to foible of the blade with a free hand to facilitate finer control with thrusts and cuts using the foible of the sword. Generally performed in and against an armored opponent.

LONG-SWORD See Bastard Sword

MURDER STROKE/MURDER STRIKE. A downward attack made with the hilt of the sword while gripping the blade.

REVERSE GRIP. An underhand grip on a weapon, may be used in with a wide variety of weapons.

SCHWERDT The classic German Longsword of the Middle Ages.

SHUNT. (Hilt slam) Expelling the adversary's sword after a parry by using the guard or quillions. The shunt is most commonly used after a parry of five or counter five.

ZWEYHANDER The German two-handed sword. The two-hander of the Middle Ages.

Auxiliary Broadsword Material

Basic Wards (guards)

- ***vom Tag***: 'from-roof'
a basic position with the sword held above either the right shoulder or the head. The blade should be pointing nearly vertical or nearly horizontal.
- ***Ochs***: 'ox'
a position with the sword held to either side of the head, with the point (as a horn) aiming at the opponent's chest.
- ***Pflug***: 'plough'
a position with the sword held to either side of the body with the Pommel near the back hip, with the point aiming at the opponent's chest or low in front.

- ***Alber***: 'fool's guard'
low position, the sword is pointing backward and to the ground.

Attacks

Liechtenauer and other German masters describe three basic methods of attack with the sword. They are sometimes called "*drei wunder*", "three wondrous".

- ***Hauen***, "hewing": A cutting stroke with one of the edges of the sword.
 - ***Oberhau***, "upper strike": A strike delivered from above the attacker.
 - ***Unterhau***, "under strike": A strike delivered from below the attacker.
 - ***Mittelhau***, "middle strike": A strike delivered horizontally.
- ***Stechen***, "thrusting": A stabbing attack made with the point of the sword.
- ***Mortschlag***, or Murder-stroke: A strike delivered with the blade grasped in the hands and using the hilt, (crosspiece or quillon downward) to strike, most often at the head.

Rapier and Dagger

In the late 1500's a more general style evolved out of practical application of techniques...Or the ones walking away from the duels began to agree on what worked with this new weapon and what did not. Early Masters were Marozzo, Agrippa and De Grassi.

By 1600 Fencing masters Salvatore Fabris and Ridolfo Capo Ferro began to teach fencing in a more linear fashion. Fabris studied and taught throughout Europe developing a very practical style suitable to any sort of opponent. Capo Ferro's style is easily recognizable as the father of the method that evolved into more traditional swordplay.

In the sixteenth and seventeenth century, rapier blades were too long to admit a parry riposte style, the dagger was introduced as a companion weapon. A style of "double fence" evolved focusing on counter attacking whilst defending.

CROSS PARRY. A parry using both rapier and dagger held forte to forte so that the blades cross, forming an open "V" to catch the attacking blade.

CUP-HILT. (Circa 1600-1800) This type of guard is fashioned in the shape of a cup; it was common among rapiers in the seventeenth century and even up to through the eighteenth century (In Spain) and is a feature of the modern epee.

MAIN GAUCHE. A design of dagger that incorporates a plate encompassing the hand from cross piece to pommel, held in the left hand for the purpose of defense as well as attack in rapierplay.

PARALLEL PARRY. A joined parry executed when the blades of two weapons are side by side not crossed.

PAS d'ANE RINGS. The arms of the hilt, two circular rings located beneath the guard.

PUNTO. A point attack.

PUNTO REVERSO or PUNTA REVERSA (It.) A point attack delivered from the attacker's inside line to the partner's outside line with the hand often in supination.

QUILLON BEAT. Beating away an opponent's blade using the quillon block or crosspiece, after a successful parry.

RAPIER. The long, narrow thrusting weapon which originated in Italy in the early sixteenth century. It was two-edged, thus combining the advantages of the cut and the thrust, but at times so long that it was very difficult to use in defense and a secondary weapon may have been used in fight such as a dagger or buckler. As time passed, the rapier was progressively shortened and lightened, until it evolved into the eighteenth century small-sword.

Replacement Parry: (also *Transfer Parry*) A parry with a single weapon and then a second weapon engages the attacking blade and replaces the first parry.

REVERSI. An attack made from the attackers inside towards the reversi or non-dominant side of the opponent.

RING HILT RAPIER. The name given to the rapier of the mid 1500's that's hilts were composed of simple rings on top and bottom of the Pas d'anes to protect the hand. Ring guards are found on many sixteenth-century rapiers as well.

SHLÄGER. 1) German term for a specific cutting sword used in duels popular amongst university students. The duel itself is called a Mensur.
2) Oval or diamond section blade, used for theatrical rapiers.

SIDE RINGS. Protections fixed to one, or sometimes both sides of the hilt on sixteenth-century rapiers, in the days when mailed gauntlets were going out of fashion and some additional protection was needed for the hand.

SWEPT HILT. The name given to the guards found on many very late sixteenth and seventeenth-century rapiers. On swept hilt rapiers the protections fixed to one, or sometimes both sides of the hilt "sweep" over the hand rather than form simple rings.

TRANSITION RAPIER. The weapon which began to make its appearance about the middle of the seventeenth century, intermediate in the development from the long Italian rapier of the previous century to the small-sword of the eighteenth. It was kept sharp at the edges, less for the purpose of cutting than to prevent its being seized in the disarming routines discussed and recommended by all contemporary fencing masters.

Auxiliary Rapier Material

FENDENTE. A vertical downward cut.

GUARDIA. The hand, foot, and body position taken in preparation of attack or defense.

The Italian Guardia (simplified):

Prima: The on guard position with the feet in pied ferme (right or left foot forward) and the point of the rapier extended towards the opponent with the hilt high and the knuckles held upward as if the sword were just drawn from the scabbard. The dagger hand is held in front point at opponent at waist height to parry.

Seconde: The on guard position with the feet in pied ferme and the point of the rapier extended towards the opponent with the hilt extended out from the shoulder and the knuckles held outward, the arm is nearly straight. The dagger hand is held in front point at opponent at waist height to parry.

Terze: The on guard position with the feet in pied ferme (right or left foot forward) and the point of the rapier extended towards the opponent with the hilt about waist high and the hand in pronation the arm is bent at the elbow. The dagger hand is held in front point at opponent at waist height to parry.

Quarte: The on guard position with the feet in pied ferme (right or left foot forward) and the point of the rapier extended towards the opponent with the hilt about waist high and the hand in pronation the arm is bent at the elbow. The dagger hand is held in front at shoulder height to parry, point either at opponent or raised high.

IMBORCCATA. A thrust above the hilt of the adversary's sword.

MANDRETTI. An attack made from the right side.

MONTANTE. A vertical upward cut.

SCALAMBRATO. Falling downward diagonal cut.

STACATTA. A thrust below the hilt of the adversary's sword.

TONDO. A horizontal cut.

SMALL SWORD

Smallsword Circa 1670-1820. As the cut began to lose importance in the fencing salles across Europe a lighter and more maneuverable weapon began to develop. As less emphasis was laid on the protection of the hand, the sword evolved into a smaller blade (approx. 31” long) grip, pommel and guard. This lighter sword allowed separate parries and ripostes to be made more effectively. The French were at the forefront of this movement teaching a very linear technique. The premier fencing masters of this period were Llanour, Labat, Angelo and Danet.

ANGELO –Circa 1765-1800

Domenico Angelo, or Tremamanado, Domenico Angelo Malevolti an Italian who studied fencing in Paris, came to England in 1755, he participated in and won several public fencing matches, quickly earning a reputation that helped him secure high-ranking clients. He established Angelo's School of Arms, where he taught horsemanship as well as fencing where he counted among his client’s members of the Royal Family and the Nobility. *L'Ecole des Armes*(1763) was published as a large and lavishly illustrated folio. It is Angelo that developed fencing into a sport as we know it today. 1.

CENTRAL GUARD. An en garde position where the hand and sword are placed between two lateral lines, thus not completely in any one line.

COURT SWORD. A somewhat impracticable imitation of the smallsword. Still in use today with official court dress. Not to be confused with the smallsword or dress sword.

COVERED LINE/CLOSED LINE: Holding the weapon so that a particular line of attack is closed or covered. For example if the opponent is on guard in sixte that line is closed to attack. It is possible to hold the weapon so that more than one line of attack is closed.

DANET, circa 1766. Guillaune Danet, Royal fencing master at Paris and Head of the French Academy of Fencing Masters, wrote *Art des Armes* (1766). The new principles taught by Danet went against everything taught up till then at the 'Académie d'Armes' at Paris. Danet tried unsuccessfully to introduce a completely new system of fencing terminology and classification of fencing actions, which was highly complicated but more compatible with the new school of fencing. The second edition of Danet's book was officially accepted and recommended by the Royal Academy of Fencing and, for many years, it was regarded as the text for fencing.

DRESS SWORD. A light regulation weapon worn by officers with dress or full dress uniform. It originated in the 18th century. Not to be confused with the smallsword.

FLECHÉ. A running attack.

LOW PARRY. A high line parry made with the hilt in the low line quadrants. Such as low five.

NEUTRAL. Fencer's slang for the hand position with 'thumb on top', i.e. half-way between supination and pronation. Sabre text-books refer to it as 'half-pronation', though it might just as logically be termed 'half-supination'. Neutral, therefore, is the most appropriate description.

RASSEMBLEMENT. Bringing the leading foot back to the rear foot while rising to full height and arching the body forward.

REMISE. In this renewed attack the blade remains in the line in which it was parried (or missed) and is replaced on the target by a finger action; or else it is left in line for the partner to lunge onto. In neither case is there any retraction of the sword-arm.

REPRISE. A renewal of an attack which includes a return to guard forwards or backward.

REVERSE BEAT. A change beat, or a beat with the back of the blade.

SALLE. Properly speaking, salle d'armes, the actual apartment where matches are held, skills are practiced and lessons given. In more general use, however, salle has become synonymous with a fencing club as a whole.

TIME. Fencing Master Roworth says: "Time(ing) is the exact and critical throwing in of a cut or a thrust upon any opening that may occur as your antagonist changes his position."

TROMPEMENT (see Deception of Parry)

MARTIAL ARTS

MARTIAL ARTS. An encompassing term usually reserved for the Asian fighting arts although it can refer to any fighting discipline with or without weapons.

AIKIDO (eye kee doh). The Japanese Martial Art founded in 1942. The English Translation is “Way of Harmony”. Utilizing the principles of harmony and non-resistance a practitioner will lead the attacker in a generally circular path, neutralizing the aggressive action by gaining control of the attacker’s momentum.

ALIVE HAND/ACTIVE HAND/BANTAY KAMAE. The empty hand when fighting with a weapon such as a knife responsible for the checking of your opponent’s hand or weapon and attacking when an advantage offers itself.

ATTACK POINTS Attack points are the specific parts of your body which are used to attack and execute specific techniques.

HANDS AND ARMS

1. **FORE FIST** – Used to strike, or press. Formed with a tight fist and using the front of the first two knuckles for contact.
2. **BACK FIST** – A strike to any part of the body accomplished by snapping or twisting the forearm from the elbow and landing the hit with the tops of the first two knuckles.
3. **HAMMER FIST** – Used typically as a strike to the head or ribs. Contact area is the bottom fleshy part of a clenched fist.
4. **KNIFE HAND** – Used to strike. Formed by extending the fingers with slight bend at second knuckles. Contact area is the fleshy edge of the tensed hand.
5. **RIDGE HAND** – The reverse of the Knife Hand. Tucking the thumb further in against the palm, and using the area from slightly below the base of the index finger to the first thumb joint as a contact point. It is usually aimed at the neck, temple or ribs.

6. **PALM HEEL** – An open hand technique designed to strike, block or press. The wrist is snapped during strikes to the chest, ribs, head, temple, jaw and nose. Contact area is at the base of the palm.
7. **OPEN HAND** – Similar to the Knife Hand, with the only difference being that the hand is cupped. The hand is relaxed or tense and used to strike, slap, push, block or hold. Contact area is the entire palm.
8. **TIGER CLAW** – General purpose of this position is to rake, tear or grab, usually clawing the eyes and ears. Formed by bending 5 fingertips partially inward imitating a claw. Contact area is tips and nails of all five fingers.
9. **INNER ELBOW** – Used for snapping strikes, clothesline strikes, holds, chokes, and take downs. Often used against head targets or to trap a kicking leg. Contact area is between the inner forearm and bicep.
10. **ELBOW** – Elbow techniques are chiefly used in close-quarter combat to the chin, solar-plexus or ribs. They can be used to strike forwards, sideways, backward, upward or downwards.
11. **BACKHAND** - The back of stiffened or open hand used in delivering a strike.

FEET & LEGS

1. **BALL OF THE FOOT** – Used to strike or push. Used to strike any part of the body. Striking with the padded area between the arch and base of the toes. Most commonly used on a Front Kick.
2. **FOOTSWORD/KNIFE EDGE** – Another name for the outer edge of the foot. Used to strike, block, check and choke. Also termed Knife Foot.
3. **INSTEP** – Used to strike. Most typically in Roundhouse and rising kicks. Strike with the top part of the foot, between the ankle and toes.
4. **ARCH** – An attack point most commonly used in conjunction with an inside crescent kick. Strike with the inside edge of the foot between the heel and ball.
5. **BACK HEEL** – Used to strike or throw. Typically in power kicks such as the Spin Kick or Axe Kick, and throws such as the Inner Reaping Throw. Contact is made with the bony area below the Achilles tendon.
6. **BOTTOM HEEL** – Used to strike, press, hold or throw. Contact area is the base of the heel bone. Some of the more common techniques utilizing this foot position include the Back Kick, Stomp Kick and Tomeo-nage (stomach throw).

7. **SHIN/FRONT LOWER LEG** – Used for kicks to mid-section or legs, blocks against kicks (shin-shields), arm bars (grappling), chokes, pins, and leg-trap throws. Contact area is the tibia bone at the front of the leg.
8. **FRONT KNEE** – Used in closer range combat. Primary targets are the groin, stomach, head and ribs.
9. **BACK KNEE** – Used to hold and throw. Knee-flex and foot positioning vary depending upon technique. Basically you are utilizing the area between your middle hamstring and calf to control or move your opponent. As in the “Hinge-snap”

BACKWARD SWEEP. A term found in Chinese boxing. A spinning of the body in a full circle from a crouched position while extending one leg to sweep an opponent or temporarily offset their balance.

BREAK-FALL. A specific method of falling designed to protect your body from damage as you hit the ground.

CAT STANCE. (Japanese) *Neko ashi dachi*. A stance in which most of the body weight is placed on the rear foot and merely the ball of the extended front foot touches the ground.

CENTRE LINE – The centre of the body encompassing some of the more vulnerable parts, including the nose, chin, throat, solar plexus and groin. The centre line is the nucleus on which the defenses and attacks of Wing Chun are based.

CHAMBERING. The action of bending the knee/elbow and lifting the foot/fist to the starting position prior to releasing an attack.

DISTANCE. (AKA DISTANCIA) There are generally four distances, three of which are critical.

1. **PROBING/FUERA/FIRE** (Filipino) “Fire distance” This is a distance at which neither you nor your opponent can strike one another with a weapon or with the empty hand. This range allows you to briefly study or “feel out” your opponent. Outside or pre-contact range. The probing range.

2. **LARGO MANO/LONG** (Filipino) Largo Mano meaning “long hand”, represents the furthest distance at which you can strike or be struck by your opponent. It is a range at which your opponent cannot strike you with his weapon but you can strike your opponent’s hand with yours. In this range your offensive and defensive techniques become one. Your defensive block, in turn, becomes your offensive strike and vice versa.

3. **MEDIO/MEDIUM** (Filipino) “Medium” range. It is at this distance that you and your opponent are given the opportunity to strike one another in the head or body. Because of this danger the Alive hand is introduced. The majority of disarming techniques are also executed in the Medio Range.

4. **CORTO/CLOSE** (Filipino) Corto meaning “close” or “short”. The closest range that is encountered while standing. In this range, you are too close to execute many of the actual striking techniques. Consequently the Escrima must drop his weapon and continue the altercation unarmed.

DO. (Japanese) Meaning “path or “way” this suffix has come to denote the use of Martial Arts as a self-improvement tool.

DOJO. (Japanese) Mean Place or the Way” and refers to the training halls of Japanese Martial Arts.

DOWNWARD BLOCK. A block used to deflect straight or circular strikes directed at the midsection or legs. The forearm follows an downward path across your body and deflects the blow to the side.

GI. (Japanese) Also Dogi. The Martial Arts uniform worn by Japanese Practitioners of Judo, Karate and Jujitsu.

HARD STYLE. A contemporary term denoting a system that primarily employs hard, powerful techniques executed in linear patterns such as in Japanese Karate or Korean Tae Kwon do.

HORSE STANCE. (Japanese) “Kibea-dachi”. A position in which the legs are spread approximately twice the width of the shoulders, the body weight is evenly distributed and the toes are pointed straight forward.

INSIDE/INWARD BLOCK. A block used to deflect straight or circular strikes directed at the head or midsection. The forearm follows an inward path across your body and deflects the blow to the side.

JAMMING. A term denoting any forward motion used to neutralize a kick or punch by pressing into a close or tight position relative to the opponent.

JUDO. (Japanese) “Gentle way”. A Japanese Martial Art and sport founded in 1882 which relies primarily on leverage to off-balance an attacker. Recognized for its throws, locks and ground fighting.

JUJUTSU. (Japanese) “Art of gentleness) or “art of Suppleness and Pliancy”. According to certain authorities, Jujutsu appeared during the 13th century. Techniques include methods of striking, kicking, kneeling, throwing, choking and in particular, joint locking. Weaponry as well as holding and tying an adversary is also part of this popular system.

KATA. (Japanese) “Example” or “pattern”. Martial arts exercises using choreographed offensive and defensive movements - often referred to as moving meditation.

KICKING – An all encompassing term used to describe a variety of techniques using the foot and leg.

1. **AXE KICK-**
2. **FRONT KICK** – A kick delivered forward with the rear foot, using the ball or heel as the striking point.
3. **ROUNDHOUSE KICK** – A low line kick in which the kicking foot is snapped outward in a motion from the knee, as in the pivot of a gate, to strike the intended target with either the ball, instep or shin. The hip rotates forward to add power. Sometimes referred to as a “Thai Kick” because of its extensive use in Thai Boxing.
4. **CRESCENT KICK** – A straight-legged, circular kick executed with either the front or rear foot. The kick starts from the floor and passes across the front of an opponent at head or neck level in either a clockwise or counterclockwise direction (inside or outside). The striking point is usually the instep or sole of the foot.

5. **BACK/REAR KICK** – A kick directed to an opponent behind oneself using the heel as the striking point. Sometimes referred to as a “Donkey Kick”
6. **SIDE KICK** – A linear kick executed laterally using the “foot sword” or outer edge of the foot as a striking point.
7. **HOOING KICK** – An outward circular kick directed to the front, side or rear using the back heel to hit any target at any height. Raise and extend the leg out to the side. Pull the heel outward and across your body toward the target then immediately bend the knee to add force.
8. **BICYCLE KICK** – A kick that uses the rear leg to build momentum by pumping it into the air to give height while simultaneously snapping the front leg and delivering the kick with the heel as a striking point. Almost always in a high line.
9. **CHECKING/OBLIQUE KICK** – A low line defensive kick performed with the arch of the foot and intended to block or intercept any incoming kicks.

KICK QUALIFIERS. Techniques that may be added to accentuate the effectiveness or speed of delivery of many kinds of kicks:

SHUFFLING/SLIDING KICK – A method of kicking in which the rear foot is shuffled or slid beside the forward kicking foot before execution in order to keep the centre of gravity low and diminish the distance to the target area by using the forward shuffle or slide.

SPIN KICK – A devastating circular kick using the back heel to hit targets at any height. The kick is always preceded by a turn step, heels facing the opponent, to develop a spinning motion and then rotating the entire body 360 degrees for maximum power.

SWITCH KICK – A method of switching the feet just prior to the kick in one quick motion to gain distance and surprise.

Martial Arts encompasses many different names for the innumerable kicks. This is a partial list of the more common kicks used in martial arts. Your instructor may add kicks not included in this list.

KUNG-FU. (Chinese) “Skill”, “time”, “strength”, “ability”, “task” or “hard work”. Kung-fu has two main divisions Southern Style and Northern Style. With respect to the types of blows used, style of practice and attitude. The southern styles display a clear preference for techniques of strength and

power – Wing Chun. The contrasting northern styles employ soft, open movements, often emphasizing the lower body and Wushu.

OBI (Japanese) “Belt” or “sash” In many Japanese martial arts the colour of the belt worn around a practitioner’s waist denoting their rank. In Iado (way of the sword) the belt/sash is put on to hold the lower portions of the jacket together and to provide support for the scabbard.

PRESSURE POINTS Nerve centers located on throughout the body serving as primary target areas.

RISING BLOCK. A blocking technique in which the arm is raised in front of the body to nullify a strike directed to the face or head.

SOFT BLOCKS Deflecting blocks (or parries) that are light, fast, pressing movements of the hands or forearms, designed to deflect a blow using minimal force. Do not reach out toward the strike, but allow the blow to come to you, deflecting it at the last moment.

SOFT STYLE A term designating a martial art that advocates fluid, circular techniques coupled with an emphasis on “chi” or “ki”, such as in many Kung-Fu systems, Tai-Chi, and even portions of Japanese Judo and Aikido.

SWITCH . Changing from one stance or position to another while remaining in place. This generally involves switching a lead leg change to rear lag.

THROWS Any of the techniques used to unbalance and propel an opponent to the ground. Throws can involve a wide range of actions, such as pushing, pulling, tripping, sweeping, etc.

1. **HIP THROWS** – A throwing technique delivered from a standing position using the hips primarily as a leverage point to unbalance the opponent. These techniques classified under the general term of “Koshi-waza (hip techniques).

2. **SHOULDER THROWS**– A throwing technique taking the opponent over the shoulder.

3.

WING CHUN. A school of Kung Fu . It is best known for its rapid fire punches. Invented in the 15th century by a Buddhist nun. The legend has it that Ng Mui taught Yim Wing-Chun a new system of martial art that had been inspired by Ng Mui's observations of a confrontation between a [Snake](#) and a [Crane](#);...which is later named after her. 2

WRISTLOCK A hold whereby one is controlled by a painful twisting grip and the wrist. These techniques are commonly used in Judo and Aikido.

X-BLOCK Any block where one arm overlaps the other, usually at the wrist or forearm, and most commonly used for attacks toward the head or groin. Known in Japanese as the juji-uke.

Auxiliary Martial Arts

1. HIP THROWS

- a) **Major Hip Throw** – One of the basic throws in Judo used to teach students full hip Movement and rotation. It is done by grasping the opponent around the waist with One hand, then turning while throwing the opponent over one's own hip.
- b) **Sweeping Hip Throw** – Similar to the Major Hip Throw, except you swing your leg forcefully backward. This creates lift and pulls the opponent onto your hip to assist the throw.

2. SHOULDER THROWS –

1. One Arm Shoulder Throw – A Judo technique in which the combatant is thrown over one shoulder. The throwers arm is placed under the combatants armpit, while using the hips and legs to accompany the throw.
2. Two Arm Shoulder Throw – Similar to the one arm with the difference being that the throwers arm is bent and placed across the chest (while grabbing hold of the collar) with the elbow being tucked into the armpit.
3. Shoulder Wheel – Also known as the “firemen’s carry.” In this throw, the thrower literally lifts the combatant onto the shoulders and then throws him on his back.

WING CHUN HAND TECHNIQUES

1. **TRAPPING HANDS** – The name for various defensive tactics whereby one or both hands trap both of the opponent's hands, sometimes using one of the opponent's arms to block his
a. other arm.
2. **STICKING HANDS** – Not necessarily a method of fighting. It is a method of developing sensitivity in the arms so you can feel your opponent's next intention and moves through touch and response. Calculating the opponent's next response is a distinct nature of vigorous and dedicated “chi-sao” (the Cantonese translation), and serves as a basis for effective close range fighting.

3. ***SLAPPING BLOCK*** – A reflex-action technique used in either the inside or outside lines and intended to defend while simultaneously opening a line for an attack.
4. ***GRABBING HANDS*** – The name for various defensive tactics whereby one or both hands grab one or both of the opponents hands pulling them off centre and into a counter attack.
5. ***ELBOW-IN-AIR-BLOCK*** – A defensive and offensive technique. Offensively it is used to jam an opponent's elbow or to force him off balance. In defensive situations it is applied from underneath the opponent's striking arm or leg to destroy their balance.

Intermediate Actor Combatant Glossary of Terms

BASIC ACTOR COMBATANT GLOSSARY

May 20, 2012

This is a living document and while Fight Directors Canada seeks to keep this glossary up to date it is simply impossible to list all terms or techniques. Individual teachers may add to what is listed or suggest an alternative meaning or explanation for a particular term or technique. If there is a disagreement between what is written and what is taught in class the written test will err on side of the instructor.

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- Section 2: Footwork, Stance and Posture**
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All references and definitions originally taken from, 'The Complete Encyclopedia of Arms and Armour' Claude Blair & Leonid Tarassuk, 'The Martini A-Z of Fencing' E.D. Morton, 'The Art and History of Personal Combat' Arthur Wise.

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SECTION 1: GENERAL STAGE COMBAT TERMS

SECTION 1: GENERAL STAGE COMBAT TERMS

aikido roll: A roll that resembles the shoulder roll but rather than using both hand and arms to lower the body to the floor the dominate arm is curved and used to guide the upper body to the floor. In effect making a circle of ones body to encounter the floor less in a diagonal line across the back from shoulder to opposite hip.

alignment: The body's posture when it is the optimal placement for skeletal bones to be efficiently used, so the muscles have to do less work for the same effect and freeing them up for efficient movement.

cadence: The rhythm in which a sequence of movements are made.

centre lines: The line that bisect the body into equal halves along the vertical as opposed to the median that separates the body into two equal halves above and below the waist.

compound attack: Is an attack that is made up of more than one blade or limb action and normally involves at least one refusal of parry or evasion of the partner's attempt to block the attack. The opposite of a simple attack.

cue: An action designed to warn the partner of the next move. After eye contact a cue is the first part of every aggressive action in Stage Combat.

disarm: The act of forcibly removing the partner's weapon from their hand.

disengage: The act of ceasing contact with the partner's weapon.

dominant: When right-handed the right side, when left-handed the left side.

engage: To establish contact with the partners weapon or person.

extended parry: A parry made with the arm in full extension.

extension: The position of the arm at the completion of all sword attacks.

feint: An offensive movement made to resemble an attack, intending to draw a reaction from the opponent and open a new line of attack.

high lines: In general stage combat the areas of the body above the waist. In fencing the areas above the sword hand in the en guard position.

in distance: the measure where combatants could make contact with their partner by extending their weapon.

inside lines: The parts of the body to the non-dominant side (left of the sword hand

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when one is right-handed, and right of the sword hand if one is left-handed).

instinctive parry: (*see Simple Parry*)

lines: The four quadrants of the body, specifically inside, outside, high and low. (See specific definitions)

low lines: In general stage combat the areas of the body below the waist. In fencing the targets below the sword hand in the en guard position.

measure: The distance between two combatants.

median lines: The line that bisect the body into equal halves along the horizontal at the waist as opposed to the vertical of right and left halves of the body.

neutral: the position where the hand is vertical with the thumb on top, i.e. half-way between supination and pronation. In sword usually only seen in a downward cut to the head.

off-line: The relationship of combatants bodies when their centre lines are offset to one another.

off-line attack: An attack that is directed at a target outside the partners body. The opposite of on- line attack. (*also Off Target*)

on-line: The relationship of combatants bodies when their centre lines are precisely lined up and combatants are facing each other, no matter where they are on stage.

on-line attack: An attack made directly to a target area of the body, usually out of distance, the opposite of an off-line attack. (*also On Target*)

opening: An unguarded area.

out of distance: The measure where combatants could not make contact with their partner by extending their weapon or limb.

outside lines: The parts of the body on the dominant side (right of the sword hand when one is right-handed, and left of the sword hand if one is left-handed).

parry: A defensive action whereby an attack is blocked, deflected or re-directed with a weapon or object. (sword specific parries under single sword)

The three categories of parry are:

1. simple / instinctive / direct
2. semi- or half-circular.
3. counter / circle / acquired

progressive attack: Executing the various movements of a compound attack while continuously approaching the target. The opposite of remaining with feet in place.

pronation: The hand orientation with the palm down. (inward rotation)

Intermediate Actor Combatant Glossary of Terms

reverse grip: An inverted or underhanded grip on a weapon where the weapon is pointing below the pinky rather than above the thumb and first finger.

salute: A courtesy exchanged between combatants and duelists at the start and/or conclusion of an encounter.

shoulder roll: A roll diagonally across the back from shoulder to opposite hip, protecting the head and minimizing contact with the spine. Normally both hands and arms are used to lower the body to the ground.

side fall: A fall where the combatant drops their weight center, then sits down to the left or right and using a lengthening of the arms and legs along the floor to absorb the momentum.

simple Attack: A single direct attack. The opposite of a compound attack.

sit fall: A backwards fall where the combatant steps back and sits down to absorb the momentum, using the opposite leg and upper body for counter-balance. (Also straight back fall)

supination: The hand orientation with the palm up. (outward rotation)

target (area): The area to which an attack is delivered. A specific part of a body, a weapon or the area around them.

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SECTION 2: FOOTWORK, STANCE AND POSTURE

advance: From an en guard stance, the leading foot steps forward, followed by the trailing foot, (without crossing them) returning to the same distance between the feet.

appel (Fr: “call”): The striking of the floor with the sole of the leading foot to draw a reaction from your partner. A feint with the foot.

balestra: A preparation of attack. An aggressive hop forward followed by an attack, usually followed by a lunge.

cross (step): An avoidance where the working leg crosses in front of the supporting leg (which stays in place or pivots on the ball of the foot), removing the combatant from the line of attack.

defensive guard (stance): A stance where the non-dominant foot is forward.

demi-lunge: The shortest of the lunges. Front leg is still bent and the rear leg is still straight but the distance between the feet is about half that of a lunge.

demi-volte: A specific slip step with the non-dominant leg, where the back leg slips out to the side so the hips are brought 90 degrees to the line of attack. ?

double pass (also *full pass*): A compound piece of footwork comprised of two passes in the same direction.

en garde (also *on guard*): A ready position from which a combatant can launch an offensive or defensive movement.

full pass: see *double pass*

grande-lunge: A long deep lunge where the leading foot is extended forward as far as the combatant can conveniently manage. Front leg is bent and the rear leg is straight the distance between the feet is about at least a third wider than that of a lunge.

lead(ing) foot: The forward foot at any time.

lunge: The forward extension of the arm, body, and legs, used to reach an opponent. A long step forward with the leading foot, leaving the trailing foot in place, usually immediately following a thrust. In the final position where the front knee is bent and back knee is straight. (See also demi-lunge and grand lunge.)

neutral guard (stance): A stance where both feet are parallel underneath the hips.

offensive guard (stance): A stance where the dominant foot is forward.

passada sotto (It: “passing beneath”): An evasion lowering the physical centre towards the ground, removing it from the plane of attack, by extending the non dominant leg to the rear or to the side, and reinforcing one’s stance with the non dominant hand.

pass backward: The leading foot crosses the trailing foot to the rear one full step. Hips may or may not retain original orientation.

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pass forward: The trailing foot crosses the leading foot to the fore one full step. Hips may or may not retain original orientation.

patinando: A compound piece of footwork, comprised of an advance followed immediately by a lunge.

ped ferme: Attacking or defending without moving your feet. The opposite of a progressive attack.

recover: A return to the en guard stance after a lunge.

recover back (also *recover to the rear*): Returning to the en garde stance after a lunge by moving the leading foot back.

recover forward (also *recover to the fore*): Returning to the on guard stance after a lunge by moving the trailing foot forward.

retreat (also *retire*): From an en guard stance, the trailing foot steps backward, followed by the leading foot, returning to the same distance between the feet.

slip (step): **An avoidance where the working leg crosses behind the supporting leg (which stays in place or pivots on the ball of the foot), removing the combatant from the line of attack.**

sprint back: A rapid sequence of passes backward.

stance: The specific positioning of the feet and body as part of correct physical placement for a particular technique or form of combat.

thwart (step): A lateral lunging avoidance executed with either leg to it's own side (ie. right leg leads to the right, left leg leads to the left). Generally avoids an ascending or descending slash.

trailing foot: The rear foot at any time.

traverse (step): An evasive movement similar to an advance or retreat, performed in any trajectory to the right or left.

volte: A specific slip step with the non-dominant leg slipping around the dominant leg so it ends in front of the original leading leg so the hips are brought to more or less 180 degrees to the line of attack. Also referred to as Bum-in-Face by Maître d'Armes JP Fournier.

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SECTION 3: BASIC UNARMED GLOSSARY OF TERMS

- Avoidance:** A defensive movement made by removing the body from the line of attack.
- Backhand:** An intended strike delivered with the back or knuckles of an open hand.
- Back fist:** An intended strike delivered with the back of a fist.
- Block:** A defensive action intended to stop a potential strike from reaching its intended target.
- Cage/caging:** Using your hands and forearms to keep the head and chest from striking the ground, wall or object when executing a Face Slam. Also allows a knap to add sound to the illusion.
- Choke:** An aggressive action designed to achieve the illusion of strangulation of a victim by using the operators limbs or a secondary object to constrict the throat of the victim.
- Contact slap:** A slap that makes contact with the body.
- Cross punch:** A Linear Punch delivered from right to left or visa versa that crosses the center point of it's intended target.
- Defensive stance:** A stance where the non-dominant foot is forward.
- Elbow strike:** An attack performed with the elbow to create the illusion of a strike.
- Forearm Block:** A Block using the forearm to stop or deflect an incoming strike. In stage combat we use the soft muscled points between and not upon the wrist or elbow joints on the forearm to make contact.
- Grapple:** The aggressive action of engaging in a close quarters fight without weapons or striking. (see also Wrestling)
- Guard:** A protective stance of the body designed to protect the most possible target points and still allow for strong mobility. In unarmed stage combat or guard is where the feet are positioned beneath the body shoulder width apart and one forward and one back with knees bent and both hands held loosely beneath the chin.
- Hammer punch:** A strike that uses the side of the fist, towards the pinky finger. The usual arm action is the same as when swinging a hammer.
- Hand Block:** A block using the front or the back of an open hand to stop or redirect an incoming strike.
- Head Butt:** The aggressive action of striking and opponent with the crown or forehead of your own skull.
- Jab:** A straight punch thrown from the lead arm that does not cross the central plane.

Intermediate Actor Combatant Glossary of Terms

Knap: The sound used to create the illusion of a successful a strike.
There are **Four different Types** for creating a knap:
1) Attacker, operator or first person.
2) Victim, receiver or second person
3) Shared, contact
4) Third person

There are Four different **Knap techniques** for creating the sound of a knap.

- 1) Slip, the knap is slipped into the actual move
- 2) Body Knap
- 3) Clap, made by a clap of the hands
- 4) Contact/Shared, actual contact of the attacker is made to some part of the victim's body

Lock: An aggressive technique for holding parts or all a victims body immobile using various grips and rotations. Usually executed against joints.

Lunge Fall: A forward facing Stage Fall in which the performer takes a large lunging step forward then places the thigh of their extended back leg on the ground, followed by their belly, their chest and their hands.

Neutral Stance: A stance where both feet are parallel underneath the hips.

Operator: The performer or character that initiates violence also known as Aggressor.

Pat Block: A block in which the palm of an open hand is used to stop or redirect an incoming strike by quickly and lightly pushing away an aggressors strike followed by an equally quick disengagement.

Pile-driver : A Linear punch delivered downward with the illusion of the full weight of the body behind it.

Punch: An intended strike delivered with the fist. There are a number of different types such as Straight Punch, Cross Punch, Hinge Punch, Hook Punch, Roundhouse Punch.

Rabbit punch: A specific punch designed to look like a strike to the spine or back of the neck.

Roundhouse Kick: A Large Round Kick in which the whole leg and foot travel around the operators body usually in full extension.

Roundhouse Punch: A large open round punch with the arm in full extension generally always crossing the victims center line unless blocked.

Round Punch: A Punch in which the fist travels a circular or semi-circular path from cue to target. (See also Hook Punch and Roundhouse Punch)

Hook Punch: A small and tight round Punch with the elbow bent generally never crossing the center line.

Intermediate Actor Combatant Glossary of Terms

- Hinge Kick:** A kick in which the knee or hip operate as a fulcrum for the rest of the leg and foot to swing towards the target from, like a hinge. (See Crescent kick, Straight Kick, Snap kick)
- Stage Fall:** Descending the body from one height (or level) to another with the illusion of being out of control. (See also Sit Fall, Lunge Fall, Shoulder Roll)
- Sit Fall:** A controlled descent to the ground which eliminates the hands from striking the floor by using the legs to support the torso gradually from a standing position to a sitting position on the ground. Also known as a straight back fall
- Shoulder roll:** A roll that uses the hands to lower the body till the performer can make contact with the floor diagonally across the back from shoulder to opposite hip, protecting the head and minimizing contact with the spine.
- Slap:** Using the front of an open hand to strike a partner. Done in any line or angle.
1. **Drawing Slap:** Leading with the wrist and fore arm to pull the open hand through the intended target zone.
 2. **Pushing Slap:** Leading the action with the palm or fingers of an open hand with the forearm pushing it in a straight line through the target zone.
 3. **Hinging Slap:** A slap delivered by rotating an open hand through the target zone from the elbow shoulder or wrist.
 4. **Combination Slap:** A slap using two or more of these techniques to achieve the desired effect.
- Slip (step):** **An avoidance where the working leg crosses behind the supporting leg (which stays in place or pivots on the ball of the foot), removing the combatant from the line of attack.**
- Snap kick:** A hinge kick usually delivered with the top (laces) of the foot and usually involving a quick retraction of the foot following the strike.
- Stomp:** An intended strike with the foot, designed to slam the bottom of the foot downwards onto an opponent.
- Straight punch:** A linear punch traveling from the cue to the target without crossing the centre line.
- Throw:** To aggressively force a person or object to lift and pass through the air.
- Unarmed:** Without weapons.
- Uppercut:** A rising punch usually delivered to the face of an opponent.
- Victim:** The recipient of an aggressive or offensive action.
- Wing Block:** A Block using the upper arm to stop or deflect an incoming strike. With a bent arm the elbow is lifted above the head protecting the head like the wing of a bird. Contact is made on the triceps and deltoid muscles.
- Wrestle:** A close quarters fight that involves trying to throw or push your opponent to the ground.
- Working Leg:** The leg committing the action or being called on to do the necessary effort of the action.

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SECTION 4: QUARTERSTAFF

Quarterstaff uses many of the same terms as sword. Your instructor will lead you through the similarities and differences.

beat: A sharp "tap" against either the middle or the fore end of the partner's staff, with the object of opening an offensive line, or provoking an attack.

bind: A preparation for an attack that carries the partner's staff diagonally across the body from high to a low line or vice versa.

boxing guard: When both hands are in pronation on the staff.

butt end: The end of the quarterstaff nearest the non-dominant hand.

cut: An attack made with an arc to the intended target area.

fore end: The end of the quarterstaff nearest the dominant hand.

long form: Hand positions using the full length of the staff for both defense and attack. The staff is controlled using the bottom third of the staff.

mid-staff: Centre third of the staff.

short form: Hand positions that divide the staff into three equal lengths for both defense and attack. The hands are placed at the central third of the staff.

thrust: An attack with the tip, fore end or butt end of the staff and with the arm in extension.

Intermediate Actor Combatant Glossary of Terms

SECTION 5: SINGLE SWORD

acquired parry: *see circular parry.*

alternate five/counter five/five A: *see sesta*

attack on the blade: A preparation of attack made from a guard position in which the partner's blade is taken by a beat, pressure or a froissement.

beat: An attack on the blade. A sharp tap against either the middle or the foible of the partner's blade, with the object of opening an offensive line, or provoking an attack.

beat parry: The simultaneous action of a parry and a strike upon the attacking blade that clears the line.

bind: A prise-de-fer. A preparation of an attack that carries the partner's blade diagonally across the body from high to a low line or vice versa, sometimes ending in an expulsion.

change beat (also *reverse beat*): A change of the line of engagement using a dégagé or a coupé immediately followed by a beat attack.

change of engagement: To release contact of the blades, and re-establish contact in a new line.

circular parry (also *counter parry* or *acquired parry*): A parry during which the defender's blade describes a circle to gather the partner's blade.

closed line (also *covered line*): When the position of the defender's weapon prevents an attack to that line of targeting.

compound attack: An attack composed of more than one blade action and incorporates one or more feints or deceptions of parry.

corps à corps (Fr: "body to body"): When the combatants come into physical contact and the weapons are immobilized.

coulé (Fr., also *glissade*): An attack from engagement, incorporating a grazing action, with the blades staying in contact throughout.

counter parry: *see circular parry*

coupé (Fr.): a Coupe is not a disengagement, though it can be made from one; it is a cut over the tip of the blade whether the blade is pointed up or down. A Dégagé, on the other hand requires a disengagement to perform it.

croisé (Fr): A prise-de-fer. Taking the partner's blade from a high line to a low line or vice versa on the same side of the body, sometimes ending in an expulsion.

cut: An attack made with the edge of the blade.

deception of parry: The attacker's evasion of the defender's blade as the defender attempts to parry.

dégagé: Moving from the line of engagement to another line by passing the blade around the partner's hilt or forte. Traditionally changing from the line of engagement and passing under the opponent's blade or hilt.

Intermediate Actor Combatant Glossary of Terms

dérobement: Evading a partner's attempts to beat or take the blade while the combatant's arm is extended.

Diagonal Cut: An off line cut to either the inside or outside line. It may be a rising or falling cut.

Direct parry (also *lateral, simple* or *instinctive parry*): a parry travelling in the same plane, either horizontally or vertically, ie carte to tierce, or Quinte to Low Quinte.

doublé: A compound attack. A thrusting attack that deceives a parry and a counter parry in the same line of attack.

en garde (also *on guard*): A ready position from which a combatant can launch an offensive or defensive movement.

Engagement: The crossing of blades.

envelopment: A prise-de-fer. Taking the partner's blade and describing a full circle to return to the original line of engagement without losing contact of blades, sometimes ending in an expulsion.

expulsion: A sharp movement on the partner's weapon, following a prise-de-fer, which forces a disengagement.

feint: An offensive movement made to resemble an attack, intending to draw a reaction from the partner.

fencing measure: The distance that exists between two fencers.

froissement (Fr.): An attack on the blade. A grazing action with pressure usually ending in an expulsion.

graze: The action of the blades sliding along each other.

hand parry: A defensive move where the hand (usually gloved) is used to deflect or block an attacking blade

hanging parry: A parry protecting the diagonal high lines with the hilt high and the point low.

invitation to attack: A deliberate movement of the weapon or body intending to tempt the partner into an attack.

molinello (It.): The sword movement through a parry prime or octave into a downward cut to the head. A large circular downward cut to the head.

moulinet (Fr: "little windmill"): The action of pivoting the blades in circles in diagonal, vertical or horizontal planes. Often done in figure 8's as a flourish.

octave (Fr., also *parry 8*): The position and parry protecting the low outside line, with the hand in supination. This is a false edge parry. It is one of the last to be defined and adopted.

Intermediate Actor Combatant Glossary of Terms

parry: (see definition under general terms)

The nine basic positions of sword parry are:

- Prime
- Seconde
- Tierce
- Carte or Quarte
- Quinte
- Sesta or Quinte Alternate
- Sixte
- Septime
- Octave

(See individual definitions in glossary, and illustrations in appendix)

piston thrust: A thrusting attack following the retraction of the arm from extension by bending the elbow, keeping the tip towards the partner.

point control: The ability to accurately direct the movement of the point.

pommel attack: An attack made with the pommel of the weapon.

preparation of attack: A movement of blade or foot, designed to prepare the way for an attack, either by displacing the partner's blade from its line, or by obtaining a reaction from them. Preparations may be classified as follows (SEE INDIVIDUAL TERMS FOR DEFINITIONS):

1) Attacks on the Blade.

- a) beat
- b) pressure
- c) froissement

(See individual headings)

2) Prises-de-Fer

- a) croisé
- b) bind
- c) envelopement

(See individual headings)

3) Foot Motions

Movements with the feet ie: appel, balestra, jump.

pressure: An attack on the blade. A preparation of attack made by pressing on the partner's blade.

prime (Fr., also *prima* (It.), *parry 1*): The position and parry protecting the low inside line with the hand in pronation.

prise-de-fer (Fr. "taking of the blade"): A preparation of attack in which the partner's blade is taken by a croisé, a bind or an envelopment. A prise-de-fer can only be effective when the partner's arm is extended with energy through to the tip.

punto (It., also *punta*): a point attack

punto reverso (It., also *punta reversa*): A point attack delivered from the attacker's inside line to the partner's outside line with the hand often in supination.

quarte (Fr., also *carte, quarta* (It.), or *parry 4*): The position and parry protecting the high inside line with the hand in supination.

Intermediate Actor Combatant Glossary of Terms

quinte (Fr., also *quinta* (It.) and *parry 5*): The position and parry protecting the head with the hand in pronation

redoublement: The delivery of a second thrust, without rising from the lunge, after the first attack has been parried.

refusing the blade: Avoiding the partner's Attacks on the Blade or engagement.

reinforced parry: A parry that is directly supported by a secondary weapon, object or body part usually the hand.

riposte: The offensive action/thrust following the successful parry of an earlier attack.

seconde (Fr., also *seconda* (It.) and *parry 2*): The position and parry protecting the low outside line with the hand in pronation.

semi-circular parry (also *half-circular*): A parry during which the blade describes a half circle from a high to low line or vice versa.

sentiment du fer (Fr.: "sensation of the blade"): Feeling a partner's reactions through contact with the blades.

septime (Fr., also *parry 7*): The position and parry protecting the low inside line with the hand in supination.

sesta (It., also, *counter 5*, *parry 5A*): The position and parry protecting the head with the hand in supination. A reversed quinte.

shunt: Beating away a partner's blade using the guard or quillion after a successful parry

sixte (Fr., also *parry 6*): The position and parry protecting the high outside line with the hand in supination. This is a false edge parry.

slash: A theatrical cutting attack that is always evaded and not intended to land or be parried, but to slice through the space where the intended target was before their evasion.

cut across head/slash over: 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.

cut across stomach/slash centre: 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. It is usually avoided by jumping back.

slash centre: (*see Cut Across Stomach*)

slash over: (*see Cut Across Head*)

stop-hit/stop thrust: A form of counter-attack, delivered into the partner's attack or against his preparation. To be valid it must arrive on the target one movement ahead of the final attack.

thrust: An attack with the tip of the blade with the arm in extension.

tierce (Fr., also *terza* (It.) and *parry 3*): The position and parry protecting the high outside line, with the hand in pronation.

Intermediate Actor Combatant Glossary of Terms

yielding parry (also *ceding parry*): This parry is performed by the original attacker being forced to commit to a parry while blades remain in engaged throughout.

SECTION 6: WEAPONS AND ACCOUTREMENTS

baldrick: A sword belt hung from the shoulder.

blunt (also *rebated*): 1. No edge.
2. A practice weapon.

cup-hilt: This type of guard is fashioned in the shape of a fairly shallow cup; it was common among rapiers in the sixteenth and seventeenth century and is a feature of the modern epee.

cutlass The naval equivalent of the cavalry sabre; a broad bladed, slightly curved cutting weapon. Authorities differ on the etymology of the word; the most probable derivation appears to be from the French coutelas.

épée: A dueling sword that evolved in the nineteenth century. One of the three competitive fencing weapons. It has a triangular blade.

false edge: The back edge of the blade.

flat: Part of the blade, the width of a sword blade that separates the two edges.

foible (17th c. Fr: “feeble”): The third of the blade nearest to the point. The weakest part of the blade, normally used for attack.

foil: The practice weapon of the small sword, evolved in the late seventeenth century. One of the three competitive fencing weapons. It has a rectangular blade.

forte: The third of the blade nearest to the hilt. The strongest part of the blade, normally used for defense.

frog: A leather loop worn on a belt in which a sword or weapon may be worn.

fuller: Groove or grooves cut into a blade to lighten the weapon whilst maintaining its strength. NOT A BLOODGUTTER

grip: 1) The part of the handle normally held by the hand.
2) The manner in which the weapon is held.

guard: The portion of the hilt between the blade and the grip that protects the hand.

hanger: A girdle of a sword belt, usually with several straps.

hilt: Strictly, collective term for parts of the sword including guard, quillons, grip, and pommel. The term, however, is loosely applied to the guard itself in cup-hilt and cross-hilt.

knuckle-bow: A thin curved piece of metal, extending in a bow shape from the handle, where the latter joins the inside of the guard, to the pommel. In the absence of a basket-hilt, it offered some protection to the hand against a slash, although it was frequently still found on a small-sword of the eighteenth century, when a thrust was the chief danger to be feared.

locking-nut: A small nut fitting round the tang of the blade and enabling the pommel to be screwed over it.

mid-blade: The third of the blade between the foible and forte. Ideally, most attack/defense engagements should seek to avoid mid-blade contact in favor of the foible or forte, normally through correct fighting distance and hand/blade position.

Intermediate Actor Combatant Glossary of Terms

naked: An unsheathed blade.

pommel: The part of the hilt that screws onto the 'tang' of the blade and holds the sword together. The pommel's weight also serves to counter-balance the blade.

sabre: Originally the heavy, curved, cutting weapon of the Cavalry. One of the three competitive fencing weapons. In the world of fencing it has a t shaped blade.

scabbard (also *sheath*): A leather or metal sheath in which a sword blade rests.

sharps: The name given to swords which are not rebated, blunted, equipped with buttons, or otherwise rendered innocuous for practice fencing.

shoulder: Part of the blade where the quillon block or cup sits.

sword: A generic term for any cutting or thrusting weapon palpably larger than a dagger and at the same time neither a hacking weapon like the axe, nor a staff weapon such as the spear or halberd.

tang: Part of the blade that runs through the hilt, starting at the shoulders of the blade. Usually threaded.

temper: The hardness or strength of the blade metal.

tip (also *point*): The fore end of the blade, used for thrusting and lunging attacks.

true edge: When an edged weapon is held correctly it is the edge of the blade pointing toward an partner. The true edge is opposite the thumb and in line with a knuckle bow if one is present.

Intermediate Actor Combatant Glossary of Terms

SECTION 7: THEATRICAL & PERFORMANCE

acted aggression: The illusion of force or violence.

actor's parry: An exaggerated parry of seconde #2 most frequently done as a circular parry.

cadence: The rhythm in which a sequence of movement is made.

communication: The ability to send clear signals between partners while they stay in character, with theatrical believability and complete their set choreography.

cue: An action designed to warn the partner of the next move. After eye contact a cue is the first part of every aggressive action in Stage Combat.

eye contact: Looking into a partner's eye to ensure both performers are ready and are in the same place in the action to achieve a safe execution of a technique or fight sequence.

fight captain: A member of the cast who oversees the fight rehearsals on behalf of the Fight Director. They are not permitted to change, re-choreograph or choreograph without the Fight Director's presence at the rehearsal and approval.

fight dynamics: Energy of movement, expressing intensity, and quality of the movement.

grounding: Having a stable base from which to perform fight choreography.

masking: The action of 'hiding' combat techniques from the audience, to create the illusion of realism.

partner: For the purposes of staged combat, all techniques both in attack and defense are worked in partnership. Not in competition with a fellow actor.

phrase: A section of fight choreography.

reaction: Same as sell. The victim's performed movement to show the audience if, where, and how badly they have been hurt after the illusion of an attack by their partner.

reverse energy: The ability to counter the illusion's supposed energy in a direction away from the victim. This technique to protect the victim and assure that the operator is in complete control of any illusionary attack or action.

safety: The first rule of stage combat. The second being story, the third style. No technique, choreography, weapon or prop shall be used without safe operation.

scratches: The illusion of raking the face or body with fingernails or weapons.

sell: Same as reaction. The victim's performed movement to show the audience if, where, and how badly they have been hurt after the illusion of an attack by their partner.

stacking: A masking technique. The cover of an action by one partner over another in relationship to the audience or the camera.

story: Second rule of stage combat the first being safety the third style. The clear presentation of the fight so the audience can understand the various events.

style: the third rule of stage combat the first being safety and the second story. The quality of different actions in the fight so the story fits the desired type of theatre.

Intermediate Actor Combatant Glossary of Terms

tracking: The incorrect action of the aggressor where their attack does not remain in the plane where their partner was, but rather enters and the plane where their partner is evading to.

walk- through: A slow rehearsal speed/pace but with the full intention of the fight.

willing suspension of disbelief: The audience's ability to accept an event as believable within the context of the performance. An example would be a death by a sword thrust even though they can clearly see there is no blood, no tear to the costume, and blade passed upstage of the performer rather than actually entering the body.

upstage/downstage right/left: Upstage is away from the audience. Downstage is towards the audience. Stage right is to the audience left and stage left is to the audience right.

yield: To surrender.