

# 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 associations, 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 AAC or above, and must have been a member in good standing for 5 years at the time of their nomination. 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 the Academy**

This position is appointed by the Board for a 4 year term. They are the Administrative and Academic head of the organization. His or Her primary function is to ensure that the organizational structures that make up AFDC are being run effectively, and to ensure financial stability and growth for the organization while ensuring that all areas of the training operations are managed. This person is also responsible for publicity and membership services. This is a paid position.

### **1.4.2 Members Administrator**

This person is appointed by the Board, and is primarily responsible for the maintenance, collection and dissemination of information to the various areas of the organization and its membership. This person maintains all records of certification as well as all minutes, changes of policy, and ensures all parties are informed of the documentation. This person is also responsible for maintaining the website. This is a paid position.

### **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 fights 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 combatants 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 respectful 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 inquiries 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 at 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 Journey person 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 Conduct and Harassment Policy

### Overview

Fight Directors Canada and the Academy of Fight Directors Canada (hereafter referred to as “The Organization”) are committed to providing an environment that is free of discrimination and harassment, where all individuals are treated with respect and dignity, can contribute fully, and have equal opportunities.

Included in this code are an Anti-Harassment and Non-Discrimination Policy, as well as Reporting Procedures and Disciplinary Guidelines. This code has been created with consideration of the Professional Association of Canadian Theatre “Not In Our Space” leadership project, as well as other policies and similar Codes created in the Canadian theatre industry.

This policy has been created with consideration of the challenging physical and emotional dynamics of the work done by The Organization and its membership, and with the intent of supporting the betterment of the work, as well as the constituent working relationships and workplaces.

The Organization is committed to a comprehensive strategy to address harassment and discrimination, including:

- Promoting appropriate standards of conduct at all times, both at Organization sanctioned events, and in Membership organized activities
- Providing an effective and fair complaints procedure

**This policy does not supersede an individual’s right to pursue a police report and/or investigation, or seek legal counsel.**

This is a living document, intended to be updated and kept in line with ongoing development of best practices. As such, if you have any questions about these codes and policies, suggestions for improvement, or other concerns, please email [secretary@fdc.ca](mailto:secretary@fdc.ca) to get in touch with our team.

### Scope

These policies are applicable to The Organization and its Directors, Officers, Employees, Contractors, Teachers, and Students (hereafter referred to as “Members”). It is understood that this Code of Conduct is to be in effect anytime a Member is engaged with work that includes stage combat, any time a Member is wearing Organization paraphernalia, and/or any time a Member’s presence can be construed to be representing The Organization. It is our hope that affiliation with The Organization conveys professionalism and joyful creativity, as well as excellence and world-class standards in stage combat.

## 6.1 Personal Conduct Policy

### Statement of Belief

The objectives of this policy are to make sure that all Members are encouraged to act as positive ambassadors for The Organization and to conduct themselves in a professional manner on the job and in all business situations. This conduct should be governed by good judgement, honesty and fairness, consideration of others, and respect for safety and efficiency.

The following provides a framework by which members can gauge their own activities. Positive personal conduct shall include, but is not limited to:

- Professional interactions characterized by courtesy, good faith, and respect
- Development of safe practices that enhance the quality of services and support the health and safety of participants
- Abstention from situations that present any conflict of interest, or otherwise reduce the Member's ability to be objective and unbiased in the determination of the best interests of students and peers
- Abstention from all forms of harassment and discrimination, including sexual harassment
- Respect for the confidentiality of information gained through Organization events and classes, or offered by participants
- Honest representations of acquired training and/or rank and abstention from activities beyond the scope of that training

Members must not participate in activities that may compromise The Organization's image or reputation. This includes activities that would disparage, defame, embarrass, or harass The Organization, its members, clients, or students, including activities which adversely affect the quality of any other Member's professional reputation or ability to work.

In use of The Organization's name for any personal promotion, Members will ensure their specific certification in The Organization is included. Members will make representations on behalf of The Organization or its Members only when authorized to do so.

All members are responsible for ensuring that they do not report for work or conduct their work while in an impaired state caused by the consumption of alcohol, cannabis, and/or the use of illegal/illicit drugs. It is strongly encouraged that violations, or suspected violations, be reported promptly to the Board of Directors who will follow the inquiry and, if necessary, the protocol for disciplinary action, outlined below .

### **Policy**

Unacceptable Actions/Behaviours are classified as:

- Hazardous to employee safety;
- Criminal or illegal;
- A negative influence on workplace morale;
- Detrimental to the success of the organization, and/or programming; or
- Otherwise against this code of conduct

The following violations are considered to be of a very serious nature and based upon the circumstances, may result in disciplinary measures. This list is not intended to be all-inclusive, but is a means by which Members can gauge their own activities.

Specific unacceptable actions/behaviour shall include, but are not limited to:

- Causing physical harm to another person
- Threats or harassing behaviour
- Willful damage or destruction to property
- Disorderly, immoral, or indecent conduct
- Misrepresenting, falsifying, or omitting facts on any Organization document, payroll record, or report
- Theft or fraud of any nature, including theft of intellectual properties
- Disrespectful treatment or use of abusive language toward all co-workers, including but not limited to students, instructors, directors, actors, stage management, producers, crew members, and designers
- The consumption of alcohol during Organization time, other than at Organization related functions including, but not limited to, social functions and receptions; the use of cannabis or illegal drugs on Organization time; or working while under the influence of cannabis, alcohol, or illegal drugs. An exception may be made for cannabis being used for medical reasons under the supervision of a medical doctor, provided this is inline with any outside organization you are working with while representing the Organization.
- The use, possession, sale, manufacture, or dispensation of, and/or the paraphernalia associated with any illegal drugs or substances
- Any conduct which could reasonably be expected to be detrimental to the best interests of the Organization

Members who believe they have witnessed or been subject to unacceptable actions from another Member should follow the Procedures for Dealing With and/or Reporting a Complaint or Concern as found below, up to and including the issuing of a formal complaint to the Board of Directors.

## **6.2 Anti-Harassment, Bullying, and Non-Discrimination Policy**

### **Statement of Belief**

The objectives of this policy are to make sure that all Members of The Organization are aware that harassment and discrimination are unacceptable practices and are incompatible with the standards of The Organization, as well as being violations of the law.

All members are expected to comply with the *Canadian Human Rights Act*, as well as related provincial acts, and not discriminate on any grounds including but not limited to race, religious beliefs, colour, gender, mental or physical ability, physical appearance, marital status, ancestry, age, place of origin, family status, source of income, or sexual orientation.

All Members— students, clients, instructors, etc— have the right to a respectful, harassment-free and discrimination-free environment. The Organization is committed to ensuring that all members are treated fairly, hired and promoted without discrimination, in accordance with the principles set forth in federal and provincial human rights legislation, and that no member is subjected to workplace violence or harassment. The Organization's actions will be consistent with accepted labour standards, and we will support the protection and observance of human rights and individual freedoms.

The Organization views harassment, including sexual harassment and discrimination, as unacceptable behaviour that will not be tolerated and may result in disciplinary measures up to and including termination of membership. Details on the concern resolution processes and potential disciplinary actions are found later in this document.

The right to freedom from discrimination and harassment extends to everyone working with The Organization in any capacity, including all Members, students, and guests. It is also unacceptable for Members of The Organization to engage in harassment or discrimination with others outside of The Organization, including sponsors, clients, or others with whom The Organization has professional dealings, such as guest instructors, performers, rental companies, or service providers.

Those within supervisory and leadership positions are responsible for creating and maintaining a harassment- and discrimination-free Organization and should address potential problems before they become serious. As such, Board Members, Fight Instructors, Fight Directors, and the College of Fight Masters have the additional responsibility to act immediately on observations or allegations of harassment or discrimination

Members of the public, visitors to an Organization event, or individuals conducting business with The Organization are expected to adhere to this Policy, including refraining from harassment of members. If such harassment occurs, The Organization will take all available steps to ensure a harassment-free workplace. Such steps could include, but are not limited to, inviting the harasser to improve their behaviour, barring the harasser from the facilities being used by The Organization, where appropriate, or discontinuing business with said individuals.

This policy recognizes the nature of the work done by The Organization, and that it can include work of a sensitive nature, including intimate violence. All aspects of this policy are intended to address the workplace experience of harassment and discrimination, rather than the Rehearsal and Performance of material which includes storytelling related to these sensitive subjects. It is expected that members of The Organization are dealing with the potentially sensitive nature of the work in a responsible and respectful manner. Concerns regarding choreographic and/or teaching methodologies, and their potential to cross into harmful or discriminatory practices should be reported to the Board of Directors of The Organization for investigation.

**This policy prohibits discrimination, bullying, or harassment based on the following grounds, and any combination of these grounds:**

- Age
- Creed (religion)
- Pregnancy and breastfeeding
- Sexual orientation
- Sex
- Gender identity
- Gender expression
- Family status
- Marital status
- Mental, physical, developmental, language or learning ability
- Race
- Ancestry
- Physical appearance
- Place of origin
- Ethnic origin
- Citizenship
- Record of offences
- Association or relationship with a person identified by one of the above grounds
- Any other similar grounds

## **Definitions**



Discrimination includes any form of unequal treatment based on the above grounds or other protected grounds, whether imposing extra burdens or obligations, or denying benefits. It may be intentional or unintentional. It may involve direct actions that are discriminatory on their face, or it may involve rules, practices or procedures that appear neutral, but disadvantage certain groups of people. Discrimination may take obvious forms, or it may happen in very subtle ways. Even if there are many factors affecting a decision or action, if discrimination is one factor, that is a violation of this policy.

Harassment refers to a course of comments or actions that are known, or ought reasonably to be known, to be unwelcome. It can involve words or actions that are known or should be known to be offensive, embarrassing, humiliating, demeaning or unwelcome, including any such words or actions based on a ground of discrimination identified by this policy.

Examples of harassment include, but are not limited to:

- Epithets, remarks, jokes or innuendos, including those related to any of the above grounds
- Posting or circulating offensive pictures, graffiti or materials, whether in print form or via e-mail, social media, or other electronic means
- Hostile or intimidating actions or remarks

If a person does not explicitly object to harassing behavior, or appears to be going along with it, this does not mean that the behavior is acceptable. The behavior could still be considered harassment under this Code of Conduct.

Sexual and gender-based harassment include, but are not limited to:

- Gender-related comments about a person's physical characteristics or mannerisms
- Paternalism based on gender which undermines a person's self-respect or position of responsibility
- Physical contact without expressed consent and (in instances of creative application) applicable discussion or choreography
- Suggestive or offensive remarks or innuendoes about members of a specific gender
- Propositions of physical intimacy inside the work environment
- Gender-related verbal abuse, threats or taunting
- Leering or inappropriate staring
- Bragging about sexual prowess or questions or discussions about sexual activities
- Offensive jokes or comments of a sexual nature about an employee, audience member, volunteer, or Board member
- Rough and vulgar humour or language related to gender
- Display of sexually offensive pictures, graffiti or other materials including through electronic means
- Demands for dates or sexual favours.

Bullying refers to behavior that psychologically or physically hurts, manipulates, or isolates a person within the workplace or professional environment. It can involve a singular or repeated incident, or a pattern of behavior that is intended to intimidate, offend, degrade, abuse, or humiliate a particular person or group of people. While bullying is a form of aggression, the actions can be both obvious and subtle. It is also qualified as the assertion of power through aggression by those in a position of influence or authority. As part of this Code of Conduct, bullying is a form of harassment that is under no circumstances to be tolerated, condoned, or ignored.

Examples of bullying include, but are not limited to:

- Spreading malicious rumours, gossip, or innuendo.
- Excluding or isolating someone socially.
- Intimidating a person.
- Undermining or deliberately impeding a person's work.
- Physically abusing or threatening abuse.
- Removing areas of responsibilities without cause.
- Constantly changing work guidelines.
- Establishing impossible deadlines that will set up the individual to fail.
- Withholding necessary information or purposefully giving the wrong information.
- Making jokes that are offensive by spoken word or e-mail.
- Intruding on a person's privacy by pestering, spying or stalking.
- Assigning unreasonable duties or workload which are unfavourable to one person (in a way that creates unnecessary pressure).
- Underwork - creating a feeling of uselessness.
- Yelling or using profanity.
- Criticizing a person persistently or constantly.
- Belittling a person's opinions.
- Unwarranted (or undeserved) punishment.
- Blocking applications for training, leave or promotion.
- Tampering with a person's personal belongings or work equipment.

If you are not sure an action or statement could be considered bullying, you can use the "reasonable person" test. Would most people consider the action unacceptable?

Condoning refers to a situation where a person in authority knows, or should reasonably have known, that a violation of this policy may have occurred and fails to take appropriate action. Where a person in authority has condoned discrimination, workplace harassment, or violence, they may be subject to disciplinary action under this policy.

Reprisals or threats of reprisal, particularly by a person in authority, include acts or threats designed to punish or dissuade an individual who intends to, or has attempted to report or address discrimination, workplace harassment, or workplace sexual harassment. In workplace sexual harassment cases, reprisals can also be defined as acts designed to punish an individual who has rejected sexual advances; or threats if sexual advances are rejected.

Scenes of Intimate Violence refers to dramatic depictions of Intimate Partner Violence and/or sexual violence, including sexual harassment. Many facets of these depictions have the potential to mirror the facets of discrimination and harassment laid out in this policy. Care must be given to ensure delineation between choreography and real discrimination or harassment.

## **Policy**

Discrimination, bullying, and harassment in any form are unacceptable and will not be condoned. The conduct forbidden by this policy specifically includes, but is not limited to the examples of harassment and bullying noted above.

Any individual who observes a situation involving any type of violation of this policy has a responsibility to report such violations to an available authority figure, such as an instructor, assistant, workshop organizer, choreographer, stage manager, etc, recognizing that individuals who experience discrimination, harassment, or violence may often be reluctant or unable to report it themselves. In the event the complaint is against this authority figure, or the Complainant is otherwise uncomfortable approaching an immediate authority figure, complaints should be directed to the Board of Directors. Additionally, authority figures who receive complaints of this nature who do not feel they are adequately equipped to respond to or resolve them, should forward these complaints to the Board of Directors.

The Organization will not retaliate in any way against anyone who files a complaint in good faith, or who acts as a witness in relation to a complaint. The Organization also prohibits retaliation by anyone within the organization against another individual who makes a complaint in good faith or acts as a witness. Anyone who retaliates against a person for seeking assistance through this policy or for filing a complaint may be subject to disciplinary measures.

## **6.3 Scenes of Intimate Violence**

Depictions of intimate violence are part of the artistic industry and, as a result, are components of the choreographic and teaching practices of some Members of The Organization. This policy is in no way intended to restrict the safe rehearsal or performance of work that incorporates these depictions, but conversely is intended to create clarity between stories of violence and harassment, and unacceptable behaviours in our Workspaces which are detrimental to positive work environments.

Under this Code of Conduct it is expected that Members use their reasonable discretion to differentiate between actions that are necessary steps to the creation of safe and repeatable choreography, and actions that constitute harassment or discrimination. Members in a position to create these depictions are expected to do so in the most respectful and responsible means available to them, so as to separate their artistic practice from discriminatory or harassing practices. Members in a position to execute or perform these depictions are expected to do so with integrity and respect to the choreography, with the knowledge that unrehearsed changes to intimate violence choreography may constitute harassment or assault, and be subject to disciplinary action under this policy, and/or legal action.

Members who feel, in the creation or performance of Scenes of Intimate Violence, they have experienced a crossing from agreed upon choreography into discrimination or harassment are encouraged to submit a formal complaint to the Board of The Organization for investigation.

## **6.4 Procedures for Dealing With and/or Reporting a Complaint or Concern**

### **Reporting a Concern**

If the Complainant feels comfortable and it is safe to do so, they may attempt to correct the issue directly by engaging in conversation and informing a harasser or abuser that their behavior is unacceptable and that it must stop immediately. If the incident happens while engaged under contract, the engager may have a Concern Resolution Path that can be used.

Keep a record. Write down dates, times, any witnesses, what was said or done, when and by whom. Documentation is extremely important, especially if the harasser does not stop or if the issue requires a formal complaint.

If the Complainant is not comfortable communicating directly with the harasser or abuser, or if they have and the behavior has continued or not been addressed, the Complainant is encouraged to address the concern with an immediate figure of authority. In the event they are not comfortable communicating with this figure of authority, or if they have and the behaviour has continued or not been addressed, the Complainant is encouraged to submit a formal complaint to the Board of Directors. In the event the subject of the complaint is on the Board of Directors, complaints should be directed to the Director of Administration.

The Organization is unable to move forward with anonymous complaints, as such complaints are in opposition to the investigation practices laid out below. In the event that an anonymous complaint is received, note of the issues raised will be put on file, but no formal investigation will follow. Please note, The Organization is committed to fair practice and retaliation to complaints will not be tolerated.

The Board of The Organization has an obligation to inform a member of any complaint lodged against them, in writing, within thirty days of receiving the complaint.

**Threats or violence of a serious nature should be reported by calling 911 immediately. This policy does not supersede an individual's right to pursue a police report and/or investigation, or legal counsel.**

Deliberately filing a grievance with false statements is considered to be serious misconduct and any member committing such offenses will be subject to the full range of disciplinary sanctions available under this policy or other Organization policies and procedures.

This policy is not intended to replace the formal grievance procedures for actions that involve a misapplication or misinterpretation of the policies, regulations, or rules of The Organization, including certification test result disputes.

### **Investigation of Complaints and Concerns**

A formal complaint consists of the Member providing a written statement indicating the events, dates, times, and witnesses. It is the expectation that this complaint be provided in confidence, and that the complaining member will not in any way undermine the reputation of, or confidence in, any other member of The Organization to either the public at large or fellow Organization Members in the interim of the investigation.

Upon receipt of a complaint, a Member or Representative of the Board of Directors for The Organization will conduct a detailed investigation, which includes interviewing the complainant(s), the alleged offender(s) and any other person who may be able to provide information. Information received will be received in the strictest confidence possible.

In situations where potential personal bias towards the alleged offender(s) or Complainant(s) is possible or probable as a result of an investigation by a single Board Member or Representative, The Board retains the right to delegate an ad-hoc committee to perform the investigation in their stead. This committee may or may not be made up of currently sitting Board Members or Executive Members of The Organization.

Witnesses, parties, and all other persons involved in the investigation 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 Board in writing, and the Board may consult with an attorney.

Once the investigation is complete, the parties involved will be advised of the outcome of the investigation. Any recommendations or actions that arise as a result of the complaint will be provided to the appropriate parties.

If it is determined that workplace violence or harassment has occurred, appropriate measures will be taken to deal with the issue, address its effects on the people affected, and prevent any further incidents.

Any report will be handled promptly, discreetly, and professionally by a Board Member, or a Board Representative, who will act with transparency, openness, and responsiveness to Member concerns. Discussions and inquiries will be kept in strict confidence to the extent appropriate or permitted by policy or law.

In the event a complaint is in reference to behaviour or activities that The Organization understands to be criminal in nature, the situation will be referred to the authorities, and an internal investigation will only continue following due legal process.

## **6.5 Disciplinary Guidelines**

At the conclusion of any investigation, the investigating Member of the Board will present their findings to the Board of Directors as well as the Director of Training and the Director of Administration of the Academy. This executive will study the findings of the investigation and decide on an appropriate course of action, including any implementation of disciplinary measures. In the event of an investigation by an ad-hoc committee, this committee will also be involved in the determination of appropriate action following the investigation.

This policy includes recommendations for disciplinary actions; however, it is also recognized that disciplinary actions outside the scope of this policy may be necessary, when agreed upon by the executive.

Policy recommendations includes:

- Referral of the accused Member to counselling
- Requirement of training from the accused Member to rectify the behaviour of which they were accused
- Requirement of a formal apology from the accused Member to the Complainant
- Censure from the Executive, of either a public or private nature
- Demotion of the accused Member, by one or several levels
- Suspension of Membership
- Termination of Membership/Expulsion from The Organization

When deemed appropriate or necessary by the executive, there may be follow-up required after an investigation to monitor the ongoing working relationship of the parties involved. Follow-up may be deemed necessary with or without the implementation of disciplinary action.

When making a formal complaint, the Complainant retains the right to request that no disciplinary action be taken, and that documentation of the incident simply be kept on file. In cases of repeated complaints against a single party, disciplinary action may be required regardless of the reporting Member's request.

A report on the outcome of the investigation and any disciplinary measures undertaken will be compiled by the investigating Board Member, and kept on file by the Secretary of the Board and the Director of Administration.

## **7.0 Syllabus for Combatant levels**

Please find listed below.

### **7.1 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 Youth Certification. 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

#### 7.1.2 Single Sword Requirements - Youth

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

### 7.1.3 Unarmed Requirements- Youth

- 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

## 7.2 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

**7.2.1 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

## **7.2.2 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 Personb. 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

### **7.2.3 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

### **7.3 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

### **7.3.1 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
  - a. 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

### **7.3.2 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

### **7.3.3 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

### **7.3.4 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

## **7.4 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

### **7.4.1 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

## **7.4.2 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

### **7.4.3 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

#### 7.4.4 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

#### **7.4.5 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.