

Fight Directors Canada

Policies and Procedures, 2012 – 2021

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

1 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.

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.

The Registry of Fight Directors Canada

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

The College of Fight Masters

This membership is made up of the 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 a certification 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 certification. A valid membership in 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 certification. A valid membership is also required.

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 certification. Must be a member in good standing with FDC at this level.

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 certification. Must be a member in good standing with FDC at this level.

Fight Master

This position is granted (not applied for) by the College of Fight Masters in recognition to those that have achieved and will continue to practice the following:

Significant contribution, of not less than 10 years, to the overall health and success of AFDC through (but not limited to)

- Mentorship and Volunteerism to the organization and it's students.
- Actively promotes AFDC and uses their own academic, professional and political influence to help AFDC prosper
- Contribution to the AFDC curriculum and development of the art form

Is certified as both an Instructor and Fight Director.

Fosters a Growth Mindset by continuing their own studies and further, by sharing their knowledge with their peers, colleagues and students.

Has contributed significantly to the professional theatre and/or film communities.

Has taught extensively at the post-secondary level and/or at professionally recognized schools and workshops.

Is recognized by the entertainment communities as a specialist in the field of Staged Combat

The candidate must have the recognition and agreement by 80% or greater of the College of Fight Masters to have demonstrated and will continue to demonstrate the traits above.

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 whose 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.

1.2.1 Levels of Membership for the College of Fight Masters

Fight Master:

see Section 1.2 for definition

Maitre D'Armes:

see Section 1.2 for definition

1.2.2 Levels of Membership for The Registry of Fight Directors Canada

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 certification. Must be a member in good standing with FDC at this level.

1.3 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.

1.3.1 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.

1.3.2 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 confidence with administrative tasks and a strong understanding of the organizations training processes.

1.3.3 Treasurer

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

1.3.4 FM Representative

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

1.3.5 Instructor/Apprentice Representative

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

1.3.6 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.

1.3.7 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.

1.4 Executive

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

1.4.1 Director of Training

This position is appointed by the Board for a 4 year term. They are the Academic head of the organization. Their primary function is to ensure that the training structures that make up AFDC are being run effectively, and to ensure financial stability and growth for the organization through targeted income generation and prudent asset management. This person is also responsible for publicity and membership services surrounding training events, and is responsible for the

coordination and management of the annual national workshop. They work closely with the Director of Administration to ensure AFDC initiatives are communicated to the membership, and with the FM Advisor to ensure consistency and growth in training and pedagogy. This is a part time paid contract position, and reports to the president.

1.4.2 Director of Administration

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

1.4.3 National Workshop Coordinator

Ensures the coordination of the National Workshop and all of its elements with the direct supervision of the Director of Training. This is a paid position.

1.5 Membership

1.5.1 Academy of Fight Directors Canada Membership

Any individual can join AFDC as an Associate and/or as a Certified member if they pass the certification requirements. An individual is considered to be a member in good standing if they have paid appropriate membership dues, their membership has not expired, and they are not subject to and form of sanction, suspension, or disciplinary censure. A member who is not in good standing does not have access to services or professional support, or have voting rights.

1.5.2 Registry of Fight Directors Canada Membership

Any individual can join as a Fight Director by application. (See Section 5.0)

1.5.3 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.

1.5.4 Membership Fees

All Membership fees are managed by the Director of Administration.

- Membership fees are not associated with Adjudication fees or Course fees
- Prospective Actor Combatants will not be eligible for certification until membership fees are paid.
- Membership payments can be made through the FDC Square store at <https://fight-directors-canada.square.site/>.
- Membership is issued from the day the payment is received. Membership expires on the last day of the month in which the term of the membership

ends.

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 Director of Administration (i.e. By registering via the website at www.fdc.ca or by emailing membershipadmin@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 Training a refund of two of the three years of membership dues (or three of the five years for Advanced and above.)

1.5.5 Adjudication Fees

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

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.

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 their time and expertise, as membership fees are for the administration of the certification, membership services, promotion and communications.

1.5.5.1 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.

1.5.6 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 its equivalent (regional training event or international training event organized by FDC) starting from the day and year of cancellation. Deferments for other reasons and additional delays must be specifically approved by the Director of Training.

The Deposit may not be used after that time.

1.5.7 Membership and Voting

All adult 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 Training.

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.

1.5.8 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 times.
- 4) Responsible for representing themselves at the level they maintain, and ensuring that employers know what level of certification they hold.
- 5) Treating everyone with respect and contributing to a safe environment where people are free from discrimination and harassment.
- 6) Report any problematic behaviour that they witness or are the target of.

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.

1.6 Policies and Procedures

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. Policies and procedures are developed and approved by the Board of Directors, and maintained by the Executive. All academic material in the P and P is the responsibility of the Board.

2 Certification Level Requirements

2.1 Required Minimum Certification Age, Hours, and Fees

- a. 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, legal guardians, or caregivers.)

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

Youth Certification: 12 hours per weapon, taught by an FDC Instructor.

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

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

Advanced: 100 Hours, in addition to that required at the basic and intermediate levels. (Minimum 2 Partners) (Minimum 3 FDC 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 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 FMs. The individual weapon systems and pass ratios for each level are listed below:

2.1.1.1 Youth Certification : In Development (Feb. 2013)

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

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

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

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

Combatants must pass both weapons and the written exam to achieve certification.

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

2.1.1.2 Basic Actor Combatant Weapon Systems (3):

1. Unarmed Combat
2. Staff
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. Combatants are responsible for the cost of additional training (to be negotiated with individual instructor[s] as appropriate), and the \$25 retest fee per section 1.5.5

If a combatant fails more than one weapon, they must repeat the entire testing process.

2.1.1.3 Intermediate Actor Combatant Weapon Systems (4):

1. Two-Handed Sword
2. Small Sword
3. Unarmed Martial Arts
4. Sword and Companion

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 one or two weapons, they are eligible for one re-test in those weapon systems 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. Combatants are responsible for the cost of additional training (to be negotiated with individual instructor[s] as appropriate), and the \$25 retest fee per section 1.5.5

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.

2.1.1.4 Advanced Actor Combatant Weapon Systems (5):

1. Advanced Point Work
2. Found/Environmental Weapons
3. Complex Weapons
4. Advanced Martial Concepts
5. Weapon and Shield

Test Fights should be performed with at least two different partners. Combatants must demonstrate the ability to successfully work with a variety of partners. Combatants must pass all weapons to achieve Advanced Actor Combatant certification.

If a combatant fails one or two weapons, they are eligible for one re-test in those weapons systems provided they do so within six months of the initial exam. Combatants are responsible for the cost of additional training (to be negotiated with individual instructor[s] as appropriate), and the \$25 retest fee per section 1.5.5

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.

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.

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

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 Adjudicator.

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

2.1.4 Expectations of Proficiency for Testing

A student must show sufficient physical control to fight convincingly yet safely. Students must demonstrate dramatic intentions and display convincing character choices. Physical reactions should be portrayed and appropriate to the action delivered.

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

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.

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.

2.1.5 Certification Disagreements

FDC commits to fair, equitable, and accessible testing. Discrimination based on personal characteristics including but not limited to race, sex, sexual orientation, gender identity, religion, or ethnicity will not be tolerated.

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 Training, to 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.

3 Fight Instructor Information and Requirements

FDC acknowledges that some folks, including Black folks, Indigenous persons, People of Colour, women, members of the LGBTQ2SIA+, and persons with a disability are under represented within The Organization. FDC is committed to closing this gap and will work towards creating a space that is inclusive and welcoming to all.

For those interested in applying for their teacher certification, the process begins following a 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 Training. Send inquires to 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:

- Have a Fight Master or 2 Fight Directors recommend them for the apprenticeship period who will become the candidates Mentor during that process.
- Send a professional resume detailing teaching experience and professional experience, and teaching/assistant credits.
- Send two recommendations from senior combat teachers or academic theatre/film programs satisfactory to the College of Fight Masters.
- Hold an AFDC Advanced Actor Combatant Certification or equivalent for a minimum of two years before testing for their Fight Instructor.
- Complete the apprenticeship process as described in 3.1

- 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.
- Must provide proof of training in Mental Health First Aid through Mental Health First Aid Canada, or equivalent medical training.

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
- Identify with the Mentor the weakness and strength of the candidate
- 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
- Study the FDC P&P to know the rules and regulation of the organization
- 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)

In addition, it is suggested that the Candidate also

- Acquire and possess a professional knowledge of the actors process. Ideally have a practical knowledge
- Conduct extra studies in other forms of movement / Historical sword training / Acting style in other organizations/etc
- Become acquainted with different types of Syllabus from combat schools/different University settings
- Have an improved knowledge in Anatomy, Physiology, Bio-mechanics
- 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

3.2 Journeying and Fight Instructor Testing

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

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

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

It involves the following:

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

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

3.3 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

3.4 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 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. The FDC Registry is also a means for Canada’s performance unions to ensure qualified individuals are working on their productions. The standards against which Registry applications are considered are, in part, to ensure these union expectations are upheld and FDC’s professional reputation is maintained.

4.1 Qualities of an FDC Registry Member

A FDC Fight Director must have:

- Demonstrable knowledge from the basic to advanced in armed and unarmed stage combat
- A solid knowledge of stage-safe weaponry, 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 or periods of work and apply it to a professional need
- An ability to adapt to and incorporate people's differing skill levels and limitations, including any disability
- An ability to balance the needs of the production, the director, and the actors and make decisions with competence and confidence, and without ego
- An ability to advocate for actor safety and cultivate a safe rehearsal room
- An ability to calmly manage stress—imposed both personally or by the production—while maintaining professionalism and safety
- Upholding the values of FDC and abiding by the FDC Code of Conduct
- Maintaining a connection and commitment to their theatrical or film community, either as a whole artistic community or a subsection such as theatre, stunts, or motion capture

4.2 Applying for Membership in the FDC Registry

4.2.1 Who can Apply

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

OR

Any CANADIAN Fight Director who has a minimum of 25 professional fight directing credits.

OR

Any INTERNATIONAL Fight Director, recommended by at least one member of the Registry, who has a minimum of 35 professional fight directing credits.

We are aware that in some unusual instances, an applicant may be lacking the required number of fight direction 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 considered instead, at the discretion of Registry membership.

In order to be considered a member in good standing, current membership fees must have been paid. If the application is successful, a membership fee of \$200 must be received by FDC for a 5-year membership (\$40 a year).

4.2.1 Professional Credits

Credits used for considering an application are broken into two categories: hard credits and soft credits. Regardless of the number of credits required for an application, no more than five of them can be soft credits.

Hard Credits:

- Fight Direction credits on union productions
- Fight Direction credits on non-union productions where the FD was paid and the production had a minimum of ten performances.
- A combined five Assistant Fight Direction credits under a Registry member working on a union show may be counted for one hard credit – no more than one credit total (either a hard or soft) can be comprised of Assistant Fight Direction work

Soft Credits:

- Union film credits, as a Fight Choreographer not a Stunt Coordinator
- High School productions, or Post Secondary Productions, or Fringe shows with less than ten performances where the FD was paid (all other non-union productions must have ten performances, as per the Hard Credit specifications above)

- A combined three Assistant Fight Direction credits under a Registry member working on a union show may be counted for one soft credit

4.3 How to Apply for Membership in the FDC Registry.

A candidate for membership on the FDC Registry must find a current member of the Registry to sponsor their application.

The Sponsor is responsible for ensuring that the application package is accurate and complete, and must review it for this purpose prior to the package being sent to Registry membership for voting.

In the event members of the Registry require any clarifications on the application prior to voting, the Sponsor will be responsible for addressing those questions

The candidate will put together an application package.

This package is intended to provide the objective standards under which an applicant's subjective work can be fairly reviewed. In the event a candidate does not have all the requirements, their application may only go forward with a unanimous vote of the current membership of FDC.

The application package must include the following:

- A letter of intent from the applicant, explaining why they wish to join FDC's Fight Director Registry and addressing how they meet the qualities of a Registry member, outlined above.
- A letter of support from the Sponsor explaining why the applicant should be admitted to the Registry and addressing how the applicant meets the qualities of a Registry member, outlined above.
- A resume of no more than five pages including professional Fight Direction credits from at least five different companies. If possible, the resume should also include teaching credits at post secondary training institutions in all current styles, as well as service and contributions to the FDC Academy, the art of stage and screen combat, and professional service in the field.
- At least two, and no more than five, video samples of choreography and three letters of recommendation from producers, directors, stunt coordinators, or academic heads of post secondary programs. If the applicant is unable to include video samples, the Sponsor may still bring the application forward as a special case.
- Proof of an up-to-date First Aid Certification, Mental Health First Aid Certification, and Possession and Acquisition License for firearms.
- If warranted, letters from the current Registry members whom the applicant assisted on union productions, the credits of which the applicant has submitted for consideration.

The applicant will send the package to the Director of Administration, with the Sponsor cc'd, who will forward the package to the Registry to be voted on.

The membership of the Registry will have one month in which to vote on the application

package once it is received. A simple majority vote is needed for an application to be considered successful. The applicant and the Registry membership will be informed of the results of the vote, regardless of the outcome. If the applicant is successful, it will be announced to FDC membership at large.

5 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. All Fight Instructors must show proof of Mental Health First Aid training as part of re-certification if they have not done so already.

A 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. All Fight Directors qualified to teach certification classes must show proof of Mental Health First Aid training as part of re-certification if they have not done so already.

A Fight Master is recognized for life, but must remain in good standing like any other member. All Fight Masters must show proof of Mental Health First Aid training as part of membership renewal if they have not done so already.

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

Members must demonstrate that they still possess a skill level appropriate to the level at which they wish to re-certify. This may be accomplished in a number of ways:

- Approval of a Fight Master, based on the member's body of work.
- A short class, taught by a qualified Instructor, followed by an adjudication by a Fight Master. (A minimum of two disciplines must be shown.) Videos may be submitted if there is no local Fight Master available.
- Video submission of recent work or scenes specifically shot for the purpose of re-certification, if there is no local Instructor available. Videos may not be edited, should show both performers at all times, and be shot from a static camera (zoom, pan, and tilt

permitted).

Members are responsible for the cost of any classes required to prepare for re-certification, as well as the \$25 adjudication fee per section 1.5.5.

YCM members are eligible for one re-certification 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 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 Fight Instructor, Fight Director, or Fight Master in good standing.

Re-certification can be granted after:

Master) A Review of a Choreography or Video Taped performance(s). (Reviewed by a Fight

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

Re-certification at the Advanced level may be granted by any method listed above for Basic and Intermediate Actor/Combatants. If no Fight Master is available and re-certification is being done by video submission, the submission should include a minimum of 3 disciplines or recent fights as well as a professional resume.

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

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 Code of Conduct and Harassment Policy

6.1 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, harassment, and bullying 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 where all voices are heard

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 to get in touch with our team.

6.2 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. This policy also extends to any activity online that might impact individuals of 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.

6.3 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 judgment, 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
- Wilful 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.

Drugs and Alcohol

FDC recognizes that substance use issues can impact anyone and believes in the importance of harm reduction. We will work continuously to remove any negative attitudes and beliefs and come from a place of empathy and understanding while also working to protect our other members and The Organization. Members are encouraged to speak to The Organization if they are impacted by substance use issues so that their situation can be assessed on a case by case basis to determine their standing within The Organization.

6.4 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 expression, gender identity, 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:

- Negative remarks, slurs, and insinuations, 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 behaviour, or appears to be going along with it, this does not mean that the behaviour is acceptable. The behaviour could still be considered harassment under this Code of Conduct.

Fight Directors Canada recognizes that gender is a construct, informed by societal expectations

related to sex assigned at birth. We recognize that gender is a spectrum and respect everyone's gender identity and expression

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

- Gender-related comments about a person's physical characteristics or mannerisms
- Condescending remarks 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 innuendos 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 behaviour 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 behaviour 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. Bullying turns into harassment when it is directed at the protected personal characteristics named above. 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? FDC recognizes that the "reasonable person" test may not be a complete marker of bullying. Members are encouraged to raise any issues of behaviours that go against The Organization's values and guidelines.

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.

Examples of retaliation can include, but are not limited to:

- Demotion
- Termination
- Exclusion
- Unfair increase in supervision

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.

6.5 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; these depictions are not a necessary component for certification. Students have the right to refuse scenes of intimate violence or other content with which they are uncomfortable. 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.

6.6 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 behaviour 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 behaviour 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, legal counsel, or lodging a complaint with the Human Rights Tribunal.

FDC recognizes that not every emergency requires the attention of authorities. Leadership will be trained to recognize when emergencies can be dealt with internally or whether alternatives to 9-1-1 can be called. The Organization recognizes that some marginalized communities have been mistreated by law enforcement in the past. Every situation will be assessed separately and law enforcement will be called only when it is absolutely necessary.

Alternatives to 9-1-1 include, but are not limited to:

[Access and Assessment Centre](#)
[Ending Violence Association of BC](#)
[Crisis Centre](#)
[Victim Services](#)

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. The Complainant will be notified within 8 calendar days that the Board has begun 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. The committee and any investigation conducted must be done so with equity and inclusion at the forefront.

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.

6.7 Disciplinary Guidelines

FDC commits to fair disciplinary actions that are based on the outcome of a fair and just investigation and without discrimination.

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 Syllabus for Combatant levels

In the 3rd year of a President's term, the Board may establish a committee to review the AFDC curriculum and syllabus to identify any issues and recommendations for the College of Fight Masters to discuss that may then be amended in the Policies and Procedures.

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 defences 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

7.1.1 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. Double
 - g. Riposte

7. Simple Disarms

8. Simple Wounds

9. General Techniques
 - a. Corps à Corps
 - b. Salutes

7.1.2 Unarmed Requirements- Youth

1. Stance
 - a. Offensive, Defensive, Neutral
2. Punches
 - a. Contact and Non-Contact
 - b. 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 defences 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 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
 - 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

Single Sword may be taught with any light cut-and-thrust sword with a hilt appropriate for the execution of techniques included within the discipline. AFDC recommends a Sabre-Hilted Epée when teaching Single Sword.

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 Person. 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 Staff 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
 - 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 defences 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 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
 - 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 Two-Handed Sword Requirements - Intermediate Actor Combatant

Core concepts of a two-handed sword must still be taught regardless of the delivery method. (E.g. differentiation between true-edge and false-edge is still taught if the weapon is Laser Sword.)

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. Quillion 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 Sword and Companion Requirements - Intermediate Actor Combatant

Any dual-wielded weapon system consisting of a sword in one hand and a smaller companion weapon in the other.

1. Posture/Stances

- a. High Line, Low Line, Inside Line, Outside Line
- b. Basic Guards
 - Covered Lines, Open Lines, Engaged Guards
- c. Various Guards, Postures
- 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
- b. Lunges
 - Half (Demi), Three quarter, Grande, Recover 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 Unarmed Martial Arts Requirements - Intermediate Actor Combatant

Any system of unarmed martial arts can be used as inspiration for choreography. The focus in this discipline is on trained/skilled fighters rather than untrained/unskilled. 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
- 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)
 - 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 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
 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 Weapon and Shield 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
Face/Flat
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
 - Edge
 - 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 Point Work Requirements - Advanced Actor Combatant

Any point-based/primarily thrusting weapon or weapon style that is operated with one hand. This discipline will focus on the advanced application of time, distance, proportion, and footwork as it relates to point work.

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
- 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 Complex Weapons Requirements - Advanced Actor Combatant

Complex weapons of any origin may be taught in this discipline, provided they are different in shape/movement to weapons explored in previous levels. A flexible weapon must be taught for at least a portion of the course. Use of the flexible weapon in the test fight is optional.

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
 - 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.
Slashes. 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 Parries. 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 Advanced Martial Concepts Requirements - Advanced Actor Combatant

This discipline will focus on the advanced application of time, distance, proportion, and footwork as it relates to unarmed martial arts. Focus will also be given towards advanced applications of weight sharing, tighter cueing, and closer distance combat. Use of a small, single-handed weapon (e.g. knife, short stick, spike) is allowed. The opportunity is also available, but not required, to introduce students to transitioning techniques from stage to other mediums (such as film or motion capture).

1. Posture/Stances
 - a. Lines of Engagement
 - b. Basic Guards
 - Covered Lines, Open Lines, Engaged Guards
 - c. Stances
 - Offensive, Defensive, Neutral
2. Footwork. 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 defences 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.