

BADC Youth Syllabus





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The BADC is proud to be the longest established stage combat organisation in the UK. Over the years the BADC has enjoyed international recognition as a provider of excellence in teaching quality, curriculum design and assessment rigour.

We are dedicated to advancing of the art of dramatic combat in all forms of performance media. The Academy works hard to raise the standards of dramatic combat safety, performance and teaching within the industry.

BADC Youth Syllabus

The BADC Youth Syllabus has been designed to open up the study of dramatic combat to secondary school students aged 8 and above. This syllabus aims to help students develop their physical skills, physical confidence and physical awareness through this acting technique. The core pillars on which this syllabus is built on are: communication, trust, partnership, leadership, responsibility and accountability for oneself as well as for their group members.

The primary goal is safety and respect within dramatic combat. The term safety refers to: safe delivery of technique, strong understanding of balance and distance, communication, trust and emotional safety.

Initial 1 must be attained before progression onto Initial 2.

Health and Safety Considerations

Legal liabilities

It is the teachers' responsibility to provide an accurate risk assessment to the client/school. Examples of this can be found in your BADC Teachers Handbook.

The BADC cannot be held responsible for any accident or injury (physical or emotional) that may occur as a result of participation in or observation of your workshop/course. Prior to the start of course the BADC accredited teacher is advised to obtain a signed release form from the parents or legal guardians of the student. Failure to do so does not make the BADC liable for any incident that occurs during the workshop/course.

More advice on extra educational needs and child protection can be found at the end of this document.

An example of a waiver/permission form can be found on page 19

A Guide to Warm-ups

Prepare the body for activity. A warm-up should increase blood flow to the muscles and joints about to be used as well as increase the nerve activity



from the brain to the muscles. Get your muscles ready for action by getting them warm and “switched on.” Your entire body does not have to get warm. You may wish to begin with activities that involve large muscle groups - jogging, skipping, and running (not too fast). We recommend that you include an element of ‘Joint mobility’: rotating all the major joints to encourage release of synaptic fluid. We advise that you add activities that include response or more accuracy of movement, throwing, catching, and kicking or with speed and direction changes. You may wish to finish with gentle stretching; deep stretching is not encouraged before a class. All exercises, games and activities should complement the content of the class. You might choose activities that encourage group bonding, a sense of fair play and support the techniques of stage combat

Fun games can include:

Cat and Mouse

Stuck in the Mud

Musical Bumps and Statues

Captain's Coming

Zip Zap Boing

Invisible Bob: A teacher needs to set a fight which is one side takes all the damages - if it requires a knap, it should also be done by the person who gets all the pounding. The fight may finish with a death.

Once the pair has learned the fight- ideally they should learn both sides (so keep the fight short and simple)- separate the pair and introduce the "Invisible Bob". The actor will play the side that gets all the pounding and the Invisible Bob plays the side that wins.

What can they learn from this exercise: the victim control- you can learn to sell the fight without a partner and the victim is always in control of the situation.

This technique is in Mosters Inc. When Sully gets attacked by the Invisible Randle.

We encourage teachers to think of their own adaptations and games that can have a combat theme. The important thing is to get your students warm, focused and excited for the session.



Junior – Little Warrior (ages 8-11)

Minimum 3 hours

Certificate of attendance and training

Sharing at the end of class to students and family

Focus: An introduction to the development of dramatic combat skills through the medium of storytelling and play. At this Junior stage students will focus on the art of storytelling in order to utilize their combat skills. They should understand the importance of safety as well as being able to have fun. Students will learn a short piece of choreography set by the instructor, or created by themselves (and approved by the instructor) with appropriate dialogue created by the students.

Recommended moves: hair/ ear/ nose pull, stomp on a foot, non-contact slap, trip over a foot or an object, fall backwards, push, bite

Initial 1

Age group: 12+ (maximum age 16) (discussed possibility of 10)

Minimum Hours of Study: 10 hours *to fit in with one school term. It is preferable that the minimum time is 15 hours where possible.

Focus: To develop dramatic combat skills through the medium of storytelling and physical theatre. At this initial stage students will focus on the art of storytelling in order to utilize their combat skills. Themes may include but are not limited to: super hero and villain, fairy tales, clowning. By using these themes, we aim for students to gain combat skills in a fun environment where the focus is on storytelling and not just violence.

Combat skills used: Basic unarmed combat.

Minimum moves: 10

Maximum: 15

Compulsory moves: hair/ear pull, non-contact slap, no contact punch, shared knap, avoidance, block

Assessment: At the end of the training period, students who have demonstrated the required safety, technique and performance level will perform their prepared piece in front of the teacher and be formally assessed on their work. Once the assessment has been completed the candidates will be awarded a grade



of pass or unattained. The teacher can choose if there will be an audience or not, or if they also want a second invited adjudicator in addition to themselves.

Scenes are encouraged to be devised by the students and approved by the instructor.

Criteria: The candidate will be marked on the following:

Safety/15 marks

Relationship to space /10 marks

Relationship to partner /10 marks

Properly delivered technique/10 marks

Vocal Technique/5 marks

Intention/5 marks

Acting technique/5 marks

60 marks total of which 35 must be attained for a pass

If less than 10 marks are attained in SAFETY, it will be an automatic unattained



Vocabulary: Initial 1

Conflict	Grounding	Slapstick
Counter balance	In distance	Sight lines
Dialogue	Knap	Space
Distance	Noncontact	Stacking
Downstage	Out of distance	Trust
Eye contact	Profile	Upstage

Basic Moves: Initial 1

Hair pulling	Out of distance and in distance non-contact	Breaking line/In Distance and Offline
Biting	slapping	Head lock
Strangling	Out of distance	Counter balance work
Pushing	kicking	
Safe falling	Out of distance punching	

Suggested Dramatic Devices

Clowning: slipping, slapstick

Heroes and Villains: large preparations, strong movements

Fairy tales: animal characters, familiar stories

'Invisible Bob'

Extra Class Content

If additional hours available

Filming: use of distance using phones etc. to see what works. Must check with institution/company/client what their Child Protection policy is when it comes to the filming of their students.

Film Day: show clips of film fights and have students critique



Grading Criteria for Initial 1

PASS	Student attained the skills needed to perform combat safely and respectfully. They demonstrated the set choreography with a compelling story, demonstrating maturity and reliability.
UNATTAINED	Student needs more time to attain the basic safety principals of stage combat. They may have shown work that could be considered dangerous or disrespectful. Student may have not been able to create a scene that conveys character and engagement in the concepts delivered in class.



Initial 1 Assessment Sheet

Name		Level	
Date		Teacher	

CRITERIA	DEMONSTRATED Y/N	Mark	Assessor Comment
Safety		/15	
Relationship to Space		/10	
Relationship to Partner		/10	
Technique		/10	
Vocal Technique		/5	
Intention		/5	
Acting Technique		/5	
		/60	
ASSOR SIGNATURE		RESULT	



Initial 2

Age Group: 14 + (maximum age 16)

Minimum Hours of Study: 20 hours

Focus: Initial 2 shall build on the principals and skills gleaned in Initial 1. A greater level of performance quality is expected as well as more complex unarmed skills such as contact work. At this stage students can explore their own themes of conflict under the supervision of their teacher and how it relates to society. Safety is still heavily weighted as well as the core principals established earlier.

Combat skills (a maximum of two (2) of the following can be worked on at a time): unarmed, found objects, knife (not metal blade), basic single sword (plastic or metal at the teachers' discretion). Unarmed combat can now include basic contact hitting.

Minimum moves: one discipline – 15, two disciplines - 20

Assessment: At the end of the training period, students who have attained the required safety, technique and performance level will perform their prepared piece in front of an appointed adjudicator and be assessed on their work. Once the assessment has been completed the candidates will be awarded a pass or unattained.

Criteria: The candidate will be marked on the following:

Safety/15 marks

Relationship to space/10 marks

Relationship to partner/10 marks

Properly delivered technique/10 marks

Vocal Technique/10 marks

Intention/10 marks

Acting technique/10 marks

75 marks total of which 50 must be attained for a pass

If less than 10 marks are attained in SAFETY, it will be an automatic unattained



Vocabulary: Initial 2

plus all previous vocabulary from Initial 1

Epee	Lunge	Parry
Sabre	Recover	Salute
Foil	Forward/Backward	Disengage
Engarde	Thrust	Highline
Advance	Cut	Low line
Retreat	Slash	Target

Basic Moves: Initial 2

plus all previous moves from Initial 1

Contact kicks

Contact punch

Basic point work

5 basic parries

Grading Criteria for Initial 2

PASS	Student attained the skills need to perform combat safely and respectfully. They demonstrated the set choreography with a compelling story, demonstrating maturity and reliability. Student is ready to be able to take on the training at a BADC Foundation level.
UNATTAINED	Student needs more time to attain the basic safety principals of stage combat. They may have shown work that could be considered dangerous or disrespectful. Student may have not been able to create a scene that conveys character and engagement in the concepts delivered in class. Student may not have been able to perform their scene in front of an audience.



Initial 2 Assessment Sheet

Name		Level	
Date		Teacher	

CRITERIA	DEMONSTRATED Y/N	Mark	Assessor Comment
Safety		/15	
Relationship to Space		/10	
Relationship to Partner		/10	
Technique		/10	
Vocal Technique		/5	
Intention		/5	
Acting Technique		/5	
		/60	
ASSOR SIGNATURE		RESULT	



BADC YOUTH SYLLABUS LESSON PLAN

Lesson Number		Level		Duration	
Date of Lesson		No of Students			

Aims and Objectives of lesson	
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Notes for safety	
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Stage of Lesson	Timings	Student Activity	Planned Assessment	Resources Required	Other Notes
Registration/ Administration					
Introduction/ Warm-up					
Class Content					
PRAA/ Cool down					



Personal Record of Attendance and Achievement (PRAA)

Your PRAA is your weekly record of your attendance and achievement while you are taking your dramatic combat youth training. At the end of each class please take five minutes to fill in your forms and have your teacher sign it, your hours of training count towards your final assessment.

Students Name:

Level:

BADC Teacher:

School:

Class number	What did you learn?	Personal Notes	Hours Completed	Teacher Initials



Class number	What did you learn?			Personal Notes	Hours Completed	Teacher Initials
		Total Hours		Teacher Comments		
Assessment Result			Teacher Signature			



A Guide to Good Rehearsal Practice

- **Show up to class early.** Get yourself ready before class starts, fill up your water bottle, get changed and focused before your session. If you're not early, you're late.
- **Be patient, what comes easy to you might not to others.** Be a helpful partner and hopefully your partner will treat you the same when you struggle with something else.
- **Listen to all notes.** You learn a lot from listening to corrections that are not just yours, be present in the room and apply notes when you hear them.
- **Practice makes permanent.** Never practice mistakes or sloppy technique, because that is what you will do when performing. Practice what you want to perform and then perform what you practice.
- **Remind yourself of how you built it.** Understanding the parts will make your technique better. I do this, so that this happens and my safety is this. Being able to break down what is happening means you have a deeper understanding, and if you don't understand 'why', ask your teacher.
- **Start slow.** Never be afraid to take your time and build up intention when you and your partner are ready. Moving too fast too soon causes sloppy, unclear work and usually results in injury. If you can't do it slow, you can't do it fast.
- **Intention is key.** Once you understand the technique and choreography you can start putting in your character intention. How do you feel then attacking and also when you are being attacked. The story is key for it to be exciting to the audience and not just you.
- **Don't get frustrated.** What is hard today, may not be in ten minutes, or even the next day. Keep trying to focus on your correction and when you have mastered that, move to the next thing you would like to work on. Have a clear intent on what you are working on each run through.

Rehearsal Exercises

- **Tai Chi** – doing a run where you are fulfilling all technique and choreography but moving very slowly, almost like you are underwater.
- **Finger Fight** – use your fingers as weapons to go through the choreography, especially useful if there is little space.
- **Imaginary Weapons** – do the full fight, but with imaginary weapons. Use the imaginary 'force' to attack and defend.
- **OH YEAH, OH NO** – say 'OH YEAH' when attacking and 'OH NO' when defending. Find the fun in the feeling of both sides of this fight.
- **Outside Eye** – team up with another pair and watch each other. Offer helpful and supportive notes about: lines, knaps, targets, intention etc.
- **Focus Run** – decide what you want to work on during that run: targets, pace, rhythm (rhythm changes), percussion, intention, line and form, breathing.
- **Talking it out** – Go through the choreography talking it through, ie: A: I thrust to your left chest, B: I retreat, A: I advance, B: I defend with a parry 4



Student Contract

Name: _____

I agree to follow these class rules of Stage Combat

- When a teacher asks for my attention I will immediately stop what I am doing. I understand that there may be a problem or that I need to receive and understand some information that will make me better and keep me safe.
- I will wear proper movement clothing in class and safe sports footwear. Street clothes such as jeans/skirts and restrictive tops and non-grip non-athletic footwear are not appropriate and wearing this may exclude me from class. I will not wear any watches or jewellery in class, rehearsals or performance.
- I will not demonstrate or 'teach' these moves out of class. I am not a stage combat teacher and by doing so I may injure myself and/or someone else. I am responsible for any injury outside of class.
- I will listen and take instruction and correction. I understand that if I don't listen, I can cause harm to myself and/others.
- I will always wait for my partner to be ready, I will not begin moves without their attention.
- I will be aware of the space and people around me.
- I will take my time when rehearsing.
- I will be respectful toward others in the class.
- I will show my classmates that I can be trusted.
- I will use appropriate language.
- I will help make sure the room is clear at the start and I will help at the end by tidying away anything left/replacing my weapons in the designated area.
- I understand that when my partner says 'no' or 'stop', I have to listen.
- I will make sure my phone is in my bag and on silent.

I am aware that if I cannot follow the above rules, that will result in me being removed from the class/course.

Signed: _____

Date: _____

Print name: _____



Agreement and Liability Waiver for _____

I, the undersigned, understand that though stage combat is inherently safe and when performed properly injuries are rare, it is a physical activity and participation includes a risk of injury.

I hereby, assume full responsibility for all damages, injuries, or losses to myself or my property while attending, participating or observing. I agree to waive my right to all claims against the instructors, institution and sponsors of this event.

I have read and fully understand the above waiver and agreement.

I have read the student contract with my child and understand the rules.

Signature of Participant: _____

Date: _____

Print Name: _____

Signature of Legal Guardian if under 18: _____

Date:: _____

Print Name: _____



CERTIFICATION OF ACHIEVEMENT

This Certifies that



Has successfully completed the
**The British Academy
of Dramatic Combat⁺**
Youth Syllabus Level 1



DATE



Extra Educational Needs (taken from the BADC Teachers Handbook)

Remember not all students have the same needs. Some students may need alternative or additional educational, health and safety considerations. Having the background information for your students may assist you to understand the student's needs.

- **Physical Disability** may present you with teaching and choreographing challenges and possible health and safety issues, remember everyone has the same desire to learn as much as the next student and also will wish to be equally challenged. You may have to adapt some actions, try to keep changes to a minimum, and don't dumb down their tasks. You may wish to ask them directly on how you can best assist their learning in your classroom and whether they require one to one tuition.
- **Wheelchair users.** Do not just assume that the student requires assistance, always ask. Engage with the student at their eye level. Clear access routes and keep spaces clear of obstacles, ensure the space is organised in a way that will accommodate the wheelchair user with the least amount of fuss.
- **Mental Disability and Disorders** may affect behaviour and or mood: Adjustment Disorder, Anxiety Disorder, Depression, Oppositional Defiant Disorder (ODD) Conduct Disorder (CD) Attention Deficit Disorder (ADD) Attention Hyper Deficit Disorder (ADHD) Eating Disorders (Anorexia Nervosa, Bulimia) Schizophrenia, Bi-polar Disorder (Manic-Depressive) dementia, obsessive compulsive disorder, self-harming.

For ways to help you understand Inclusion, please refer to your BADC Teachers Handbook

BADC ADVICE TO TEACHERS

CHILD AND VULNERABLE ADULT PROTECTION (TAKEN FROM BADC TEACHERS HANDBOOK)

What constitutes a Child or Vulnerable Adult?

- A child is anyone who has not yet reached their 18th birthday.
- A vulnerable person is someone who is or may be in need of community care services by reason of disability, age or illness; and is or may be unable to take care of unable to protect him or herself against significant harm or exploitation.

** Where it states child, please read this to include vulnerable adults.*

What is Child Abuse?

- The mistreatment of a child by either a person or institution. It can happen in the family, educational, institutional or community setting.
- The abuse may be the harm or neglect of a child either by inflicting the harm or abuse, or by not preventing it from happening.
- It can be inflicted by an unknown person or persons (online) and can be from an adult(s) or a child(ren).

Types of Abuse

- Physical
- Sexual
- Emotional
- Neglect

It can happen to any child, from any culture, ethnicity, background, class or faith. In England alone 85 children will die from one form of abuse or another (University of East Anglia and Warwick 2013).



Physical Abuse

This may occur in many different forms:

- Shaking
- Hitting
- Throwing
- Drowning
- Burning/scalding
- Poisoning
- Any other form of physical harm
- When a parent/career fabricates or induces illness or symptoms of illness

Sexual Abuse

- When someone forces or entices a child to perform sexual activities. It does not have to be violent and the child may not be aware of what is happening.
- The majority of children suffering sexual abuse will have no visible signs. The abuser may not want to leave physical evidence.
- It is not only males that perpetrate sexual abuse. It is less common, but women and other children can commit sexual abuse.
- The abuse can occur as assault by physical contact, as penetration, and as non-penetrative acts (touching, kissing, rubbing in or outside of the clothing).
- Watching sexual activities, or encouraging children to engage in inappropriate behaviour.
- Involving children in looking at or appearing in images of a sexual nature (grooming including via the internet).

Emotional Abuse

- The persistent abuse of a child emotionally that impacts on their health and emotional development.
- Most forms of child abuse involve emotional abuse but it can happen in isolation
- It may involve ignoring/rejecting the child, degrading them, being non-responsive to the child's attempts to engage, making fun of them, threatening them, encouraging destructive behaviours, preventing them from interacting socially, the child witnessing abuse of another, causing the child to be frightened or putting them in danger, exploiting or corrupting them.

Neglect

- Failing to meet the emotional, physical or physiological needs. This can occur during pregnancy.
- Not providing enough food, clothing or shelter (includes stopping the child entering the home).
- Not protecting the child from danger or harm.
- Not providing adequate supervision.
- Not providing access to medical care or treatment.
- Not providing a response to a child's basic emotional needs.



- Failure to thrive, children not growing or gaining weight as they should.

Other Forms of Abuse

Child Sexual Exploitation

- Illegal activity by people who have control over children and use it to sexually abuse them. It may include seemingly consensual sex that is exchanged for attention, gifts, cigarettes, alcohol or drugs.

Domestic Abuse

- It is thought more prevalent in the UK, including emotional abuse. Although it may not be the children that suffer directly, it will have an impact. There is a proven link between domestic abuse and the abuse of children.

Forced Marriage

- Different to arranged marriage. In a forced marriage one or both parties do so under duress. This can include physical, emotional or financial stress. If the family resort to these behaviours and one of the couple did not give consent, then it is a forced marriage.

Risk for Young People Online

The majority of young people now have access to the wealth of information that is available online via phones, tablets or computers. Parents/guardians are not always aware of young people's online activity. They are at risk from

- Inappropriate images
- Online abuse or bullying (cyberbullying)
- Being contacted and manipulated by an adult for sexual purposes (grooming)
- Sharing personal or identifying information
- Sharing explicit messages or images (sexting if via a mobile phone)

The Effects of Child Abuse

If abuse is not physical, is it often perceived as "not as bad". This is not the case. Both physical and emotional forms of abuse can have deep and long-lasting effects that carry over into adulthood. These can include:

- Behaviour
- Education
- Relationships
- Mental Health
- Substance misuse
- Physical brain development
- PTSD



What to do if you Suspect Abuse is Occurring

The biggest danger if abuse is suspected is for a person to do nothing. You may feel shocked, especially if you know the person suspected of carrying out the abuse. To do nothing means you are not fully carrying out your duty of care.

It is not your responsibility to investigate, in fact you shouldn't, but you do have an obligation to pass on concerns to the appropriate person.

If someone comes to you to report abuse, the correct procedure must be followed:

- Be welcoming, even if the timing isn't convenient for you. It takes a great deal of courage to talk about abuse and they may not find the courage again.
- Find a quiet place to talk where you won't be interrupted but bear in mind the guidelines for being alone with a child/young person in your place of work.
- Stay calm, do not react and listen very carefully.
- Allow them to talk in their own time and finish their account before you interject.
- Only ask questions for clarification.
- Communicate with them at a level that suits their age.
- Reassure them, tell them you are sorry that it has happened to them and you will do all you can to help and explain what may happen next.
- If emergency care is needed, do not hesitate to get it.
- Make notes as soon as possible after the conversation
- Contact the safeguarding lead in the organisation/line manager immediately.

What to Avoid

- Do not allow your shock, distaste, anger or any negative emotions show. You can express your sorrow and regret that this has happened to them and empathise.
- Do not make comment on who you think their abuser is or try to guess. If they disclose who it is, then go to the safeguarding lead immediately.
- Do not ask leading questions.
- Do not promise to keep it a secret - you will need to share it with the organisation's safeguarding lead.

Be Aware

- Children/young people may feel ashamed.
- They may feel their parents/carers will get into trouble or go to prison.
- They may feel they are betraying their parents/carers and the family could be split up.
- They may not recognise that they are being abused, as the situation has become the norm for them.

Good Practise Guidelines

- Protect children from maltreatment.
- Don't prevent the impairment of children's health and development.



- Ensure children enjoy the provision of safe and effective care.
- Take action so all children have the best chances.
- Treat the welfare of children as paramount and respect their rights.
- Develop good links with parents/carers.
- Ensure children are listened to and their needs are responded to.
- Have an Enhanced DBS, and use the Update Service.
- Develop your own personal code of conduct and adhere to that at all times to protect you from accusations of mistreatment or abuse of a child/young person.
- Ensure you know what to do if someone confides in you or you suspect abuse is happening.
- Be open, accessible, prepared to listen and supportive.

*Information gathered from EduCare <https://www.educare.co.uk>

Useful links

<https://www.gov.uk/government/publications/safeguarding-children-and-young-people/safeguarding-children-and-young-people>

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/419595/Working_Together_to_Safeguard_Children.pdf

<https://www.nspcc.org.uk/preventing-abuse/child-protection-system/legal-definition-child-rights-law/legal-definitions/>

Online training

<https://www.nspcc.org.uk/what-you-can-do/get-expert-training/child-protection-introduction/>

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/550511/Keeping_children_safe_in_education.pdf