

# THE BADC TEACHER'S HANDBOOK

## Best Working Practices 2025 - 2026





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## INTRODUCTION

The BADC produces three publications containing the current rules and guidance for all BADC members: The first being the Constitution, the second the Procedures and Practices and the third this Teachers Handbook.

Our guidelines on best working practices are derived from BADC committee meetings, workshops, feedback and research which are then fed into the apprentice training programme. We hope that these publications will assist you in becoming a well informed and safe Dramatic Combat Practitioner.





## PROFESSIONAL CONDUCT

### The Teacher

Before you first teach you should ask yourself these three questions.

1. What do you represent?
2. How will your students view you?
3. What should Learners expect from you?

Teachers should conduct themselves with courtesy and consideration towards all. They should behave with integrity, fair dealing and truthfulness, they should uphold and enhance the good standing and reputation of the profession and be willing to work in a collaborative and cooperative manner with other dramatic combat professionals. A teacher should carry out their professional work with due skill, care, and diligence and with proper regard for the technical and professional standards expected of them as a teacher.

Always act in such a manner as to promote and safeguard the interests and well being of the students to justify the students trust and confidence. Use adequate and flexible teaching skills to create a productive learning environment and strive to communicate a love of the art of Dramatic Combat. Endeavour to develop self-discipline, self-motivation and an appreciation of the historical period and characteristic style of each weapon taught.

A teacher should aim for objectivity; being the state of mind which has regard for all considerations relevant to the task in hand but no other. Recognise and respect the uniqueness, dignity and potential of each student irrespective of their ethnic origin, religious beliefs, sex, gender identity, personal attributes, disability or any other factor.

A BADC teacher shall avoid any statement, or action intending to promote their own interests at the expense of the BADC and teachers shall not attempt to injure - maliciously or falsely, directly or indirectly - the professional reputation, prospects, practice or employment of other members, nor untruthfully criticise other members work. No teacher shall take credit for any technique, choreography, staging or writing which they did not create.

A teacher should not accept a teaching post or undertake work which he or she is not competent or qualified to undertake or accept other work to the detriment of current contracted work. If unavoidable, the teacher should notify their current employer and make every possible effort to provide a suitable replacement.

Be respectful at all times, use appropriate language, not allow or promote discrimination or exclude learning. Through careful choice of the subject matter and by forward planning combined with the Teachers understanding of their students' abilities, they can cater for, deliver and facilitate for equal participation and promote good learning practises in the classroom.

## The Role Model

Lead by example. A BADC teacher shall demonstrate professional attitudes, including punctuality, reliability and responsible care for the students. The teacher's attire should be appropriate to the task in hand. Be well prepared for the work that you are employed to do. Remember you are a representative of the standard set by the BADC. With that in mind members should attempt to keep abreast of new BADC developments, external training methods and research.

Use your discretion when disclosing any personal information. Is it appropriate? Are you abusing your position as a role model by influencing their opinions? If you are asked a direct question about combat that you do not know the answer to, inform the student that you need to check your information first before answering fully, ideally tell the student when you will be able to correctly furnish them with an answer.

If you are asked a personal question or feel that you are made uncomfortable by a student's comment. Take time to evaluate the situation. Responses such as "I'm thinking about how to respond," "I haven't really thought much about it," or "Please put that into other words" are appropriate. Don't be afraid to correct inappropriate behaviour: Your responsibility as a professional is to model and teach appropriate boundaries.

While physical contact is an integral part of dramatic combat, it should be applied in a professional and responsible manner. Be aware of how this may be viewed by a third person. Remember to ask first before making any physical contact and try to practise non-contact methods of teaching as much as possible. Any proven incidents of sexual harassment will be treated as a disciplinary offence according to the Procedures and Practices of the BADC and as a consequence will lead to termination of membership.

## Equality

As a Dramatic Combat Teacher we can refer to;

- the Equality Law 2010
- Procedures and Practices of the BADC
- BADC Teachers Handbook
- Code and Practices of the institution/organisation that employs you.

The Equality Act 2010 applies to all businesses including teaching and training organisations. The Act identifies 'protected characteristics' and safeguards all individuals with these characteristics against discrimination:

- disability
- gender reassignment
- pregnancy and maternity
- race - this includes ethnic or national origins, colour and nationality
- religion or belief
- sex, and
- sexual orientation (The Crown, 2010, p6)

As a Combat tutor we often deal with particularly difficult situations. Specifically, close physical contact and the personal opinions/bias of others (historical and cultural) tend to make our interactions more susceptible to abuse and/or misinterpretation. When quoting others ensure the participants know who quoted and when the quote was made. To prevent any instances of Dual Discrimination within the

classroom, when using historical or dramatic references try to avoid ‘outdated opinions’ by making sensitive material choices.

Avoid generalised comments on: religion, gender assignment, gender identity, sexual orientation, sex, race or age. Ideally the Teacher should use non-specific terms such as ‘They’ instead of ‘He’ or ‘She’.

## Harassment

Ensure that participants are not using combat to physically bully or sexually harass one another. While physical contact is an integral part of dramatic combat, it should be applied in a professional and responsible manner.

Everyone is vulnerable to harassment (including the teacher). Please note harassment is not about whether the harassment is intended or not. It is about whether it is perceived to be harassment by the recipient.

## Reasonable Adjustments in the Classroom

Remember not all students have the same requirements. It may be necessary to make reasonable adjustments that some students require, which in turn may lead to alternative or additional health and safety considerations. Having the background information for your students may assist you to understand the student's requirements.

- **Visual Impairment** - you may wish to discuss the inclusion of audio description with your student or other methods of learning that work for them. Useful things to consider include: being mindful of how you phrase your instructions, i.e. instead of “put your bag over there”, use specifics like “put your bag on the shelf by the window.” Also, how you can use sound or touch cues instead of being reliant on visual cues.
- **Deaf, hard of hearing, deafened, Deaf Blind** - Always consider how you place yourself in the classroom- are you backlit? Is the student able to have a clear view of your face so they can implement lip reading? We recommend that you: actively organise the students in the room considering sight lines to you, send glossary/paperwork in advance so the student can read it before the session, send paperwork after the session if anything new came up, if the student has an interpreter you should speak to the student not directly to the interpreter, engage with the student about any signs they would like you to work into your teaching.
- **Physical Disability and/or Wheelchair users** - You may work with students who have a physical disability, meaning that the choreography may need to be shifted and adapted to suit their body requirements. You may have to adapt some actions, try to ensure any changes are efficient and don't be afraid of being inventive. Ensure that the task is of comparable difficulty, compared to the original task. You may wish to ask them directly on how you can best assist their learning in your classroom, which might require one to one tuition. Do not just assume that the student requires assistance, always ask. Clear access routes and keep spaces clear of obstacles, ensure the space is organised in a way that will accommodate the student with the least amount of fuss.
- **Mental Health Conditions** - be mindful that some people may be activated by your class content. They could be aware of it before your session, or it may come up in the space. If an institution or Learner has disclosed any information about their specific information please read up about the condition in advance, helpful links are included below.
- **Neurodivergence, Learning Disability and Autism** - Neurodiversity refers to the rich natural diversity of human minds. It is the recognition and celebration that we all experience the world in different ways. It is estimated that 1 in 7 adults are neurodivergent in some way. This encompasses neurotypes such as autism, ADHD, dyslexia, dyspraxia, dysgraphia, dyscalculia and

Tourettes syndrome. There are lots of overlaps between different neurotypes, and it is common for people to have two or more. You need to recognise that these learners may impact areas like: attention regulation, hyperactivity and impulse control, emotional regulation, executive function skills, over or under stimulation to external or internal factors, repetitive or restrictive behaviour. Also, that not everyone is affected in these areas or in the same way.

It is always important to ask people if they require support first, rather than making assumptions about what they need. When working with these Learners please consider: allowing extra processing time, checking if they have understood the task, giving clear opportunity to ask questions, considering using teaching modalities like information chunking, giving clear deadlines and time frames, frontloading information about the structure of the day, creating a quiet space to decompress.

It is never necessary for you to know what someone's disability or condition is, just what their access requirements are in order for them to have an equitable experience.

## **Inclusion**

There are many different ways for a learner to feel excluded such as Discrimination, Harassment and Victimisation.

### **How to promote inclusion**

- Adopt a respectful and positive delivery to encompass all.
- Non provocative.
- Non-gender proscriptive.
- Non stereotypical re-enforcement.
- Non assumptive.
- Non exclusive manner.
- Use non-offensive language.
- Examples & images to reflect & value all cultures.
- Zero-tolerance to discrimination.
- Challenge & exclude inappropriate behaviour.
- Meeting learner's needs to establish a comfortable environment.
- Address the class by using simple, calm, clear and non rushed speech.
- Advance planning (Sample Scheme of work and Lesson plan at the end of this document)

Note that teachers have a duty to make reasonable adjustments so that no person faces barriers. Barriers can apply to any student including those with a protected characteristic. A teacher should equalise any physical or attitudinal obstacles to learning within the appointed space.

- Plan well in advance.
- Remove any obstacles to success within the student group.
- Do not exclude learners with support requirements.
- When required, recognise the need of a support worker.

For example, use inclusive seating arrangements when discussing 'sword development' so all students are equal and can all see and hear clearly. (e.g. sitting in a circle). For a physically disabled individual you may wish to use a specially adapted sword.

## **Initial assessments**

Your employer should inform you in advance if one of your students has any additional access requirements. But remember not all students disclose their requirements or any medications that they are taking. Therefore try to foresee any future barriers such as stepped access or physical obstacles that make clear sight lines difficult. Teachers may wish to discuss the Learner's physical, academic or behavioural requirements on a need to know basis with other tutors or classroom support workers to ensure the needs of all the Learners are catered for.

## **Environment**

The Learner may not be comfortable in the room for many reasons: heating, light, noise, seating arrangements, difficult access, intimidation, lack of confidence, no previous experience, previously negative experiences, learning barriers, prejudice and discrimination all factor into making a Learner unable to learn effectively.

## **Participation**

Plan well to include differentiated ways of teaching from seating arrangements to quizzes and games. Include VARK (Visual, Auditory, Reading and Kinaesthetic) ways to teach. At the end of the session a recorded and written version could be made available and Learners could be directed to online auditory and visual links.

## **Resources**

Employing resources can ensure greater inclusion within the classroom. A Dramatic Combat tutor may use weaponry, sports equipment, music, pictures, film, printed handouts and a white board. However, it is important that the resources should reflect the diversity within the group. Consider different forms of accessible information, which could include: large print font, printing on colour paper, easy ready, clear font styles such as san serif, recording with captions, audio recording/description.

## **Duty of Care**

The Teachers primary role is to teach; therefore you may first wish to discuss any assistance with their manager or Learner support services if you believe referral is appropriate. Do not make a verbal or public diagnosis! You may wish to ask a student a question such as "how do you learn best" or "what helps you to remember things". There are external organisations such as dyslexia.org or the Samaritans that may be appropriate points of referral for your Learners should you feel the necessity.

## **Additional Resources**

[Mind](#) - Types of Mental Health

[NHS](#) - Mental Health Conditions

[The Social Model](#)

[Best Practice Language](#)

[Tip Sheet for Personal Inclusive Practice](#)

Created and Compiled by Jess Mabel-Jones

[Home Office](#) - Designing for Accessibility Poster

[TAP Location Checklist](#) - a guide to check the accessibility of your work environment

Easy Read - FS Me Font, a free font for making documents Easy Read

The Pocket Guide to Neurodiversity, Daniel Aherne.

Stories of Autistic Joy, Laura Kate Dale.

The Teenage Girl's Guide to Living Well with ADHD, Sonia Ali.



## HEALTH AND SAFETY

### Safe Working Practices

How do we make our job and situation safe?

- Risk assessment.
- Do not teach outside your own ability/experience.
- Do not force students to participate in activities that make them uncomfortable.
- Lead a warm up and cool down.
- You must be a qualified first aider and have your own mini first aid kit with you.
- Only teach reasonably sized groups of students (maybe have an assistant to help you teach larger groups).
- If you need to use a Deputy Teacher only employ a suitably qualified teacher.
- Allow enough time to teach well.

### Teaching Space

- The room should be large enough with sufficient height for the weaponry to be used safely.
- Must have adequate lighting within the room.
- The floor area checked for uneven surfaces, obstacles, liquid spills etc.
- Keep the participants' personal belongings in one area of the room.
- Adequate heating/air conditioning, opening windows.
- Drinking water (students can be advised to bring their own).
- Know where the building's First Aid kit is located, know the Emergency procedures and exit routes.
- A warning notice on the door may be advisable if others are likely to walk in unexpectedly.
- No unsupervised rehearsal with weaponry.

### Clothing and Equipment

- Students should wear appropriate movement clothing whilst participating (not jeans or bare feet) and wear protective gloves for swordplay.
- Spectacles secured by a lanyard and at owner's risk. If contact lenses are worn, inform the teacher.
- All jewellery, watches, earrings, chains, mobiles phones, keys should be removed from their persons.
- Mats may be provided for throws, rolls and floor work while in the rehearsal process and initial lessons.
- Students should be advised to provide their own knee and elbow pads, while back or spinal pads could be provided by the school if requested.

### Weapons

- All weapons should be checked before use.
- Damaged blades should be replaced at the earliest opportunity.
- Only made for purpose theatrical weaponry should be employed - no dress swords.

- All edges should be blunted, and blade tips rounded before use.
- All weapons should be maintained and cleaned regularly (wipe down blades with an oily rag after use).
- Safe carriage: know where the point is at all times. Carried with the tip pointing to the floor.
- No one should run at any time when carrying a weapon.
- All weapons should be treated with respect, not played with, dropped, thrown (unless under tuition as part of choreography) or stepped on. Stored in a sensible manner in a limited access locked room or cupboard.

### **Substance Abuse**

If a student is suspected of being under the influence of alcohol or controlled substances, they will be refused entry to a class and the Head of department and/or Principal informed immediately. Check the institution's position on such issues.

### **Risk Assessments**

You should create your own Risk Assessment per employment (Sample risk assessment included in this document).

### **Aggressive Behaviour**

The Health and Safety at Work etc. Act 1974 places overall responsibility with the employer. You have a right to work in a safe environment. The act covers 'the health, safety and welfare of teachers and other education staff'. If you have not been directly trained in how to deal with aggressive behaviour you may wish to discuss the schools policy first but you may just find yourself in an unexpected aggressive situation. Instances of aggression whether verbal or physical should be followed immediately by nonaggressive consequences.

- **Responding to Aggression** can range from simple removal of rewards or breaks. Other techniques are to remove access to possible victims, establishing reasonable norms and expectations, creating a non-threatening, inclusive and welcoming classroom environment. Avoid confrontation by refusing to participate by suggesting a later, private conference with a student, rather than a public discussion, don't insist on having the last word and minimise competition. Use of nonverbal signals and reminders (verbal reprimands have been found to reinforce the very behaviours they are intended to reduce). Intervening early by sending the student on an errand, engaging the student in relaxation exercises, allowing the student to work in a quiet area or allowing extra time to finish an assignment can help. You may have to provide constant supervision.
- **Warning signs of a violent episode** are turning red, clenching fists, cursing, crying, sudden silence, glaring, narrowing of eyes, hyperventilation, increase in heart rate, strange noises, darting eyes, non conversational language, questioning, arguing, and verbal abuse.
- **Responding to a Student Who Loses Control.** Play the role of "calm, cool, and composed." Be assertive and direct but not aggressive; do not threaten the student verbally or physically. Do not invade the student's space or move towards them. Always tell the student to stop (with an accompanying hand signal) and give a directive statement (i.e. 'sit down' not 'don't do that'). Send for help and remove observers (the other students). Wait for help, if you can. Do not argue or respond to verbal abuse. Only ever use physical intervention as a last resort (if policies permit and you have been trained to do so).

## Child and Vulnerable Adult Protection

### 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 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/carer 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 to be 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 from 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 resorts 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 carrying out your duty of care fully.

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 emotion show. You can express your sorrow and regret that this has happened to them and empathise.
- Do not make comments 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.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](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/550511/Keeping_children_safe_in_education.pdf)

## In Case Of Emergency

- **Upon Employment** request a copy of the school's Emergency Procedures.
- **First Aid.** As a BADC Teacher you should be an up to date First Aider and therefore able to deal with any injuries in the classroom, having said that you may not be your school's 'Appointed Person'. Therefore once an incident has occurred send a responsible student to fetch the 'Appointed Person' while you initially deal with the injured party until the 'Appointed Person' takes over from you.
- **First aid box.** Your school should have its own First Aid box for your disposal; however it may have been recently used and therefore not adequately supplied so have your own basic first aid kit to enable you to deal immediately with an incident.

- If **alone** with the injured party then call out for help or use your mobile phone to request assistance from the emergency services. If you are in the classroom send a responsible student to get help/ or call the emergency services.
- **Onlookers** if an injury has occurred during a class and you are dealing with the incident either ask your classroom assistant or responsible student to take the remaining students out of the room. Alternatively, if the injured party can walk, remove them from the classroom situation and either halt the class or arrange cover for your class.
- **Accident book:** don't forget to fill in the schools Accident Book.

## Exams Fights

### Fight Calls

- A fight call should be held prior to the first 'speed' run of the day - preferably in the performance space: One slow motion, one at 50% speed and one at 75% of performance pace.
- This call should be supervised by the fight teacher, assistant or a responsible person who has been designated for the task (Fight Captain)

### Substitute Weapons

- If temporary or substitute weapons are used, they should, as far as possible, be of the same size and weight as the originals.
- Rehearsal time should be given to adjust before exam performance.
- During the exam it is advisable to have standby weapons, available on the side of the space for immediate use in case of breakage.

### Unattended Weapons

If weapons have to be left in a semi-darkened place, ensure that the blade or point cannot cause accidental injury, either by tripping over it or walking onto it. Ideally use a sword rack.

### Alterations to Fights.

- Once the fight choreography has been set it should not be changed by anyone!
- If a fight exam is moved to another venue, the fight teacher must be called to set the fight into the space.

### Weapons in a Public Place.

- If anyone is required to handle weapons in public i.e. a Street performance, publicity event or an outside performance. It is advisable to inform and liaise with the local police to avoid having the articles classed as 'offensive or dangerous weapons'. It is also advisable to create a safe 'no go' area to distance the fight from the public.
- Transporting to and from a venue: Ensure that the weapons are not visible and are secured in a suitable bag or a box (ideally locked).

## Maintenance of Weaponry

### Loose Handles

Through the handle of the sword passes the tang, which is a thinner continuation of the blade. On a fencing sword the tang has a threaded end on which the pommel is mounted. To tighten the handle / grip, tighten either the pommel or the locking nut. When sufficiently tightened, the blade should 'ring' if

tapped lightly. Care must be taken not to over tighten as this may strip the thread on the tang or put undue stress on the joint of the tang to the main part of the blade and possibly weaken it.

### Serrated Edges

All edged and pointed weapons used in rehearsal, performance or class should be blunted, unless the action of the scene specifically requires otherwise i.e. the slicing of food. If the weapon is subsequently required in the fight, it is recommended that a blunt duplicate is substituted before the action. Serrated or notched edges should be filed smooth to reduce the chance of abrasive scratches or cuts. Depending on the strength of the steel blade, notches and splinters will be caused by striking blade against blade.

Place the sword in a vice and with a light metal file smooth away the damage. Be sure to work both edges and then run the file over the cutting edge of the blade to make sure it is still blunt. Check the smoothness by running a cloth down the edge to see if it catches. Be wary of splinters from metal and aluminium blades. To remove surface rust and application of emery paper with a light coating of oil.

### Knives

- **Retractable blades** need particular care. These weapons work on the principal of a spring concealed in the handle. It is important to see that both the spring and the blade are kept lightly oiled in order for the action to function smoothly and to reduce any squeaking! Careless use of this kind of weapon, such as dropping the knife or stabbing inaccurately, could cause the blade to bend, which would prevent the knife from completely retracting and so become a potential danger to the 'victim'.
- **Fake Blood** used in connection with these knives could, if left to congeal, cause the blade to stick and not completely retract and again become a potential danger to the 'victim'.
- **Protective padding.** It is recommended that the 'victim' wear some kind of protective padding under their costume to absorb the impact of the thrust.
- **Bloodletting knives** usually have a rubber bulb in the handle or pommel of the knife which, when squeezed, forces cosmetic blood through a tube in a hollow blade to exit through a small hole, either in the cutting edge or at the point. Care must be taken in washing out the weapon after use to avoid a residue of congealed cosmetic blood. The edge or the point should be checked constantly to see that it remains completely smooth, to avoid abrasions on contact with the 'victim'.

### Cracking & Metal Fatigue.

All metal weaponry may have a fault in the metal or develop fractures and snap without any warning. Detection is particularly hard as the blade may, to all intents and purposes, look in fine condition. One indication is that the blade loses its 'ring' and is replaced by a dulled sound. Take the weapon apart and examine the area under the cross hilt, where the blade thins to become the tang. X-Ray is the surest method to detect flaws though not easily available. Fortunately the snapping of blades is a rare occurrence, as most established suppliers of dramatic combat weapons subject them to careful scrutiny before sending them out. If in any doubt consult the supplier/ armourer from whom you obtained the weapons.

### Pole Arms

These blades should present fewer problems with serrated edges, as they rarely come into contact with the normal fighting swords and daggers. However particular attention does need to be paid to: The way the 'heads' are attached to the handles or shafts. The poles, shafts or handles are prone to splinter or crack when used in combat and should be maintained regularly.

## Shields

Shield edges should be checked to ensure that the steel rim is kept securely in place. If it has been removed, the edges should be checked for splintering or cracking and repaired as necessary.

## Purpose Built Blank Firers

### Cleaning Guidance

Remove any dirt or residue and check for weaknesses, stresses and cracks in the metal of the purpose built Blank firing gun. The cylinder of a revolver will need particular attention. Never put fingers in breach of a semi auto pistol while cleaning as it may snap shut on your fingers! Do not over oil items unless for storage.

### Storage of Weapons

- In rehearsal or performance, a rack, table or box should be established for the purpose of holding the weapons. This will enable stage management to keep a check on the weapons at all times, at the end of the rehearsal or performance the weapons may be collected for overnight storage under lock and key. Do not leave unattended or allow weaponry to be an actor's 'personal prop'.
- Prop Firearms (i.e. not real firearms) must have additional storage and security measures, including limiting access.
- Be wary of cold storage, even if only overnight, place the weapons somewhere 'warm' (room temperature) before use to prevent the blades snapping from being too brittle.
- When touring, employ a secure lockable box for the carriage of the weapons.
- For long term storage, swords should be first cleaned and lightly oiled, to prevent rusting. They should then be stored in racks made for the purpose, not piled into a cupboard, this will prevent bends and kinks in the blade, which will eventually weaken or break the blades.

### Offensive Weapons

Many weapons used in dramatic combat could, under other circumstances, be classified as offensive weapons

**The Prevention of Crime Act 1953** Section 1(4) provides a definition of an offensive weapon:-

*'Offensive weapon' means any article made or adapted for use for causing injury to the person, or intended by the person having it with him for such use by him (or some other person).*

- A theatre or teaching institution is a public place and therefore (technically speaking) the possession of a blade over three inches long (and is sharply pointed) or an imitation firearm is an offence.
- The police have made the point that any prosecution for the possession of an offensive weapon in a public place would probably have to be proven that there was 'intent to cause injury'.
- However, any miss-use of edged or pointed weaponry could result in prosecution, even though no injury or accident occurred.

### Blade Legislation

In 1988 legislation made some types of knives illegal to import or sell in the UK including: push daggers, butterfly knives, blowpipes, sword canes, gravity knives, knuckle dusters, throwing stars (with 3 or more spikes). You cannot use a defence for these weapons. The 2007 VCRA states that you have to be over 18 to purchase a knife. There are defences for the use of some knives and swords for those of us in theatre, film, TV, re-enactment or the museum services. The government banned the import, sale and hire of samurai swords in April 2008 and they added the Samurai swords to the offensive weapons order. The law

includes exemptions for rare, genuine Japanese swords valued by collectors, and also for the kinds of swords often used in martial arts.

### **Sound Levels**

As a rough guideline there are levels of noise exposure which must not be exceeded: daily or weekly exposure of 87 dB, peak sound pressure of 140 dB.

### **Realistic Imitation Firearms**

Firearms and Handguns are illegal in England. This applies to any firearm with an overall length of less than 30 cm. However muzzle-loading handguns are permitted (note, you will require a black powder licence). Definition: a firearm is a lethal barrelled weapon of any description from which any shot, bullet or other missile can be discharged. Please note that there are EU directives and UK Government requirements in relation to the possession and use of Deactivated weapons. A firearms certificate must be held for any real firearm or ammunition.

### **Ask yourself**

1. Do you need to use a gun in this project?
2. Does it need to be fired?
3. Can you use a Realistic Imitation Firearm or deactivated weapon?
4. If the weapon has to be fired would you be better served with either a purpose built blank firing weapon or a sound effect?

### **The UK Violent Crime Reduction Act 2006 (VCRA)**

Be aware that purpose built Blank firers and inert prop guns are classified as either 'Imitation Firearms' or as 'Realistic Imitation Firearms' which will, generally speaking, be treated as real Firearms in terms of offences committed and sentencing.

There are defences in law to allow Theatres and Film to work with these items, but remember a defence is not an exception and you will need to prove 'good reason' for having them.

### **Licences**

Some individuals in Theatres and Drama schools will have an 'adapted' Firearms certificate for their premises. This will require a visit from your local police to check your storage facilities and your protocols.

Note that there are different sections of a Firearms certificate for the possession of different items.

### **Basic advisory guidelines**

- Treat all guns as if they are real firearms - they are not toys.
- NEVER point a gun, loaded or not, at anyone.
- Blanks can injure and kill.
- Keep all guns in a firearms cabinet when not in use.
- Never leave (even a replica gun) unattended.
- Use appropriate PPE.
- Do not allow untrained or unsupervised use.
- Only purchase/hire from a reputable supplier.
- Keep up to date with UK gun laws as they change regularly.
- If a firearm or imitation firearm is lost or stolen inform the police.
- If in doubt - don't!
- To learn more, undertake a course or employ an experienced person to work with you.

## Risk Assessments

(Adapted from HSE online guidelines)

### **Obligations**

Risk management involves looking at the risks that arise in the workplace and then putting sensible health and safety measures in place to control them. A risk assessment helps you to protect yourself and your business, as well as complying with the law. The law does not expect you to eliminate all risk, but you are required to protect people as far as is 'reasonably practical'. You are legally required to assess the risks in your workplace so you must put plans in place to control risks.

### **How to assess the risks**

The HSE recommends the following five steps.

- [Identify the hazards](#) (a hazard is anything that may cause harm, such as chemicals, electricity, working from ladders, an open drawer, etc.)
- [Decide who might be harmed and how.](#)
- [Evaluate the risks and decide on precaution](#)
- [Record your findings and implement them](#)
- [Review your assessment and update if necessary](#)

### **SAMPLE RISK ASSESSMENT #1**

What are the hazards?	Who might be harmed and How?	What are you already doing?	What further Action is needed?	Action by whom?	Action by when?	Done

### **Sample #2**

Hazard	Rating	Injuries	Who is at risk?	Cause	Prevention

### **Insurance**

Be advised that the Equity Public Liability insurance may not cover all your needs as a Dramatic Combat Tutor or Fight Director. We recommend that you check with your institution that you are fully covered by them or that you obtain your own insurance from a company that understands the needs of our profession.



## APPRENTICE AND TEACHING NOTES

Also see the BADC's Procedures and Practices TEACHER TRAINING PROGRAMME

### Reading list suggestions by BADC members

#### **Dramatic Combat and Combat History**

Angelo, Sydney *The Martial Art or Renaissance Europe*, Yale U Press 2000.

Aylward, J.D. *The English Master at Arms*, Routledge 1956.

Keith Ducklin, Keith and Waller, John. *Sword Fighting: A Manual for Actors and directors* Paperback, Applause 2001.

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Hobbs, William. *Fight Direction for the Stage and Screen*, A & C Black 1995.

Howell, Jonathan. *Stage Fighting: A Practical Guide*, the Crowood Press 2008.

Hutton, Alfred. *Cold Steel*, Dover publications 2006.

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Kirby, Jared. *A Gentleman's Guide to Duelling*, Frontline books 2013.

L'Abbat *The Art of Fencing or, The Use of the Small Sword*, DoDo Press.

Lane, Richard *Swashbuckling*, Nick Hern 1999.

Loads, Mike. *Sword and Swordsmanship*, Pen and Sword 2010.

Martinez, J.D. *Combat Mime*, Nelson-Hall 1982.

Rector, Mark (ed.) *Medieval Combat*: Greenhill Books 2000.

Suddeth, J.A. *Fight Direction for the Theatre*, Heinemann 1996.

#### **Fencing and Swordplay**

Baldick, Robert. *The Duel*, Chapman & Hall 1965.

Cohen, Richard. *By the Sword - History of Gladiators etc.* Modern Library Press 2003.

Egerton Castle. *Schools and Masters of Defence*, G Bell 1885.

Morton, E.D Martini. - *A-Z of Fencing*, Macdonald Queen Anne 1988.

Silver, George. *Paradoxes of Defence (facsimile)*, Shakespeare Association 1933.

Wise, Arthur. *The History and Art of Personal Combat*, Evelyn 1971.

Wolf, Tony. *Terrific Fighting*, Lulu press 2009.

#### **Acting and Dramatic Theory**

Alfreds, Mike. *Different Every Night*, Nick Hern 2007.

Barker, Clive. *Theatre Games*, Methuen 1997.

Boal, Augusto. *Games for Actors and Non-Actors*, Routledge 1997.

Bogart, Anne and Landau, Tina. *The Viewpoints Book*, Nick Hern 2007.

Brook, Peter. *The Empty Space*, Penguin 1968.

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Chekhov, Michael. *On the Technique of Acting*, Perennial 1991.

Donnellan, Declan. *The Actor and the Target*, Nick Hern 2005.

Dixon, Luke. *Play Acting*, Methuen 2004.

Elsam, Paul. *Acting Characters*, Methuen 2007.

Hagen, Uta. *A Challenge for the Actor*, Scribner 1991.  
Hagen, Uta. *Respect for Acting*, Macmillan 1973.  
Hodge, Alison. *Twentieth Century Actor Training*, Routledge 2000.  
Hornby, Richard. *The End of Acting*, Applause 1995.  
Johnston, Chris. *The Improvisation Game*, Nick Hern 2006.  
Marshall, Lorna and Oida, Yoshi. *An Actor's Tricks*, Methuen 2007.  
Meisner, Sanford. *Meisner on Acting*, Vintage 1987.  
Merlin, Bella. *The Complete Stanislavski Toolkit*, Nick Hern 2006.  
Merlin, Bella. *Konstantin Stanislavski*, Routledge 2003.  
Stanislavski, Constantine. *An Actor Prepares*, Methuen 1980.  
Stanislavski, Constantine. *Building a Character*, Methuen 1979.  
Stanislavski, Constantine. *Creating a Role*, Methuen 1981.  
Thomson, P & Sacks, G (ed.) *Cambridge Companion to Brecht*, CUP 2006.

## **General Reference**

### **Any books on the following**

British history

British Monarchy

British battles

History and development of Swords

History and development of guns

Notable fighters

Historical Fight Treatises

History of British Theatre

Theatre History

Theatre directing

Production and backstage: Lighting, Sound, Set design, Stage management, Costume and makeup.

### **Voice and Movement**

Berry, Cicely *Voice and the Actor* Harrap 1973

Berry, Cicely *The Actor and the Text* Applause 1992

Linklater, Kristin *Freeing the Natural Voice* Drama Book 1976

Rodenburg, Patsy *The Actor Speaks* Methuen 1997

Vera, Rocco Dal *The Voice in Violence* 2001

### **Movement and Physical Skills**

Bartenieff, Irgard *Body Movement: Coping with the Environment* Gordon & Breach 1993

Calais-Germain, Blandine *Anatomy of Movement* Eastland 1993

Callery, Dymphna *A Practical Guide to Physical Theatre* Nick Hern 2005

Dennis, Anne *The Articulate Body* Nick Hern 2002

Germain, B *Anatomy of Movement* Eastland 1993

Grotowski, Jerzy *Towards a Poor Theatre* Methuen 1976

King, Nancy *Theatre Movement* Drama Book Spec. 1971

Lecoq, Jacques *The Moving Body* Methuen 2000

Newlove, Jean *Laban for Actors and Dancers* Nick Hern 1993

Newlove, Jean & Dalby, J. *Laban for All* Nick Hern 2004

Pisk, Litz *The Actor and His Body* Methuen 1975

## **Shakespeare**

Shakespeare Complete Works Any Edition

Bloom, Harold Shakespeare - The Invention of the Human Riverhead 1988

Crystal, David Pronouncing Shakespeare CUP 2005

Foakes, R.A. (ed.) Henslowe's Diary Cambridge 2002

Gillespie, Stuart (ed.) Shakespeare and Popular Culture Arden 2006

Palfrey, Simon Doing Shakespeare Arden 2004

Smith-Howard, Alycia Studio Shakespeare: The Other Place Ashgate, 2006

Styan, J.L. Shakespeare's Stagecraft Cambridge 1967

Thomson, Peter Shakespeare's Theatre Routledge 1992

Unwin, Stephen Pocket Guide to Shakespeare's Plays Faber, 2007

Wright, George T Shakespeare's Metrical Art Ucal Press 1991

## Glossary

This is recommended guidance for a shared combat language.  
It is not an exhaustive list, neither is it obligatory.

### Safety Principles

#### **Distance**

The space between two performers. Where performers are close enough to make contact with each other, this is known as being 'In Distance'. Where performers are far enough away that contact cannot be made, this is known as being 'Out Of Distance'.

#### **Displacement Of Target**

Where performers create the illusion of aiming at a particular target whilst actually aiming somewhere else.

#### **Redirection Of Energy**

Where contact is made between performers or other objects, energy needs to be either withdrawn on impact or dispersed along and past the object, rather than driven into it.

#### **Reversal of Energy**

Technique in which the energy of the attack is directed away from the perceived direction of force.

#### **Victim Control**

The principle that the victim determines and controls their own risk and safety.

### Unarmed Combat

#### **Block**

Any move that stops an incoming attack from reaching its intended target.

#### **Contact Strike**

A blow delivered to a major muscle group on the partner's body where the energy is immediately withdrawn at the moment of contact.

#### **Found Weapon**

Any object that is not primarily designed to be used as such but is capable of being used as such.

#### **Kick**

Any attack made with the foot.

### Contact Kick

A kick delivered to a major muscle group where the energy is immediately withdrawn on contact.

### Crescent Kick

A straight leg kick where the foot travels in an arc from one side of the target to the other. Can be made with the inside or the outside edge of the attacking foot.

### Non-Contact Kick

A kick delivered with the illusion of contact.

### Snap Kick

A kick made by lifting the knee and flicking the foot out towards the target and quickly bringing it back again.

### Stamp

An attack using the foot to crush or trap part of the victim's body against an external object (usually the floor).

### Thrust Kick

A kick made by lifting the knee and pushing the foot forwards towards the target, fully extending the leg.

### Knap

The sound that is created to simulate the sound of impact in a non-contact strike.

### Chest Knap

The simulated sound of impact made by striking the chest with the hand.

### Clap Knap

The simulated sound of impact made by clapping both hands together.

### Shared Knap

The simulated sound of impact created by making contact with an area of the partner's body.

### Slip Hand Knap

The simulated sound of impact made by opening the punching hand to make contact with the non-punching hand.

### Thigh Knap

The simulated sound of impact made by striking the thigh with the hand.

### Third Party Knap

The simulated sound of impact made by someone other than the attacker or the victim.

### Lock

An offensive action which manipulates a joint to force it past its normal range of motion in order to cause pain, control the victim's motion, disarm them, gain a submission or ultimately break the joint.

### Non-Contact Strike

A blow delivered with the illusion of contact, properly masked from the audience, with a well timed knap.

### Punch

An attack with the fist.

### Backfist

An attack made with the back of the fist.

### Contact Punch

A punch delivered to a major muscle group on the partner's body where the energy is withdrawn at the moment of contact.

### Cross Punch

A punch that travels horizontally in a straight line across the target allowing the arm to straighten.

### Flick Hand Punch

Contact punch in which the fist opens at the moment of contact and the backs of the fingers lightly flick onto the target. The fist immediately re-clenches.

### Hammer Fist

An attack delivered with the bottom, or little finger side of the closed fist.

### Hook Punch

A punch where the fist crosses the target in a circular motion with a bent arm.

### Jab Punch

A punch delivered with a short, sharp in-out action where the fist travels in a straight line towards the target.

### Non-Contact Punch

A punch delivered with the illusion of contact.

### Open Hand Punch

Contact punch in which the hand opens at the point of contact to allow the palm of the hand to connect with the target in a controlled fashion. The fist immediately re-clenches.

### Parrot Punch

A punch which travels in a straight line over the partner's shoulder.

### Roundhouse Punch

A circular punch aimed at the head which is designed to be avoided by ducking.

### Uppercut

A punch which travels vertically up the victim's centre line past the point of the jaw.

### Slap

Attack made with either side of the open hand, usually delivered to the face.

### Strangle

An attack which appears to constrict or squeeze the victim's throat to prevent them from breathing.

### Throw

An offensive movement which controls or appears to control the victim's centre, lifting them off of their feet and returning them to the ground.

## Swordplay

### Anatomy of the Sword

#### False Edge

The back edge of the blade on the opposite side to the knuckle bow.

#### Foible

The top third of the blade, closest to the point. This is the weakest part of the blade and is used to attack with.

#### Forte

The bottom third of the blade, closest to the hilt/guard. This is the strongest part of the blade and is used for defence/parrying.

#### Guard

The portion of the hilt between the blade and the grip which protects the hand. Can be of varying designs including solid guards such as the cup and dish, or may consist of several sweeping bars as in the swept hilt.

#### Hilt

The collective term applied to all the parts of the sword that are not the blade. (Guard, quillons, ricasso, grip, pommel, knuckle bow etc.).

#### Knuckle-bow

A part of the sword hilt which sweeps from the guard to the pommel offering protection to the knuckles of the sword hand.

#### Pommel

The metal cap at the top of the handle which screws on to the tang of the sword to secure all the parts of the hilt in place. Also serves to counterbalance the weight of the blade.

#### Quillons

The crossbars of the hilt located between the blade and the handle.

#### Ricasso

The flattened part of the tang of the blade, immediately above and within a guard.

#### True Edge

The cutting edge of the blade, on the same side as the knuckle-bow.

## Targets

**Thrusts** - Attacks with the point.

1. Top of Non-Sword Side Thigh
2. Top of Sword Side Thigh
3. Centre of Sword Side Chest
4. Centre of Non-Sword Side Chest

**Cuts** - Attacks made with the edge of the weapon. Targets are at the same level as thrusts but aimed to stop outside the line of the body.

1. Top of Non-Sword Side Thigh
2. Top of Sword Side Thigh
3. Sword Side Chest
4. Non-Sword Side Chest
5. Head

## Parries

A parry is defensive action where an attack is deflected or blocked with a weapon.

1. Protecting target 1, the low line. The point is down with the hand in half-pronation with the arm across the body (wrist watch parry).
2. Protecting target 2, the low line. The point is down with the hand in pronation.
3. Protecting target 3, the high line. The point is up with the hand in pronation.
4. Protecting target 4, the high line. The point is up with the hand in supination.
5. Protecting target 5, the head, from a descending vertical cut. The palm of the hand is facing downwards.
- 5a. Protecting target 5, the head, from a descending vertical cut. The palm of the hand is facing up.
6. Protecting target 3, the high line. The point is up with the hand in supination.
7. Protecting target 1, the low line. The point is down with the hand in supination.
8. Protecting Target 2, on the low line, the point is down and the hand is in supination.

**Dagger Parries:** Mirror the sword parries with the same hand position.

1. Protecting target 2, the low line. The point is down with the hand in half-pronation with the arm across the body (wrist watch parry).
2. Protecting target 1, the low line. The point is down with the hand in pronation.
3. Protecting target 4, the high line. The point is up with the hand in pronation.
4. Protecting target 3, the high line. The point is up with the hand in supination.
5. Protecting target 5a, the head. The palm of the hand is facing downwards.
- 5a. Protecting target 5, the head, from a descending vertical cut. The palm of the hand is facing up.
6. Protecting target 4, the high line. The point is up with the hand in supination.
7. Protecting target 2, the low line. The point is down with the hand in supination.
8. Protecting Target 1, on the low line, the point is down and the hand is in supination.

## Beat Parries

Parries which strike the attacking blade, transferring energy in order to clear it rather than simply block it.

### Cross Parries

Sword and dagger are locked together at the hilts, forte to forte, creating an open V in which to catch the attacking blade.

### Hanging Parries

A parry in the high line where the hand is held higher than the point allowing the blade to slope downwards.

### Parallel Parries

Sword and dagger are held parallel to each other to meet the attack simultaneously.

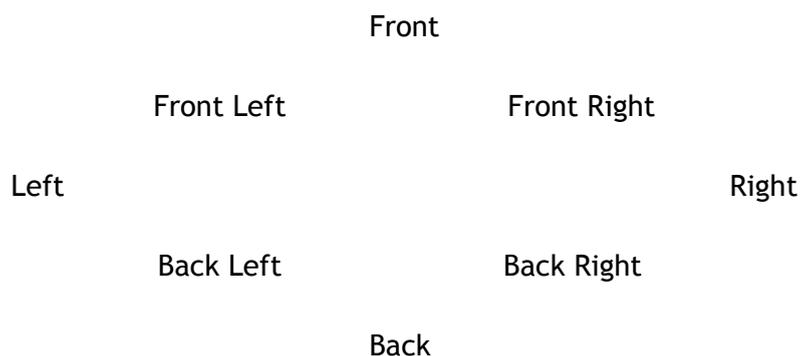
### Reinforced Parries

Sword is in the normal parry position with the dagger or left hand crossed, perpendicular to the sword blade, approximately one third of the way down the blade from the forte, to bolster the strength of the parry

### Yielding Parries

Used against a Glissade where the blades remain in contact, allowing the attack to continue towards the target before using the forte to close the line. (Also known as a Ceding Parry).

### Footwork Directions Of Movement



### Advance

A step forward from the en garde position where the front foot moves first followed by the rear foot. A type of Traverse.

### Balestra

A short staccato jump forward in the en garde position. The front foot leads but both feet land together with a stamp of the front foot. Usually followed by a Lunge.

### Catch step

An adjustment or reorientation step that brings a fighter to the required distance & orientation to their opponent. May also be referred to as a 'gather step' or 'cheat step'.

### Cross

A step to any line where the moving foot travels across the centre line in front of the stationary foot.

### Demi Lunge

A short, half-lunge.

### Demi-Volte

A method of removing the target from the line of attack by moving the rear leg through 90 degrees behind the supporting foot, so that the body is brought off-line.

### Forward Recovery

The action of bringing the back foot forwards into an en garde position after a lunge.

### Lunge

The 'extended' leg position that is used as a method to 'reach' the partner on an attack. The lunging leg extends out in a long step, while the back leg straightens and the back foot stays in place.

### Pass

The placing of the moving foot ahead or to the rear of the stationary foot without crossing the centre line (a walking step).

### Rassemblement

The action of pulling the front foot back to the rear foot and straightening the legs in order to pull the body back out of distance of the incoming attack.

### Recovery

The action of bringing the foot that has just stepped back to the nearest en garde position.

### Retreat

A step backward from the en garde position where the back foot moves first followed by the front foot. A type of Traverse.

### Reverse Lunge

A lunge where the rear foot extends backwards to establish the correct lunge position.

### Slip

A step to any line where the moving foot travels across the centre line behind the stationary foot.

### Thwart

The same body action as the lunge, used in conjunction with a defensive action.

### Traverse

A step from the en garde stance which moves both feet along the required line and finishes in the same stance. When moving to the right, the right foot leads; when moving to the left the left foot leads.

### Volte

A method of removing the target from the line of attack by moving the rear leg so that the body is brought 180° in relation to the attack

## Other Terms

### Attack on the Blade

Any offensive movement made against the partner's blade to prepare the way for an attack.

### Beat Attack

A sharp tap against the middle or the foible of the partner's blade, with the object of opening a line, or provoking a response.

### Change Beat

A change of line or engagement directly followed by a beat attack.

### Froissement

An attack on the blade where the attacking blade expels the partner's blade with a strong elliptical grazing action along it, moving forwards and downwards.

### Change of Engagement

To release contact of the blades and re-establish contact in a new line.

### Compound Attack

An attack made up of more than one blade action and one or more feints.

### Corps a Corps

The moment when both combatants come into close contact (body to body) and the weapons are immobilised.

### Coupé

The action of moving the attacking point around the defender's blade.

### Deception of Parry

The evasion of the defender's attempt to parry the attacker's blade.

### Dégagé

The action of moving the attacking point around the defender's hand following a successful parry in order to renew the attack in the same or a different line.

### Disengage

The act of removing the blade from contact with the partner's blade.

### Double

A compound attack in any line which deceives a parry and a circular parry.

### En Garde (On Guard)

The basic ready position of combatants. Can refer both to the position of the blade and the feet.

### Expulsion

The act of forcibly disengaging the attacking blade from the partner's blade at the end of a prise de fer.

### Feint

An offensive movement made in order to draw a reaction from the adversary.

### Glissade

A thrusting attack where the attacker's blade slides along the defender's blade as it travels towards the target. The two blades remain in contact throughout. Often paired with a Yielding/Ceding Parry.

### Hand Parry

A defensive move where the hand (usually gloved) is used to deflect or block an attack.

### Molinello/Moulinet

Describes the action of pivoting the blade in a circular manner either in a diagonal, vertical, or horizontal plane.

### Passata Soto

A stop-hit made in the low line by dropping the whole body under the attacker's blade, moving the back leg diagonally across the line of attack and supporting the body on the ground with the free hand.

### Prise de Fer

A preparation for an attack. Any action which moves the partner's blade from one line to another (or back to the same line) in order to open a new line of attack. Literally means "taking of the iron (or blade)".

### Bind

An offensive action which takes the partner's blade diagonally from high line to low line (or vice versa) across the body in order to open a new line of attack. Can be performed with or without expulsion.

### Croisé

An offensive action taking the partner's blade from the high line to the low line (or vice-versa) on the same side of the body. Usually includes an expulsion.

### Envelopment

An offensive controlling action executed by describing a full circle with the attacking blade around the partner's blade returning to the original line of engagement without losing blade contact. Can be performed with or without expulsion.

### Grand Envelopment

An offensive action where the attacker takes the partner's blade in a circular motion over both combatants' heads from the original line of engagement to at least the other side of the body. Also known as a "Hollywood Bind" or "Bind Over".

### Pronation

The position of the sword-hand with the palm facing down.

### Punto Mandritto

A point attack delivered from the attacker's outside line with the hand in pronation where the point travels in a circular motion towards the target.

### Punto Rivero

A point attack delivered from the attacker's inside line with the hand in supination where the point travels in a circular motion towards the target.

### Riposte

An offensive action immediately following a successful parry.

### Slash

An attack made with the edge of the weapon which is avoided, allowing the energy of the attack to safely pass through to the other side of the body.

### Slice

An attack made with the edge of a weapon which connects with the target.

### Stop Hit

A counter attack made into the partner's incoming attack designed to hit them before their original attack hits you. Usually accompanied by some form of body evasion, parry or opposition.

### Stramazone

A wrist focused slash made with the intention of scratching the victim with the point of the sword.

### Supination

The position of the sword-hand with the palm facing up.



## Teacher Preparation

Before your first lesson ensure that you have all the information and resources that you require to teach.

Questions to ask yourself:

- Who are your students? Their age, ability, their course of study.
- What resources do you need to teach? A suitable space, weaponry, white board or mats?
- What ground rules may you wish to establish? No mobiles, no lateness, no talking etc.
- Have you prepared and submitted the Scheme of work and your Lesson plans to the organisation employing you?

### Scheme of Work example

A Scheme of Work is a document with a brief outline of the whole of the term and course progression. It is used to ensure that the learning aims and objectives of the course are met.

Term and year		Tutor	
What are the aims of the course:			
Week	Date	The main focus of this class is to:	Notes/ Resources
1			
2			

### Lesson plan example

This is the teacher's detailed reference for each class's content and how it is delivered. It may be required by the employing institution to share with students or to ensure that the Scheme of Work is being adhered to. Lesson plans are more about the achievable aims of your students rather than your personal checklist. It may include the equipment required, the aims, student's objectives, and manner of teaching, student activity and measurable methods

Institution:		Date:		
Subject:				
Learning objectives:	<i>(By the end of the lesson the students should be able to)</i>			
Time	Subject Matter/ content	Teacher Activity	Learner Activity	Resources
Homework:				

## Strategies for Learning

We all have our own ways of learning. The main four types are (VARK) Visual, Aural, Read/Write and Kinaesthetic learners. Often people learn in more than one way or in different ways at different times.

### **Visual**

Learners do well when they view demonstrations, see pictures, read handouts, or watch videos. So allow opportunities for participants to copy the movement.

### **Auditory**

Learners are those who learn best when hearing information and will be motivated by word pictures that describe the movement, choose your words carefully to accurately describe the actions. This type of learner may not look at you when you are giving instructions.

### **Read/Write**

Learners who remember best by reading or writing out what they have learnt for example in a journal or essay to allow future reference.

### **Kinaesthetic**

Learners that want to touch and do and will learn best from performing the action rather than listening or watching.

You can help all learning by offering a variety of teaching techniques. The IDEA method works well for dramatic combat when teaching choreography or techniques;

**Introduce** the technique you are about to teach, what is it and why do it? This could employ resources.

**Demonstrate** well and accurately, repeat several times and if necessary at different angles, with an opportunity to use outside resources.

**Explain** how you do it. The mechanics of the action draw attention to the different aspects such as the footwork, sword hand, distance and eyes. You may wish to prepare handouts or use pictures.

**Action** the technique; encourage and correct as they begin to master the technical, safety aspects and the performance element of the task. You may also action the technique by verbal reinforcement or later written consolidation of the action.

Be clear and concise, use repeated 'Keywords', phrases and simple images to reinforce their learning.

### **Getting to know your group**

- As participants arrive, greet them and give them some individual attention, this helps you to get to know them and how they learn.
- Learn their names as early as possible; this helps you build a relationship with each individual.
- Observe the mood of the students and the class as a whole; this will help you pitch your energy for the class. Set up an enthusiastic atmosphere for training.
- When choosing students to demonstrate with, use a different person each time, using students to demonstrate can help to boost their confidence. With more difficult tasks, try using the time whilst students are practicing to teach your 'demonstration' student the next technique. It can sometimes help to teach the student in front of the class, but be careful not to make them feel inadequate.

- When demonstrating, place yourself in a position where everyone in the class can see you. It may be useful to set up a specific area for them to view from when demonstrating.
- Make sure you give time to each student and let them know you value their efforts. Circulating the room and watching each pair/individual and giving appropriate notes. Regularly scan the whole group to observe how they are responding to the activity.

## **Building a relationship with your students**

### **Giving Notes**

You will start to notice lots of things to correct in a student. Learning what to correct and when is a huge part of learning how to teach. First make sure that what you have spotted is not just a one off mistake. Watch three times and if it has only happened once then you can assume it is a mistake which has now been corrected. Select one aspect to correct at a time. It is often useful to start with something they are doing right, followed by a correction.

*“Great lunge, now this time make sure your extend your arm first”*

See what effect your note has had; give it time to sink in. If it had no effect, then try another way of saying the same thing. Don't over note students as this can cause them to lose confidence and become frustrated.

When making a correction start with the solution not the problem:

Improper - *“don't bend your arm”*

Proper - *“keep your arm straight”*

Encourage students to ask questions, and respond positively to all questions asked; this will help them take greater responsibility for their own learning.

**Actions and Demonstrations:** Be sure that what you say does not conflict with what you do. Your physicality and tone of voice can give out a stronger message than the words you speak. Show enthusiasm for the subject.

### **Planning your Lesson**

An effective plan will be:

- Relative to participants.
- Have a clear and achievable objective.
- Use a variety of teaching methods including resources.
- Will cater to the needs of all participants.
- Ensure safety.
- Keep the activities stimulating.
- Encourage good learning.

### **Lesson Delivery**

<b>Introduction</b>	Greet your group and introduce yourself. Explain the aims of the class/course. Check whether students have any injuries or conditions that will limit their participation (this can be done privately). Check all jewellery is removed.
<b>Ground Rules</b>	Agree these with your Learners not just the general but any specific rules required for combat.

<b>Warm up</b>	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 synovial 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 dramatic combat.
<b>Techniques</b>	Introduce and teach individual techniques or principles.
<b>Bigger Picture</b>	Give the students a chance to incorporate knowledge from individual techniques into a fight sequence or given circumstances.
<b>Wrap up</b>	Recapture the group's attention, recap what they have achieved in the lesson, receive feedback, set practice tasks and homework.
<b>Cooling-Down</b>	Take ten to fifteen minutes to cool down. Cooling down helps promote muscle recovery and reduce any stiffness you might feel the next day (which may deter students from wanting to continue), you may choose to do some brisk walking then some static stretches. Make sure you stretch out all of the major muscle groups that you have been using, especially necks if you have been doing head reactions and quads for footwork. Only stretch until you feel tension, not pain!



## SYLLABUS

Please note that the BADC is aware that on occasion there may be a marked difference or conflict between the cultural and historical accuracy of a weapons syllabus to what is appropriate in a dramatic combat environment.

### Basic Principles of Dramatic Combat

#### **Unarmed Combat**

Techniques are taught using the following safety principles: Victim Control, Distance, Displacement of Target and Dispersal/Redirection of Energy.

#### **Victim Control**

The principle that the victim determines and controls their own risk and safety. For example, strangles, pulls and grabs are arranged in such a way that the victim is not at the mercy of their partner and can easily remove themselves from the action, often using reversal of energy. It is a key principle for all dramatic combat that some element of victim control should be worked into all techniques wherever possible. For instance, eye contact and a clear cueing system allows the victim of a technique the opportunity to demonstrate their readiness to proceed. The amount of energy used in any contact techniques should also be negotiated between attacker and victim throughout rehearsals and performance with the victim always given the final say.

#### **Distance**

If contact between performers is not required for a particular technique then they should be far enough away from each other to ensure that contact cannot accidentally be made. This is known as being 'out of distance'. Distance is most commonly used for non-contact strikes such as slaps and punches to the face. The distance between the performers is hidden from the audience using careful positioning and perspective and combined with a knap/sound of impact to create the illusion of contact.

#### **Displacement of Target**

When performers are required to be close enough to make contact, known as being 'in distance' but the technique is still non-contact the target is often changed or 'displaced' so as to avoid the attacker aiming directly at the victim. This is commonly used with non-contact slaps and punches that take place with the performers in profile to the audience. Displacement of target is also used for contact techniques where rather than targeting areas where actual contact could easily cause real pain and discomfort (e.g. groin, knee) the target is displaced to a nearby major muscle group (e.g. buttock, thigh).

#### **Redirection of Energy**

Where a technique requires contact to be made between performers the energy that is transferred must be controlled and where necessary redirected to a safe place. For example most contact strikes require energy to be either withdrawn on impact (stomach punch) or directed over, along or past the target (knee to stomach). Redirection of energy is also useful where a performer is required to fall, roll or be thrown or come into contact with an inanimate object such as a table or a door. Energy needs to be either withdrawn on impact or more commonly dispersed along and past the object rather than being driven into it.

## Swordplay

The safety principles used in Unarmed Combat are also applied to work with weapons. Victim control is used through applying eye contact and a clear cueing system so that the defender of any attack should feel that they are in control of it and able to stop it from proceeding. Wherever possible, performers should be out of distance (appropriate to the weapon employed) and when this is not possible targets should be displaced to avoid performers aiming directly at each other. Where contact is required between a performer and a weapon, energy should be dispersed or redirected in a controlled manner.

## Hand Positions

Pronation                      The position of the sword hand with the palm facing down.  
Supination                    The position of the sword hand with the palm facing up.

## Targets

Attacks with a sword can be either Thrusts, made with the point, or Cuts, made with the edge. The target for any attack must be clearly defined and whilst all areas of the body constitute a valid target (except the face) there are 5 basic targets which are commonly aligned with parries numbered 1-5.

1. Left or Non-Sword-Side, Thigh
2. Right or Sword-Side, Thigh
3. Right or Sword-Side, Chest
4. Left or Non-Sword-Side, Chest
5. Head.

## Parries

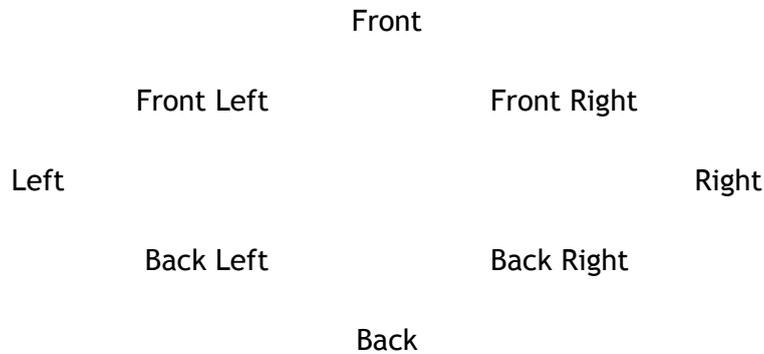
At Standard level, the Academy recommends that parries are made with the sword blade held straight at the 90 degrees, to meet the attack at right angles. At Intermediate and Advanced level there may be occasions where it is deemed suitable for the blade may be tilted forward towards 60 degrees in a more martial, point aggressive parry.

Parry	Defending	Position
1	Protecting target 1, the low inside line.	The point is down with the hand in half-pronation with the arm across the body.
2	Protecting target 2, the low outside line.	The point is down with the hand in pronation.
3	Protecting target 3, the high outside line.	The point is up with the hand in pronation.
4	Protecting target 4, the high inside line.	The point is up with the hand in supination.
5	Protecting target 5, the head from a descending vertical cut.	The hand is towards the outside line and the point, slightly raised, towards the inside line of the body.
5a	Protecting target 5, the head from a descending vertical cut.	The hand is towards the inside line and the point, slightly raised, towards the outside line of the body.
6	Protecting target 3, the high outside line.	The point is up with the hand in supination. This parry is made with the false edge.

7	Protecting target 1, the low inside line.	The point is down with the hand in supination.
8	Protecting target 2, the low outside line.	The point is down with the hand in supination. This parry is made with the false edge.

## Footwork

### Directions of Movement



<b>Advance</b>	From the En Garde position, the front foot moves forward, followed by the rear foot.
<b>Retreat</b>	From the En Garde position, the rear foot moves back, followed by the front foot.
<b>Lunge</b>	An attacking movement made by pushing the back leg to full extension and landing on the bent front leg. Can be made in any direction. (e.g. Lunge Front Right)
<b>Pass</b>	The moving foot passes the stationary foot, without crossing the centre line. Can be a forward or backward movement (i.e. Pass Forward or Pass Back)
<b>Pass Lunge</b>	A passing step that extends into a lunge.
<b>Traverse</b>	An advance/retreat in the direction indicated. When moving to the left, the left foot moves first, when moving to the right the right foot moves first (e.g. Traverse Back Right)
<b>Cross Step</b>	The moving foot crosses in front of the stationary foot, onto the line of direction. (e.g. Cross Front Left - the right foot crosses in front of the left foot, onto the front left line)
<b>Slip Step</b>	The moving foot crosses behind the stationary foot onto the line of direction. (e.g. Slip Front Left - the right foot crosses in behind the left foot, onto the front left line)
<b>Thwart</b>	The same leg position as a lunge but made as an evasive action and so the body leans away from the attack in the direction of the thwart.

## Student Knowledge

A candidate for examination should be able to identify: a medieval sword, rapier, small sword and military sabre. They should also be able to distinguish between these and the modern sport weapons - foil, épée and sabre. The candidate should also know: the broad time period and country of principal influence for all of the above. They should also be conversant with the correct manner of: Wearing a sword, Walking with a sword, Sitting with a sword, Sheathing and drawing a sword.

## Required moves, hours and fees

Level	Moves required	Minimum hours not including the exam	Fees (minimum fee £180)
Foundation	15 paired moves per weapon (i.e. min of 30 moves)	20 (to a performance)	N/A (£5 TCR fee)
Standard (complete)	20 paired moves per weapon	40	£20
Standard Single Weapon	20 paired moves per weapon	20	£20
Further Weapon Systems	20 paired moves per weapon	20 per Weapon System	£20 (+£5 per additional weapon system examined in a single exam)

## Exam Syllabus and Exam Requirements

### **BADC Foundation Syllabus - (Minimum Age to begin training is 16)**

The Foundation training course is an introduction to dramatic combat as a performance discipline. Foundation courses are run just like any other BADC level except that no actual exam takes place. Instead students showcase their fights in front of their peers and potentially other teachers or heads of department. If the students have fulfilled the minimum hours and performed without stopping in the showcase then they receive a Training and Certification Record which credits their training achievement.

### **BADC Standard Syllabus - (Minimum Age to begin training is 18)**

The BADC Standard qualification is the fundamental building block of all dramatic combat training and accepted as the industry standard level of training expected of professional actors. The aim of the Standard course is to introduce the student to a range of armed and unarmed techniques intended to establish a coherent skill-set which is easily transferable to the range of weapon styles and performance demands that the student may encounter as a professional actor. To this end, the Standard course has two objectives. Firstly, introducing a range of safety principles which apply consistently throughout all forms of dramatic combat, and secondly, combining an acceptable level of technical competence with the level of commitment and intention required to perform a choreographed sequence convincingly in a performance context.

## **Course Aims**

1. To develop an understanding of the safety principles involved in armed and unarmed dramatic combat.
2. To introduce and practically apply a range of armed and unarmed dramatic combat techniques.
3. To develop experience of executing those techniques in a performance setting.
4. To develop the skills required to safely and convincingly perform a choreographed fight within the context of a dramatic scene.

## **Learning Outcomes**

On completion of the course the student should be able to:

1. Confidently execute armed and unarmed fight choreography.
2. Understand the safety practices required to safely perform moments of violence.
3. Understand the emotional and physical commitment required to convincingly perform moments of violence.
4. Confidently perform a choreographed fight, using armed and unarmed combat techniques, within the context of a dramatic scene.

## The BADC Standard Certification

To be eligible to take the Standard Certification a student must have received a minimum of 40 contact teaching hours from a BADC certified teacher. The student is required to perform a choreographed fight sequence, with a partner, within the context of a dramatic scene using the syllabus weapon systems: Unarmed Combat with the optional addition of knife, and a Standard Level Sword system.

Suggested sword systems include Rapier and dagger, Basic Smallsword and Single Rapier. A minimum of 20 paired moves per system are required (i.e. 40 moves in total).

The exam choreography should demonstrate the student's ability to competently handle the weapons, perform the techniques and capture the appropriate style. Unarmed and bladed weapon system fight choreography may be tested modularly, be presented as a single performance or split into separate scenes; in these cases each separate weapon system must be performed with a script. A pass grade or higher must be achieved at both weapon systems to gain a Standard Certification.

All individual weapon qualifications are valid for 4 years.

## Standard Level Sword

Standard Level Sword is a broad term given to a number of cut & thrust, single-handed bladed weapon systems that can fulfil the key requisites demanded for a standard level certification. This places the focus on key learning principles rather than specific weapon systems and gives BADC Teachers greater choice in the specific weapon system they choose to use when running standard level exams. Standard Level Sword systems include Rapier and Dagger, Basic Smallsword or Single Rapier. The following mandatory techniques must be present within the teaching curriculum of a standard level sword system.

### **Useful Resources**

*His Practise, in Two Bookes* - Vincentio Saviolo

*Opera Nova* - Achille Marozzo

*The School Of Fencing* - Domenico Angelo

*The Art of Fencing* - Monsieur L'Abbat

*The Master of Arms* - Le Sieur De Liancour

### **Mandatory Techniques**

#### Footwork

Advance, Retreat, Passing Steps, Half Passes, Lunges, Crosses, Slips  
Traverses, Thwarts

#### Thrusts

High Line  
Low Line  
Disengagements/Dégagés  
Deceptions of Parry  
Circular Thrusts (punto Mandritto/ Rivero)  
Glissade

#### Cuts

Horizontal cut to high line  
Horizontal cut to low line  
Vertical cut to head  
Draw cuts

#### Other

Beats (attack on the blade)  
Shunt

#### Prise de fer

Bind  
Froissement/Croisé  
Grand Envelopment/Bind Over

#### Parries

Parries 1, 2, 3, 4, 5, 5a & 7  
Beat Parries  
Yielding/Ceding Parries (used against a glissade)  
Parallel parries & cross parries (with a companion weapon)  
Reinforced parries & hand parries (without a companion weapon)

#### Slashes with avoidance

Horizontal stomach slash  
Horizontal head slash  
Rising diagonal slash  
Descending diagonal slash

## **Standard Unarmed Combat**

Unarmed Combat shall be defined as any form of combat where the performers are not holding any weapons but instead use their own body (fists, feet, arms, legs, knees, elbows etc) to attack and defend with. Unarmed Combat is not limited to any particular historical period and at this level should be focused on a range of transferable principles and techniques which can be applied to a variety of fighting styles and periods. Teaching should cover a range of contact and non-contact techniques that introduce students to the safety principles outlined in the Teachers Handbook (Victim Control, Distance, Displacement of Target, and Redirection of Energy) and an awareness of staging solutions and illusions of contact. Students should also be familiar with basic falls, throws, grappling and groundwork techniques.

### **Useful Resources**

*Stage Fighting: A Practical Guide* - Jonathan Howell

*All-In Fighting* - W.E. Fairbairn

*Complete Krav Maga* - Darren Levine & John Whitman

### **Core Techniques**

#### **Non-Contact Strikes**

Slap  
Punch  
Elbow to Stomach  
Kick to face

#### **Throws & Falls**

Hip Throw  
Backwards Sit Fall

#### **Contact Strikes**

Stomach Punch  
Kick to Thigh  
Knee to Stomach

#### **Other**

Hair Pulls  
Strangles/Chokes  
Blocks & Avoidances  
Locks, Traps & Holds

## Inclusion of Knife at Standard Level

The academy recognises that knife work is extremely prevalent within the wider industry that we train our performers to work in and is often linked and intertwined with unarmed choreography. A teacher has the option to include elements of knife work within standard level unarmed fights. This is at the individual teacher's discretion and is in addition to the unarmed requirements already stated above. There must still be 20 paired unarmed moves within the choreography in addition to any moves performed with a knife. Training hours in knife/dagger need to be in addition to the 20 hours minimum for unarmed.

Knife/Dagger shall be defined as the theatrical representation of combat executed with a short bladed weapon consisting of a simple hilt or guard, a single-hand grip, and a blade of roughly seven to twelve inches in length that may be used for cut and thrust. The weapon is considered to be a knife if it has a single edge and a dagger if it has a double edge. Knife/Dagger is not limited to any particular historical period.

### **Useful Resources**

*Flos Duellatorum (The Flower of Battle)* - Fiore de'i Liberi

*The Art of Combat (1570)* - Joachim Meyer (translated by Jeffrey L. Forgeng)

*Medieval and Renaissance Dagger Combat* - Jason Vail

*All-In Fighting* - W.E. Fairbairn

### Core Techniques

#### Footwork

Advance, Retreat, Passing Steps, Crosses, Slips,  
Traverses

#### Grip

Forward  
Reverse

#### Thrusts

Linear  
Circular

#### Blocks

Free hand blocks  
Knife hand blocks  
Two hand blocks

#### Cuts

Horizontal cuts  
Diagonal cuts

#### Slashes with avoidance

Horizontal slashes  
Diagonal slashes

## **Further Advancement**

- Further weapon systems can only be examined once a student has gained a BADC Standard Certification or holds the equivalent qualification with another Academy.
- All further weapons systems are marked on a different criteria to the Standard Certification as per guidelines for Advanced Certifications in the old system.
- Students are assessed on a Fail / Pass / Merit / Distinction scale.
- Each further weapon system must be taught for a minimum of 20 hours.
- The exam choreography for any weapon system must contain a minimum of 20 paired moves.
- Each weapon system can be examined separately or combined to create one exam performance.
- If examined separately, each weapon system must be performed with a script
- There are no limitations to how many weapon systems a student can undertake during a single course.
- The same weapon system can be taken multiple times by a student, only their most recent grade will be logged in their TCR and factor toward their Actor Combatant status.

Further weapon systems follow on from the Standard course building on the skills and techniques that were introduced at this level. The aim of these courses are to reinforce the basic principles of dramatic combat safety, technique and performance that have been learned at Standard Level, and transfer them to new weapon systems, introducing the student to a broader range of performance styles and techniques. As such we aim to develop a more rounded, experienced, and adaptable fight performer.

### **Course Aims**

1. To reinforce an understanding of the safety principles involved in dramatic combat.
2. To introduce, review and practically apply a range of dramatic combat techniques.
3. To expand experience of executing those techniques in a performance setting.
4. To further develop the skills required to perform a choreographed fight safely and convincingly, within the context of a dramatic scene.

### **Intermediate and Advanced Actor Combatants**

As students' progress, teachers should aim to develop their existing skills and push them towards an advanced level of technique and performance in a range of fighting systems. The objective should be to produce a fully rounded and adaptable fight performer, able to work with a wide range of weapon systems and performance styles. Secondly, to produce performers with a sufficient level of technical mastery, control and understanding that they would be of great value to fight directors in the profession when working with less able actors or in the role of fight captain or featured fight performer.

### **Intermediate Students**

- Once a student has achieved Distinctions in 2 weapon systems they can be classified as an Intermediate BADC Actor Combatant. Certification consolidations automatically updated on the online TCR.
- All individual weapon qualifications are valid for 4 years.

### **Advanced Students**

- Once a student has achieved Distinctions in 4 weapon systems they can be classified as an Advanced BADC Actor Combatant. Certification consolidations automatically updated on the online TCR.
- One of those weapons must be Advanced Unarmed
- All individual weapon qualifications are valid for 4 years.

### **Course Aims for Intermediate and Advanced Fighters**

1. To reinforce a fully developed understanding of the safety principles involved in dramatic combat.
2. To introduce, review and practically apply a range of dramatic combat techniques at an advanced level.
3. To further develop experience of executing those techniques in a performance setting.
4. To further develop the skills required to perform a choreographed fight safely and convincingly, within the context of a dramatic scene.

### **Learning Outcomes**

Intermediate and Advanced fighters should be able to:

1. Confidently execute complex fight choreography with a variety of weapon systems.
2. Understand the safety practices required to safely perform moments of violence across a range of fighting systems.
3. Demonstrate the emotional and physical commitment required to convincingly perform moments of violence.
4. Confidently perform a choreographed fight, within the context of a dramatic scene.

## **Advanced Unarmed Combat**

Advanced Unarmed Combat shall be defined as any form of combat where the performers are not holding any weapons but instead use their own body (fists, feet, arms, legs, knees, elbows etc) to attack and defend with. Unarmed Combat is not limited to any particular historical period but at this level should be focused on characters who know how to fight. Teaching should cover a range of contact and non-contact techniques as well as throws, falls, grappling and groundwork techniques and an awareness of staging solutions and illusions of contact. Rehearsal should be focused on achieving the level of pace, accuracy and sustained commitment required to create a fully engaging and convincing performance.

### **Useful Resources**

Stage Fighting: A Practical Guide - Jonathan Howell

Complete Krav Maga - Darren Levine & John Whitman

All-In Fighting - W.E. Fairbairn

Flos Duellatorum (The Flower of Battle) - Fiore de'i Liberi

### **Core Techniques**

#### **Non-Contact Strikes**

Slaps

Punches

Kicks

Elbows

#### **Contact Strikes**

Punches

Kicks

Elbows

Knees

#### **Throws, Rolls & Falls**

Hip Throw

Backwards Sit Fall

Faint

Shoulder Rolls

Trips/Leg Sweep

#### **Other**

Hair Pulls

Strangles

Blocks & Avoidances

Locks, Traps & Holds

Grappling

Scratching

## **Axe & Knife**

Axe and Knife shall be defined as the theatrical representation of combat executed with a small, single-handed axe and a knife that may be used for both cutting and thrusting. This weapon system is not limited to any particular historical period, and might use the Tomahawk originated by the Algonquian tribe as a tool and a weapon, could be a Viking or Medieval character choice, could use a 1600s European iron hatchet, or the British Naval Boarding Axe that was unchanged in design until 1859, or even be a modern day military / mercenary option.

At Further Level students should be focused on achieving the level of pace, accuracy, and sustained commitment required to create a fully engaging and convincing performance. Both weapons can be defined and used in the same way as their individual, single handed versions. Together they allow for the advantages of dual wielding; simultaneous attacks and defences, and setting up openings for each other and capitalising on them.

For further information on Axes and Knives, see their individual entries in the BADC syllabus.

### **Useful Resources**

The Fighting Tomahawk: An Illustrated Guide to Using the Tomahawk and Long Knife as Weapons - Dwight C. McLemore

The Fighting Tomahawk, Volume II: Further Studies in the Combat Use of the Early American Tomahawk - Dwight C. McLemore

Bowie and Big Knife Fighting System - Dwight C. McLemore

Advanced Bowie Techniques: The Finer Points of Fighting with a Large Knife - Dwight C. McLemore

### **Core Techniques**

#### **Footwork**

Natural fighting stance

Advance, Retreat, Passing Steps, Crosses, Slips, Traverses, Thwarts

#### **Thrusts with knife and axe head**

High line, low line

Linear, circular

Stabs (reverse grip knife)

#### **Cuts & Chops (with axe and/or knife)**

Diagonal cuts to high and low lines

Horizontal cut to high line and low lines

Vertical cut to head and to groin

#### **Slashes with avoidance**

Horizontal slash

Diagonal slash

#### **Other**

Butt strikes

Hooks

Traps

Disarms & Entanglements

Beats

#### **Axe grip**

Hammer grip, long position - chop

Hammer grip, half-choke position - chop

Hammer grip, full-choke position - rake or punch with the bit, strike with the foot of the haft

Extended grip, long position - punch with axe head/thrust

Extended grip, half-choke position - punch with axe head/thrust

Blade forward

Blade reversed

#### **Knife grip**

Hammer / Sabre

Ice Pick / Commando

Blade Forward / Reverse

#### **Defence & Avoidances**

Parries and beats 1, 2, 3, 4, 5, 5a, 7

Knife hand blocks

Ducks and Leaps

#### **Prise de fer**

Bind

Grand envelopment / Bind over

## Axe / War Hammer

For the purpose of the BADC syllabus we shall focus on weapon-specific variants of Axe and War Hammer, including but not limited to:

- Bearded Axe (early medieval/Viking)
- Dane Axe (two-handed, Viking age - 13th century)
- Halberd (two-handed, 14th - 16th century)
- Tomahawk/Boarding Axe (17th - 19th century)
- Poleaxe (two-handed, 14th - 16th century)
- War Hammer (e.g. Maul (14th - 16th century)
- Horseman's Pick (14th - 17th century)
- Mace (12th - 20th century)
- War Club (two-handed, 14th - 16th century)
- Truncheon/Baton (19th - 21st century)

Historically axes and hammers have been used as both a tool and a weapon; the popularity of axes as a weapon in Europe was largely due to the coming of the Vikings, though the axe has been a popular weapon around the world for many centuries.

The rise in popularity, particularly in hammers on the battlefield, is a direct consequence of knights and soldiers wearing plate armour. Axes and hammers are wielded in a very similar fashion, which is unlike the cutting/slicing action of a sword; axes chop/cleave, whilst hammers crush/bludgeon - this should be evident in the students' performance. Maces and war clubs are also used in much the same way as axes and especially war hammers. If using a single-handed variety of axe, hammer, or mace, it may be used with or without a shield.

### Useful Resources

*Le Jeu de la Hache (The Play of the Axe)* - (poleaxe) Sydney Anglo

*All Manner of Combat on Horse and on Foot, Both Armored and Unarmored* - Paulus Kal

*Opus Amplissimum de Arte Athletica* - Paulus Hector Mair

*The Art of Combat (1570)* - Joachim Meyer (translated by Jeffrey L. Forgeng)

*Opera Nova* - Achille Marozzo

*The Fighting Tomahawk* - Dwight C. McLemore

### Core Techniques

#### Footwork

Advance, Retreat, Passing Steps, Lunges, Crosses, Slips, Traverses, Thwarts

#### Thrusts

High line  
Low line

#### Cuts

Horizontal cut to high line  
Horizontal cut to low line  
Vertical cut to head  
Vertical cut to groin Low line

#### Slashes with Avoidance

Horizontal Slashes  
Vertical Slashes  
Diagonal Slashes

#### Parries and Deflections

Parries 1, 2, 3, 4, 5, 5a, 6, 7  
Shield Parries

#### Other

Butt Strikes  
Hooks  
Disarms & Entanglements  
Strangles & Chokes

## **Flail or Flail & Shield**

Flail shall be defined as the theatrical representation of the European Medieval and Renaissance weapon based on the farming wheat flail. This articulated weapon came in a range of types, some looking much like the Okinawan Nunchaku, others a form of polearm, and still others with between 1 and 3 balls on a chain - the balls may or may not be covered in spikes/studs.

The flail may share the same potential origin as the Asian Nunchaku. Used by all classes of society depending on which form the flail takes. It can be used as an addition or replacement for an Arming Sword. Generally to be used with a shield if using the single-handed variety.

Flexible weaponry comes with its own unique set of challenges, demanding heightened awareness of distance, control, and clear cueing. Teaching should be focused on students achieving a level of confidence and control with the weapon in order to perform safe but convincing attacks; this weapon demands confidence, respect, and a great deal of practice to sell. Given its flexible nature you must learn to control how to let the energy dissipate.

### **Useful Resources**

*Königsegg Treatise (1446-59)* - Hans Talhoffer

*Opus Amplissimum de Arte Athletica* - Paulus Hector Mair

### **Core Techniques**

#### **Footwork**

Advance, Retreat, Passing Steps, Crosses, Slips, Traverses, Thwarts

#### **Strikes**

Horizontal Strikes  
Vertical Strikes  
Diagonal Strikes

#### **Whips with Avoidance**

Horizontal Whip  
Vertical Whip  
Diagonal Whip

#### **Defence & Avoidances**

Blocks & Deflections with Chain  
Blocks and defences with baton  
1, 2, 3, 4, 5  
Shield Parries  
Ducks & Leaps

#### **Other**

Butt Strikes  
Thrusts (with chain held)  
Hook & Wraps  
Disarms & Entanglements  
Strangles & Chokes

## Found Weapons

Found Weapons revolve around creative scene study and requires a strong understanding of Dramatic Combat in order to explore a fight scene with weapons of opportunity. It is recommended that students have had training in Advanced Unarmed before taking on Found Weapons.

The art of taking an object from harmless to harmful is a skill actor-combatants need to be able to achieve, and taking an object that isn't considered a weapon and making it a weapon is what Found Weapons is all about. In moments of desperation a human will reach for the closest thing they can to defend themselves, actors must be trained in how to transfer/apply their weapon skills & core safety principles to safely convey the story needed.

### **Useful Resources**

*Using Weapons of Opportunity* by Carla Hoch -

<https://www.writersdigest.com/write-better-fiction/using-weapons-of-opportunity-fightwrite>

Chapter in "Found Weapons" & "Food Fights" in *Fight Directing For The Theatre* (J. Allen Suddeth, 1996)

### **Core Techniques**

#### Aspect of the Object

Shape  
Size  
Structure (fluidity, fragile, solid)  
Texture (rough, smooth, slippery)  
Variability (consistency, irregularity)  
Weight

#### Other Uses of an Object

Disarm  
Distraction  
Original function  
Projectile  
Shield  
Tripping

#### Techniques of Attack

Blind  
Choke  
Cut  
Lever  
Pull - traction  
Punch - avoided or retracted  
Push  
Reversal of energy  
Shared resistance  
Slap  
Smother  
Stab  
Throw  
Thrust  
Whip

#### Footwork

Advance, Retreat, Passing Steps, Lunges, Crosses, Slips, Traverses, Thwarts

#### Thrusts

High line and low line

#### Cuts

Horizontal cut to high line and to low line  
Vertical cut to head and to groin

#### Defence

Free hand blocks  
Weapon hand blocks  
Two hand blocks

#### Attacks with avoidance

Horizontal slashes  
Diagonal slashes

#### Prise de fer

Bind  
Froissement / Croisé  
Grand Enveloppement / Bind Over

#### Grips

Forward, reverse, hammer grip  
Wrapped around body part (flexible weapon)

#### Floor work

Body throws  
Grappling

## Health and Safety

Objects must be checked for hazards, fragility, durability and potential issues due to the fact the object is not being used for its intended use.

Checks must be made more regularly to consider safety. Weapons checks pre & intra-performance become /are integrally important due to the use of objects outside of their intended purpose.

## Teaching Notes

It is recommended to approach this system from an aspect of play and exploration. The weapons used will be dictated by the world created from the scene, which is opposite to many other weapon systems.

### Suggestions:

Begin with a workshop session, exploring different objects and how they can be used. Work safety assessments into the exploration so students can learn to identify, assess and neutralise an object to make it useful in a dramatic combat scene.

Give different parameters when exploring, e.g:

- You can only use what is in your bag.
- You can use maximum 5 items in this scene.
- You can use as many items as you want in this scene.
- Have students create a scene and then change out items at random etc.

### Discussion Points:

- How useful is it to have endless items?
- What happens when you add to much?
- What were things you did/did not find useful?
- What was it like when your object changed?
- Articulate how each found weapon presents different safety challenges & how they reframe core safety concepts in use of each different found weapon.

As a teacher, this is also about fight directing a scene and building what works to the scene with your students, but allowing them to create the world with your suggestions and adjustments.

## Japanese Sword / Katana

The Katana shall be defined as a curved, slender, single-edged Japanese sword, with a 60 -74cm long blade, circular or squared guard (tsuba), and a long grip to accommodate one or two hands.

The Katana is a powerful symbol of Japanese culture, spiritualism, and martial arts. Traditionally worn by Samurai/Ronin from the 15th century onwards, they are renowned for their sharpness and cutting ability. Katana have featured in countless western films, the most obvious being Kill Bill, The Last Samurai, the Highlander series, and the Teenage Mutant Ninja Turtles series.

Both left and right guards have the feet placed hip-width apart, and shoulder-width deep. The front knee is bent, lead foot pointing at your opponent with rear foot at a 45° angle. Weight is generally balanced 50-50 between the feet. Moving from one guard to another is often taken with the sliding or sweeping action, keeping the foot as close to the floor as possible.

Similar to some parries in military Sabre, when using a Katana, hanging parries are a priority as are any other glancing or redirecting parries such as high 8 & high 1. Where possible, redirecting with the side of the blade is preferred. Direct parrying with the spine is also encouraged - the priority is to preserve the edge of the weapon.

### **Useful Resources**

*Masayuki Shimabukuro Samurai Swordsmanship* - DVDs 1, 2, & 3

*The Spirit of the Sword: Iaido, Kendo, and Test Cutting with the Japanese Sword* - Nakamura Taisaburo

*Bokken: Art of the Japanese Sword* - Dave Lowry

### **Core Techniques**

#### **Footwork**

Sliding/Sweeping Step  
Advance, Retreat, Passing Steps, Demi-Lunges,  
Thwarts, & Traverses  
Tenkan step & front foot pivot (tutta volte)

#### **Thrusts**

High line  
Low line  
Glissades

#### **Cuts**

Horizontal cut to high line  
Horizontal cut to low line  
Vertical cut to head  
Vertical cut to groin

#### **Slashes with Avoidance**

Horizontal slashes  
Diagonal slashes

#### **Parries**

Hanging Parries 5 & 5A, High 1 & High 8  
(priority)  
3, 4 (preferably diagonal), 5, 5A, & 6  
1, 2, 7 (very rarely)

Preferably use glancing parries or redirected  
parries with the side of the blade  
Yielding/Ceding Parries (used against a  
glissade)  
Beat Parries

#### **Other**

Beat (attacks on the blade)  
Pommel Strike  
Shunt

## Kerambit

A Kerambit is historically a farming tool, found in South East Asia as early as the 11<sup>th</sup> Century. Its use as a martial weapon came later in the 13<sup>th</sup> century, and it has a long prestigious place in Indonesian Penjak Silat and the Filipino arts of Kali, Escrima and Arnis.

Pragmatically this weapon is a push knife first, but its sharpened top and bottom edge allow for it to also cut. With an index finger through its finger ring the weapon can be used in the closed (within the grip of the hand), or open (held in place by the finger ring and thumb, extending forwards of the hand) positions.

Much like our knife curriculum, any part of the body can potentially be targeted by this weapon in attack.

### **Useful Resources**

Herman and Rita Suwanda - Their books, videos, seminars, articles

Rick Faye - His books, videos, seminars, all via the MKG academy

Serak and Bukti Negara - books, seminars, videos concerning either form of Penjak Silat

### **Core Techniques**

#### Footwork

Advance, Retreat, Passing Steps, Half-Passes, Traverses, Thwarts

Crosses, Slips (less common)

#### Prise de fer

Bind down

Bind over

High Hubud, Low Hubud

#### Attacks

*(Can be done from the open or closed position, with the point or the edge: this can change the orientation of the hand)*

Angle 1 - forehand diagonal attack descending to target

Angle 2 - backhand diagonal attack descending to target

Angle 3 - forehand horizontal attack to target

Angle 4 - backhand horizontal attack to target

Angle 5 - forehand ascending attack to target

Angle 6 - backhand ascending attack to target

Angle 7 - vertical descending attack to target

Angle 8 - vertical ascending attack to target

Angle 9 - a punch directly to target (usually point focussed)

Scoop cut to the inside

Scoop cut to the outside

Scoop cut straight downward

#### Defense

Offensive parries

1, 2, 3, 4, 5, 5a

Shadow parries

Hand parries

## Knife / Dagger

Knife/Dagger shall be defined as the theatrical representation of combat executed with a short bladed weapon consisting of a simple hilt or guard, a single-hand grip, and a blade of roughly seven to twelve inches in length that may be used for cutting and thrusting.

A knife is commonly considered to be such if it has a single edge and is for a utilitarian purpose but can function as a weapon; a dagger has a double edge and is primarily a weapon for stabbing. This definition is not perfect (see Fairbairn-Sykes Fighting Knife) but provides a good basis for distinction.

Knife/Dagger is not limited to any particular historical period, though at an advanced level, the student should be focused on achieving the level of pace, accuracy, and sustained commitment required to create a fully engaging and convincing performance.

### Some examples of historical knives/daggers

<i>Pugio</i> (Roman)	<i>Poniard/Stiletto</i> (late 15th century onwards)
<i>Seax/ Scramsax</i> (Anglo-Scandinavian)	<i>Kukri</i> (Gurkha/Nepalese, 16th century onwards)
<i>Tantō</i> (Japanese, early medieval onwards)	<i>Bayonet</i> (17th century onwards)
<i>Bollock Dagger</i> (13th-18th century, primarily Tudor)	<i>Bowie Knife</i> (early 19th century)
<i>Rondel/Misericorde</i> (14th century onwards)	<i>Fairbairn-Sykes Commando Knife</i> (WWII onwards)

### Useful Resources

*Flos Duellatorum (The Flower of Battle)* - Fiore de'i Liberi

*The Art of Combat (1570)* - Joachim Meyer (translated by Jeffrey L. Forgeng)

*Medieval and Renaissance Dagger Combat* - Jason Vail

*All-In Fighting* - W.E. Fairbairn

### Core Techniques

#### Footwork

Advance, Retreat, Passing Steps, Crosses, Slips, Traverses, Thwarts

#### Grip

Forward  
Reverse

#### Thrusts

Linear  
Circular  
Stabs (reverse grip)

#### Blocks

Free hand blocks  
Knife hand block  
Two-handed blocks  
Forearm Blocks

#### Cuts

Horizontal cuts  
Vertical cuts  
Diagonal cuts

#### Other

Locks  
Holds/Traps  
Throws

#### Slashes with Avoidance

Horizontal Slash  
Vertical Slash  
Diagonal Slash

## Lightsaber

A lightsaber or 'laser sword' is a fictional energy sword featured throughout the Star Wars extended universe. A typical lightsaber is depicted as a luminescent laser sword about 3 feet (0.91 m) in length emitted from a metal hilt around 10.5 inches (27 cm) in length. First introduced in the original Star Wars film, it has since appeared in most Star Wars films, with at least one lightsaber duel occurring in each instalment of the "Skywalker saga". In the Star Wars universe, the lightsaber is the signature weapon of the light-side-wielding Jedi Order and the dark-side-wielding Sith Order.

A lightsaber is predominantly wielded two-handed, but can be wielded single-handed. While examples exist in the wider Star Wars Universe of double-ended and dual wielding, this syllabus is reserved for a single bladed weapon.

As a weapon, there is debate as to whether it has weight. For dramatic combat purposes, while it is beneficial to explore the momentum a weighted weapons adds to strikes, we can also acknowledge that it is lighter than a steel weapon and therefore some martial applications differ e.g. the changing of direction of attack or numbers of attacks within a short time frame may exceed that of a heavier weapon.

It is worth acknowledging that a lightsaber does not have edges like other bladed weapons and therefore is more akin to a quarterstaff in its versatility when attacking. However, lightsabers would burn at thousands of degrees meaning a simple touch of the blade on an opponent would cause a wound, creating a new level of threat of the blade but also lower the 'effort' it would take to hurt one's opponent if / when an attack lands.

An effort should be made to include spinning into the footwork. There is more reliance on adapting the parry positions to meet multiple attacks in a shorter space of time, therefore parries are more likely to shift around in height and angle to meet the multiple targets.

### **Core Techniques**

#### Footwork

Advance, Retreat, Passing Steps, Demi-Lunge, Lunges, Crosses, Slips, Traverses, Thwarts, Demi-Volte, Volte  
Spinning

#### Attacks

**Thrusts**  
High line,  
Low line  
Glissade

#### **Cuts**

Horizontal cut to high line  
Horizontal cut to low line  
Vertical cut to head  
Vertical cut to groin  
Diagonal cut falling and rising

#### Grips

Two handed (can be wielded single-handed)

#### Slashes with avoidance

Horizontal slash  
Diagonal slash  
Vertical slash

#### Prise de fer

Bind  
Froissement / Croisé  
Grand Enveloppement/Bind Over

#### Parries

1, 2, 3, 4, 5, 5a, 6, 7, 8.  
Hanging parries  
Yielding / Ceding parries (used against a glissade)  
Beat parries  
Glancing parries

#### Other

Force powers: force push, force pull, telekinesis, force block, force freeze, heightened awareness, fast reflexes, speed

## Longsword

Longsword shall be defined as the theatrical representation of the style of swordplay which dominated Western Europe from the 13th Century to the 17th Century. The term Longsword may refer to any long, straight, broad-bladed, cut and thrust weapon, with a long grip that can accommodate two hands, and featuring a simple cruciform hilt (the exception being the Claymore with its V shaped guard). This type of weapon may also be known as a Hand and a Half, Bastard Sword, Greatsword, Zweihander, Claymore, Montante, or Spadone, depending on the length of the hilt and the blade, and the country of origin.

Exam choreography should include cuts, thrusts, and half-swording techniques that show the versatility and finesse of the Longsword.

### **Useful Resources**

*Flos Duellatorum (The Flower of Battle)* - Fiore de'i Liberi

*Longsword Fencing* - Sigmund Ringeck

*Medieval Combat* - Hans Talhoffer

*Opera Nova* - Achille Marozzo

*The Art of Combat (1570)* - Joachim Meyer (translated by Jeffrey L. Forgeng)

### **Core Techniques**

#### Footwork

Advance, Retreat, Passing Steps, Demi-Lunges, Crosses, Slips, Traverses, Thwarts, Demi-Voltes

#### Thrusts

High line  
Low line  
Glissade  
Pommel Strikes

#### Cuts

Horizontal cut to high line  
Horizontal cut to low line  
Vertical cut to head  
Vertical cut to groin

#### Slashes with Avoidance

Horizontal Slashes  
Diagonal Slashes  
Vertical Slashes

#### Prise de fer

Bind  
Croisé  
Grand Envelopment/Bind Over

#### Parries

1, 2, 3, 4, 5, 5a 7.  
Hanging Parries  
Yielding/Ceding Parries (used against a glissade)  
Beat Parries

#### Other

Half-Swording (gripping the blade midway down with non-dominant hand)  
Murder Strike (using the cross-guard like a hammer/axe)  
Beats (attack on the blade)  
Shunt

## Nunchaku

Nunchaku shall be defined as the Okinawan Kobudo and Japanese Karate weapon. Originally from Okinawa, Nunchaku are thought to derive from either a horse bit (muge), some form of threshing tool, or a watchman's clapper (hyoshiki). No-one knows for certain, but they became one of the most iconic okinawan kobudo and Japanese karate weapons of all time. Notably popularised by Bruce Lee, Nunchaku were made even more famous by the character of Michaelangelo in the Teenage Mutant Ninja Turtles series.

Traditionally made with wood and a thin rope, called the himo, most recognise them as having a chain connecting the two sticks called the kusari. Nowadays nunchaku can be made from wood, metal, plastic, nylon, and foam.

A similar weapon is the Tabak Toyok, a Filipino weapon very like the Nunchaku but with shorter handles and a longer chain, which you can see Bruce Lee using in Way of the Dragon & Game of Death; he used Nunchaku in Enter the Dragon.

As an articulated weapon, Nunchaku bears some similarity to the single-handed medieval European Flail, however the Nunchaku is not paired with a shield, and whilst it can be paired with another set of Nunchaku (dual-wield), they are best used as a single weapon for a greater variety of techniques, flourishes, and overall control. Flexible weaponry comes with its own unique set of challenges, demanding heightened awareness of distance, control, and clear cueing. This weapon demands confidence, respect, and a great deal of practice to sell.

Please note that the action of swinging and spinning nunchaku is called whipping, therefore in the techniques section below where it mentions whipping it is the equivalent action of slashing with nunchaku, not cracking a whip or striking a person's body.

### **Useful Resources**

Dynamic Nunchaku - Tadashi Yamashita

Nunchaku: Karate Weapon of Self Defense - Fumio Demura

Advanced Nunchaku - Fumio Demura & Dan Ivan

Nunchaku in Action - Joseph C. Hess

### **Core Techniques**

#### **Footwork**

Moto-Dachi (natural fighting stance)

Advance, Retreat, Passing Steps, Crosses, Slips, Traverses, Thwarts

#### **Strikes**

Horizontal Strikes

Vertical Strikes

Diagonal Strikes

#### **Whips with Avoidance**

Horizontal whip

Vertical whip

Diagonal whip

#### **Defence**

Blocks & Deflections with Chain

Blocks & Defences with Baton - 1, 2, 3, 4, 5

Ducks & Avoidances

#### **Further Techniques**

Butt Strikes & Spear with butt end

Thrusts (with chain held)

Hook, Wraps, Trips

Disarms & Entanglements

Strangles & Chokes

Shoulder Catch & Back Catch

Underarm Trap (using armpit)

Figure of Eight

Side Returns

Recoil (bounce of body part)

## Rapier & Companion Weapon / Case of Rapiers

Rapier & Companion Weapon shall be defined as the theatrical representation of the style of swordplay that originated in Italy and Spain and was fashionable throughout Western Europe from the latter half of the sixteenth and the early portion of the seventeenth centuries. The rapier is a single-handed weapon with a double-edged blade that may be used for both cutting and thrusting (schlager and épée blades are most common). Theatrical rapier hilts appear in a variety of styles and configurations (e.g. swept, cup, ring) and can vary depending on country of origin. The common companion weapons, used in the non-dominant hand, were a dagger, cloak, buckler and gauntlet. While the companion weapon can be used offensively, they are predominantly a defensive weapon. Case of Rapiers refers to the dual wielding of rapiers and, while still relatable to the rapier and companion weapon system, sees the offensive and defensive duties more evenly shared between the weapons.

### **Useful Resources**

*His True Arte of Defence* - Giacomo Di Grassi

*Opera Nova* - Achille Marozzo

*Lo Schermo, overo Scienza d'Arme* - Salvatore Fabris

*Gran Simulacro dell'arte e dell'uso della Scherma* - Ridolfo Capo Ferro

*The Art of Combat (1570)* - Joachim Meyer (translated by Jeffrey L. Forgeng)

*His Practise, in Two Bookes* - Vincentio Saviolo

### **Core Techniques**

#### Footwork

Advance, Retreat, Passing Steps, Half Passes  
Lunges, & Demi-Lunges, Crosses, Slips, Traverses,  
Thwarts

#### Thrusts

High line  
Low line  
Disengagements/dégagés  
Deceptions of parry  
Circular Thrust (punto mandritto/riverso)  
Glissade

#### Cuts

Horizontal cut to high line  
Horizontal cut to low line  
Vertical cut to head  
Vertical cut to groin

#### Slashes with avoidance

Horizontal Slashes  
Vertical Slashes  
Diagonal Slashes

#### Prise de fer

Bind  
Froissement/Croisé  
Envelopment  
Bind Over (Grand Envelopment)

#### Parries

Rapier Parries 1, 2, 3, 4, 5, 5a, 7.  
Dagger/Cloak/Buckler/Gauntlet Parries.  
Cross Parries & Parallel Parries.  
Replacement/Beat Parries  
Yielding/Ceding Parries (used against a glissade)

#### Other

Beats (attack on the blade)  
Shunt  
Pommel/Hilt Attacks  
Dagger/Cloak/Buckler/Gauntlet Attacks

## **Sabre**

The Sabre shall be defined as a single edged, curved or straight bladed, single-handed sword with or without a knuckle bow, such as the Calvary sword, Hanger, or Scimitar. The main period of its use is from the 17<sup>th</sup> to the 19<sup>th</sup> century; derived from the Middle Eastern Shamshir, and the Eastern European Shashka. It was used extensively in the Napoleonic Wars, Crimean War, and American Civil War.

Similar to some parries in Katana, when using a Sabre, hanging parries are a priority as are any other glancing or redirecting parries such as high 8 & high 1.

### **Useful Resources**

*Cold Steel, A Practical Treatise on the Sabre* - [Alfred Hutton](#)

*The Art of Defence on Foot with Broadsword and Sabre* - John Taylor

*Lessons in Sabre, Singlestick, Sabre & Bayonet, and Sword Feats* - [John Musgrave Waite](#)

### **Core Techniques**

#### **Footwork**

Advance, Retreat, Passing Steps, Lunges, Crosses, Slips, Traverses, Thwarts

#### **Thrusts**

High line  
Low line  
Glissade

#### **Cuts**

Diagonal cuts to high and low lines  
Horizontal cut to high line  
Horizontal cut to low line  
Vertical cut to head  
Vertical cut to groin

#### **Slashes with avoidance**

Horizontal slashes  
Diagonal slashes

#### **Prise de fer**

Bind  
Froissement/Croisé  
Grand Envelopment/Bind Over

#### **Parries**

1, 2, 3, 4, 5, 5a, 6, 7, 8.  
Hanging Parries  
Yielding/Ceding Parries (used against a glissade)

#### **Other**

Glissades  
Pommel/ Knuckle-bow attacks  
Beats (attacks on the blade)  
Shunt

## Sai

Sai shall be defined as the theatrical representation of combat executed with a pair of metal batons, superficially resembling two daggers with a curved cross guard, measuring between 18-21 inches in total length (ideally matched to the combatant's forearm length – the tip of the shaft a fraction past the elbow), that may be used for striking, thrusting, and parrying.

Sai is a dual wield system most commonly associated with Okinawan Karate, under the branch known as Kobudo. Introduced to the wider world in Marvel's Dare Devil comic series, wielded by Elektra in 1981, it was further popularised by the character of Raphael in the 1984 Teenage Mutant Ninja Turtles series.

During the occupation of Okinawa by Japanese warlords in the early 17<sup>th</sup> century, the Okinawans were prohibited from using the traditional sword and spear, so many turned to Karate and Kobudo. Thought to be an agricultural implement not dissimilar to a dibber (a tool for planting seeds), Sai were designed in such a way as to be a useful weapon of self-defence against marauding Samurai; it was also used by the domestic police as an effective tool for making arrests and crowd control, similar to the later Japanese Jitte. Whilst most commonly associated with Okinawa, there is also the Malay Tekpi and Indonesian Chabang.

Contrary to how they are generally presented, Okinawans would often carry three Sai on their person, with the third tucked into their Obi, which could be thrown at their attacker.

This is an advanced system in which the actor-combatant must pay close attention to mastering flipping of the Sai with each hand (always being conscious of where each point is travelling to), working with rapid changes of distance due to the different grips, and focusing on good form and stances. The student should be focused on achieving a high level of pace, accuracy, and the sustained commitment required to create a fully engaging and convincing performance.

### **Useful Resources**

*Sai: Karate Weapon of Self-Defense* - Fumio Demura (book)

*Shihan Mikio Nishiuchi* - via YouTube (and other online resources)

*Kobudo Online at Kobudomastery.com* - Jesse Enkamp, The Karate Nerd (online)

### **Core Techniques**

#### **Stances**

Natural Fighting Stance, Forward Stance, Immoveable Stance, Sumo Stance, Cat Stance, Crane Stance

#### **Footwork**

Advance, Retreat, Passing Steps, Traverses, Thwarts

#### **Grips**

Natural Grip - baton outwards, thumb behind the cross  
Reverse Grip - baton held along the forearm  
Special Grip - Sai held upside down by the baton

#### **Thrusts**

High and low-line thrusts to targets 1-4 (*Natural Grip*)  
Punches to targets 1-4 (*Reverse Grip*)

#### **Strikes**

Standard "cuts" 1-5 (*Natural Grip*)

#### **Strikes with Avoidance**

Horizontal, vertical, and diagonal strikes

#### **Defence and Avoidances**

Parries and beats 1-5, 7 (*Natural Grip*)  
Cross Blocks - high, low, sides (*Natural Grip*)  
Parallel Parries  
Parries 2-5 (*Reverse Grip*)  
Ducks, Leaps, and Thwarts

#### **Prise de Fer**

Bind, Grand envelopment/Bind over

#### **Other**

Flipping the Sai, Beats, Karate Kicks, Hooks (special grip), Traps, Disarms, Throws (a third rubber or plastic Sai only)

## Smallsword

Smallsword shall be defined as the theatrical representation of the style of swordplay that originated in France and dominated civilian combat throughout Europe in the 18<sup>th</sup> century. The smallsword is a light and agile single-handed weapon with a blade measuring approximately 33 inches that is designed primarily for thrusting (épée blades are most common). The guard is simple, usually consisting of a single elliptical plate - or two half shells - and a knuckle-bow; with much less protection for the hand and fingers than a rapier. Attacks with the smallsword are point focused and should feature a range of compound attacks involving disengagements and deceptions of parry; and at this level there is an increased emphasis on accuracy of posture, footwork and style.

### **Useful Resources**

*The School Of Fencing* - Domenico Angelo

*The Art of Fencing* - Monsieur L'Abbat

### **Core Techniques**

#### Footwork

Advance, Retreat, Passing Steps, Half-Passes, Lunges, Crosses, Slips, Traverses, Thwarts

#### Attacks

##### **Thrusts**

High line

Low line

Disengagements/dégagés

Deceptions of parry

Circular Thrust (punto mandritto/riverso)

Glissade

Passata Sotto

Balestra

Flanconade

#### Slashes with avoidance

Horizontal slash

Diagonal slash

#### Prise de fer

Bind

Froissement/Croisé

Grand Enveloppement/Bind Over

#### Defence

##### **Parries**

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

Beat Parries

Hand Parries

Yielding/Ceding Parries (used against a glissade)

Beat Parries

#### Other

Beats (attack on the blade)

Coupé

Shunt

## **Spear & Shield**

Spear and Shield shall be defined as the theatrical representation of a style of pole weapon combat, executed with a spear and shield.

Historically spears have been used as both a tool and a weapon for at least 400 millennia, and exists in various forms and styles across the world; the spear came in a variety of lengths averaging between 6'-8' but could be as long as 20', and in Africa, as short as 4' e.g. the assegai.

In the 7<sup>th</sup> century BCE the Greeks developed the phalanx, arming their hoplites with a 7'-9' spear and a large round shield known as an aspis. The use of spear and shield as a system of fighting continued through the centuries, favoured by Romans, Angles, and Vikings, to name a few European examples. By the time of the renaissance, spear and shield as a system appears to have declined in popularity, though various artworks suggest this combination may still have been used on the battlefield more than often believed, and at least two 16<sup>th</sup> century Italian treatises feature sections on duelling with partisan, a broad-bladed spear with protrusions for parrying, and rotella, a large circular shield held in place using enarmes (leather straps like those found on a heater shield).

The spear can be constructed using a wooden haft of at least 4-5 ft in length, with spearheads made of polypropylene, nylon, rubber, or metal (rebated or ball-tipped). The shield can be made of wood, polypropylene, or metal; ideally, the materials of the spear should appropriately match the composition of the shield for safety.

### **Useful Resources**

*Opera Nova, Fourth Book (Pole Weapons)* - Achille Marozzo

*Opera Nova, Sixth Book (Polearms)* - Antonio Manciolino

### **Core Techniques**

#### **Footwork**

Advance, Retreat, Passing Steps, Crosses, Slips, Traverses, Thwarts, Lunge & Demi-Lunge

#### **Thrusts**

Spear-head  
Butt-end  
Circular

#### **Strikes**

Horizontal Strikes  
Vertical Strikes  
Diagonal Strikes  
Shield strikes  
Throwing the spear

#### **Grips**

Single handed: centre grip  
Double handed: long & short form

#### **Prise de fer**

Bind  
Froissement/Croisé  
Grand Envelopment/Bind Over

#### **Defence**

Spear Parries (1,2,3,4,5,6,7,8)  
Shield Parries (1,2,3,4,5)  
Beat parries  
Replacement beat parries  
Hanging parries  
Ceding parries

#### **Slashes with Avoidance**

Horizontal Stomach Slash  
Horizontal Head Slash  
Ascending Diagonal Slash  
Descending Diagonal Slash

## Staff (commonly referred to as Quarterstaff)

Staff shall be defined as the theatrical representation of a style of combat executed with a straight wooden polearm, between four to nine feet in length. Popular in European and Asian martial arts, the European Quarterstaff tended to measure eight to nine feet in length and be used primarily in a long form style; in Okinawan Kobudo, Japanese Karate, and Aikido, two commonly used Staff weapons are the six foot Bo, and the four foot Jo. Both Asian variants are used with a combination of long form and short form.

Attacks with the Staff should feature strikes and thrusts with both ends of the weapon, and an emphasis should be placed on the manipulation of the staff through the hands in order to change the distance, angle, and momentum of attacks. Likewise defending with the staff should showcase a variety of parries in long and short form.

### **Useful Resources**

*Paradoxes of Defence* - George Silver

*School of The Noble & Worthy Science of Defence* - Joseph Swetnam

*Neu Künstliches Fechtbuch* - Jakob Sutor/ Joachim Meyer

*Bo: Karate Weapon of Self-Defense* - Fumio Demura

*Jo: The Japanese Short Staff* - Don Zier & Tom Lang

*The Art of Combat (1570)* - Joachim Meyer (translated by Jeffrey L. Forgeng)

### **Core Techniques**

#### **Footwork**

Advance, Retreat, Passing Steps, Crosses, Slips, Traverses, Thwarts, Lunge & Demi-Lunge

#### **Thrusts**

Fore-end  
Butt-end

#### **Strikes**

Horizontal Strikes  
Vertical Strikes  
Diagonal Strikes

#### **Prise de fer**

Bind  
Froissement/Croisé  
Grand Enveloppement/Bind Over

#### **Defence**

Direct Parries in all lines  
Indirect Parries  
Beat Parries  
Hanging Parries

#### **Slashes with Avoidance**

Horizontal Stomach Slash  
Horizontal Head Slash  
Ascending Diagonal Slash  
Descending Diagonal Slash

## **Stick Fighting**

This starts as the dramatic representation of any of the numerous arts that engage in combat using the stick, this may include: Kali, Escrima, Arnis, La Canne, Bartitsu. Further, this definition can also be extended into dramatic fights with less martial training, possibly fights involving law enforcement or set in more domestic spaces.

The stick is an impact weapon without a point or cutting edge, and attacks with this weapon should reflect this. The weapon will not have a guard protecting the hand, both ends are equally “live” and readily dangerous.

A stick in this context is commonly made of wood, rattan or bamboo but can be made up of any number of hard materials. For this curriculum the weapon is ideally between 16-24 inches. Much like our knife curriculum, any part of the body can potentially be targeted by this weapon in attack.

### **Useful Resources**

Dan Inosanto - his books, videos, seminars, articles are available via the Inosanto academy

Rick Faye - his books, videos, seminars are available via the MKG academy

### **Core Techniques**

#### **Footwork**

Advance, Retreat, Passing Steps, Half-Passes, Traverses, Thwarts  
(Crosses, Slips - less common)

#### **Attacks**

Angle 1 - forehand diagonal strike descending to target  
Angle 2 - backhand diagonal strike descending to target  
Angle 3 - forehand horizontal strike to target  
Angle 4 - backhand horizontal strike to target  
Angle 5 - forehand ascending strike to target  
Angle 6 - backhand ascending strike to target  
Angle 7 - thrust to target, not common due to lack of point  
Abenico - fan strike expressed via the rotation of the wrist toward the target  
Redondo - wheel strike descending vertically to the target and whipping through

#### **Disarms**

2 wrap and trap disarms  
2 pinch disarms  
2 lever disarms

#### **Prise de fer**

Bind down  
Bind over  
High Hubud, Low Hubud

#### **Defense**

Parries 1, 2, 3, 4, 5, 5a  
Beat parries

## **Sword (cut and thrust)**

Further Level Sword is a broad term given to a number of cut & thrust, single-handed bladed weapon systems. The focus at this level goes beyond the key learning principles of Standard Level Sword and explores the detail of the specific cut & thrust weapon system being used; this is in contrast to the primarily thrusting (e.g. smallsword) or primarily cutting (e.g. sabre) sword systems also present in the syllabus.

Further Level Sword (cut and thrust) systems include arming sword, sidesword, rapier, gladius and basket-hilted broadsword.

### **Useful Resources**

*His Practise, in Two Bookes* - Vincentio Saviolo

*Opera Nova* - Achille Marozzo

*The Expert Sword-man's Companion* - Donald McBane

*The Master of Arms* - Le Sieur De Liancour

### **Core Techniques**

#### **Footwork**

Advance, Retreat, Passing Steps, Crosses, Slips, Traverses, Thwarts, Lunge & Demi-Lunge

#### **Thrusts**

High line

Low line

Disengagements / Dégagés

Deceptions of Parry

Circular (punto Mandritto / Riverso)

Glissade

#### **Cuts**

Horizontal cut to high line

Horizontal cut to low line

Vertical cut to head

Vertical cut to groin

Diagonal cuts to high and low lines

Draw cuts

#### **Slashes with avoidance**

Horizontal slash

Diagonal slash (rising and descending)

#### **Parries**

Parries 1, 2, 3, 4, 5, 5a 7, 8

Beat Parries

Yielding / Ceding Parries (used against a Glissade)

Reinforced parries & hand parries

#### **Prise de fer**

Bind

Froissement / Croisé

Grand Enveloppement / Bind Over

#### **Other**

Beats (attack on the blade)

Pommel / Knuckle-bow attacks

Shunt

Disarms

## **Sword & Shield**

Sword & Shield shall be defined as the theatrical representation of the style of swordplay which first appeared in the early Bronze Age and was prevalent through the European Middle Ages until the development of effective full plate harness. While many cultures fought with sword and shield as part of a formation (Ancient Greek Phalanx, Roman, etc.) the use of a single-handed sword and a large, often circular, metal or wooden shield in the other was common in Celtic, Anglo-Saxon, and Viking culture, amongst others, in one-on-one combat. A shield may be held by a central boss grip or leather straps known as enarmes. Both the sword and the shield should be used for attack and defence whilst keeping them mobile and active.

### **Useful Resources**

*I.33 Manuscript* - Anon

*All Manner of Combat on Horse and on Foot...* - Paulus Kal

*Opera Nova* - Achille Marozzo

### **Core Techniques**

#### **Footwork**

Online Stance

Advance, Retreat, Passing Steps, Lunges, Crosses, Slips, Traverses, Thwarts

#### **Thrusts**

High line

Low line

Glissade

#### **Cuts**

Horizontal cut to high line

Horizontal cut to low line

Vertical cut to head

Vertical cut to groin

#### **Slashes with avoidance**

Horizontal slashes

Diagonal slashes

#### **Prise de fer**

Bind

Froissement / Croisé

Grand Enveloppement / Bind Over

#### **Defence**

Sword Parries 1, 2, 3, 4, 5, 5a, 7

Shield Parries

Yielding / Ceding Parries (used against a glissade)

Hanging Parries

Reinforced Parries

Beat Parries

#### **Other**

Beats (attack on the blade)

Pommel Attacks

Shield Attacks - Boss & Rim

Shunt

## All current approved BADC Syllabuses

- Standard Level Sword
- Standard Unarmed Combat
- Standard Level Knife
  
- Advanced Unarmed Combat
- Axe & Knife
- Axe / War Hammer
- Flail or Flail & Shield
- Found Weapons
- Japanese Sword / Katana
- Kerambit
- Knife / Dagger
- Lightsaber
- Longsword
- Nunchaku
- Rapier & Companion Weapon / Case of Rapiers
- Sabre
- Sai
- Smallsword
- Spear & Shield
- Staff
- Stick Fighting
- Sword (Cut and Thrust)
- Sword & Shield



## EXAMS, GRADES AND CRITERIA

The exam may consist of two parts: 1) The performance of dramatic combat skills as a fight scene and, 2) a class given by the examiner which will cover the techniques taught in the syllabus.

### Performance Anxiety

Tips to help control and reduce anxiety

<b>In Rehearsal</b>	Build up phrase by phrase (Tai Chi slow) always rehearse with performance speed as a final goal.
<b>Fight Call</b>	Always run the fights on stage before the first performance of each day. Slow motion, medium speed, 75% of performance pace.
<b>Finger Fight</b>	the choreography backstage or in the dressing room as close to the performance of the fight as possible.
<b>Eye Contact</b>	Always check in with your partner's eyes.
<b>Fail Safe</b>	Create a 'fail safe' solution if you blank or dry. e.g. Go back to the beginning of the phrase or go forward to the next phrase. Whatever else you do, back away first, DO NOT IMPROVISE.
<b>Breathing</b>	Keep breathing, focus on the out breath.
<b>Remembering</b>	Don't worry about remembering the whole fight at once. Just remember the first few moves and the rest will come.
<b>Belief</b>	Don't believe that 'harder and faster' is better. Being excited is not the same as being exciting. If you are unsure, slower is better.
<b>Finally</b>	Be the best partner that you can be!! A fight is a physical dialogue, not two monologues. It is about sharing, timing and above all the illusion.

### Support system

There is opportunity within the BADC to receive support from other members either directly as a one to one or through attending workshops. Within the BADC we have many different types of membership from Swashbuckler, Apprentice, Teacher, Senior Teacher, Examiner, Training Officer and the Committee all have your best interests at heart and once approached will help you and advise you to the best of their ability or refer you to someone who can support your needs. Should you require learning support please inform the Training Officer. If you have a grievance please refer to the Procedures and Practices for how to address your issue.

### Teacher Troubleshooting

Teachers to emphasise that this is a fight skills test and not to allow character choices that may not show off the students ability to its best i.e. their character is a bad fighter. If such choices are unavoidable

then it is advisable to inform the examiner of such a choice before the exam, so a student cannot later claim their character had masked their real ability.

Students are encouraged to make notes during their exam feedback. If time becomes an issue an examiner will ask the tutor if a detailed or more general (shorter) feedback session is more suitable. It is also encouraged for tutors to have their own feedback session with the examiner after the exam has concluded.

Please remember to find a script that fits the fight, do not attempt to make the fight fit the text. Changing a character's gender is fine but don't, for example, in the Macbeth and MacDuff fight allow Macbeth to win!

## British Academy of Dramatic Combat Examination Criteria for Standard Level

**Grading expectation for Standard Level:** You would expect to see students grasping the technical skills required (key safeties and technique) with some performance elements present, though not necessarily fully committed.

GRADE	TECHNICAL	PERFORMANCE
<b>UNATTAINED</b> <b>0-44%</b>	<ul style="list-style-type: none"> <li>● Limited level of technical competence.</li> <li>● Core techniques are inaccurate and/or inconsistent.</li> <li>● Candidate has a limited grasp of form, footwork and balance.</li> <li>● Gaps are open, knaps are missing.</li> <li>● Poor distance management.</li> <li>● Choreography retention and presentation is poor.</li> <li>● Unsafe and unreliable technique.</li> <li>● Inability to safely combine performance with technique.</li> </ul>	<ul style="list-style-type: none"> <li>● Performance has limited confidence, commitment and engagement.</li> <li>● Mood, character and intention are lacking coherence, clarity and consistency.</li> <li>● Vocal engagement is very limited and non specific.</li> <li>● Limited presence of threat or danger.</li> <li>● Inability to safely combine performance with technique.</li> </ul>
<b>PASS</b> <b>45-59%</b>	<ul style="list-style-type: none"> <li>● Basic level of technical competence with safe execution of technique.</li> <li>● Core techniques are accurate though not entirely consistent or confidently executed.</li> <li>● Basic command of form, footwork and balance.</li> <li>● Gaps are generally closed and knaps are mostly present.</li> <li>● A limited command of effective distance management.</li> <li>● Choreography is delivered accurately with some degree of drive, flow and pace.</li> <li>● Capacity to safely combine performance with technique.</li> </ul>	<ul style="list-style-type: none"> <li>● Performance has partially sustained confidence, commitment and engagement.</li> <li>● Mood, character and intention are partially sustained with some variety. Specific and appropriate scene and character choices are demonstrated.</li> <li>● Vocal engagement has some variety and specificity.</li> <li>● Threat and danger are present, but partial and inconsistent.</li> <li>● Capacity to safely combine performance with technique.</li> </ul>
<b>MERIT</b> <b>60-79%</b>	<ul style="list-style-type: none"> <li>● A proficient level of technical attainment.</li> <li>● Core techniques are mostly accurate, consistent and confidently deployed.</li> <li>● A proficient grasp of form, footwork and balance.</li> <li>● Gaps are closed, knaps are concealed and mostly effective.</li> <li>● Candidates comprehend and display mostly effective distance management.</li> <li>● Choreography is delivered accurately, with some degree of flow, drive and a variety of rhythm and pace.</li> <li>● Ability to effectively combine performance with technique.</li> </ul>	<ul style="list-style-type: none"> <li>● Performance has a mostly sustained sense of confidence, commitment and engagement.</li> <li>● Mood, character &amp; intention are coherently demonstrated with specificity, assurance and creativity.</li> <li>● Vocal engagement is varied, specific, appropriate and mostly sustained throughout the scene.</li> <li>● Threat and danger are present, varied, and mostly sustained.</li> <li>● Ability to effectively combine performance with technique.</li> </ul>
<b>MERIT</b> <b>80-100%</b>	<ul style="list-style-type: none"> <li>● An excellent level of technical accomplishment</li> <li>● Core techniques are accurate, sustained and deployed with assurance.</li> <li>● Command of form, footwork and balance.</li> <li>● Gaps are closed, knaps are concealed and effective.</li> <li>● Candidates fully comprehend and display effective distance management.</li> <li>● Choreography is delivered with flow, drive and a variety of rhythm and pace.</li> <li>● Convincingly combines performance and technical skills.</li> </ul>	<ul style="list-style-type: none"> <li>● Performance has a fully committed and confident sense of engagement, communicated with clarity.</li> <li>● Mood, character and intention are fully sustained throughout the scene, with assurance and creativity.</li> <li>● Vocal engagement is varied, specific, appropriate and fully sustained to create an effective and detailed performance.</li> <li>● Fully sustained presence of threat and danger, with specific and appropriate choices based on creative scene interpretation.</li> <li>● Convincingly combines performance and technical skills.</li> </ul>

## British Academy of Dramatic Combat Examination Criteria for Further Level

**Grading expectation for Further Level:** You would expect to see a more fully embodied presentation of technical performance elements. Expecting solid technique hidden within performance. A more sustained & committed presentation.

GRADE	TECHNICAL	PERFORMANCE
<b>UNATTAINED</b> 0-44%	<ul style="list-style-type: none"> <li>● Limited level of technical competence.</li> <li>● Core techniques are inaccurate and/or inconsistent.</li> <li>● Candidate has a limited grasp of form, footwork and balance.</li> <li>● Gaps are open, knaps are missing</li> <li>● Poor distance management.</li> <li>● Choreography retention and presentation is poor.</li> <li>● Unsafe and unreliable technique.</li> <li>● Inability to safely combine performance with technique.</li> </ul>	<ul style="list-style-type: none"> <li>● Performance has limited confidence, commitment and engagement.</li> <li>● Mood, character and intention are lacking coherence, clarity and consistency.</li> <li>● Vocal engagement is very limited and non specific.</li> <li>● Limited presence of threat or danger.</li> <li>● Inability to safely combine performance with technique.</li> </ul>
<b>PASS</b> 45-59%	<ul style="list-style-type: none"> <li>● Basic level of technical competence with safe execution of technique.</li> <li>● Core techniques are accurate though not entirely consistent or confidently executed.</li> <li>● Basic command of form, footwork and balance.</li> <li>● Gaps are generally closed and knaps are mostly present.</li> <li>● A limited command of effective distance management.</li> <li>● Choreography is delivered accurately with some degree of drive, flow and pace.</li> <li>● Capacity to safely combine performance with technique.</li> </ul>	<ul style="list-style-type: none"> <li>● Performance has partially sustained confidence, commitment and engagement.</li> <li>● Mood, character and intention are partially sustained with some variety. Specific and appropriate scene and character choices are demonstrated.</li> <li>● Vocal engagement has some variety and specificity.</li> <li>● Threat and danger are present, but partial and inconsistent.</li> <li>● Capacity to safely combine performance with technique.</li> </ul>
<b>MERIT</b> 60-79%	<ul style="list-style-type: none"> <li>● A proficient level of technical attainment.</li> <li>● Core techniques are mostly accurate, consistent and confidently deployed.</li> <li>● A proficient grasp of form, footwork and balance.</li> <li>● Gaps are closed, knaps are concealed and mostly effective.</li> <li>● Candidates comprehend and display mostly effective distance management.</li> <li>● Choreography is delivered accurately, with some degree of flow, drive and a variety of rhythm and pace.</li> <li>● Ability to effectively combine performance with technique.</li> </ul>	<ul style="list-style-type: none"> <li>● Performance has a mostly sustained sense of confidence, commitment and engagement.</li> <li>● Mood, character &amp; intention are coherently demonstrated with specificity, assurance and creativity.</li> <li>● Vocal engagement is varied, specific, appropriate and mostly sustained throughout the scene.</li> <li>● Threat and danger are present, varied, and mostly sustained.</li> <li>● Ability to effectively combine performance with technique.</li> </ul>
<b>DISTINCTION</b> 80-100%	<ul style="list-style-type: none"> <li>● An excellent level of technical accomplishment</li> <li>● Core techniques are accurate, sustained and deployed with assurance.</li> <li>● Command of form, footwork and balance.</li> <li>● Gaps are closed, knaps are concealed and effective.</li> <li>● Candidates fully comprehend and display effective distance management.</li> <li>● Choreography is delivered with flow, drive and a variety of rhythm and pace.</li> <li>● Convincingly combines performance and technical skills.</li> </ul>	<ul style="list-style-type: none"> <li>● Performance has a fully committed and confident sense of engagement, communicated with clarity.</li> <li>● Mood, character and intention are fully sustained throughout the scene, with assurance and creativity.</li> <li>● Vocal engagement is varied, specific, appropriate and fully sustained to create an effective and detailed performance.</li> <li>● Fully sustained presence of threat and danger, with specific and appropriate choices based on creative scene interpretation.</li> <li>● Convincingly combines performance and technical skills.</li> </ul>

TECHNICAL ELEMENTS					
	LIMITED	BASIC	PROFICIENT	EXCELLENT	Notes
<b>KEY SAFETIES</b>					
Partner Connection/ eye contact					
Cueing System					
<b>CORE TECHNIQUES</b>					
Targets					
Parries / blocks					
Casting					
Extension					
Contacts					
<b>STRUCTURE</b>					
Form / posture					
Footwork					
Grounding / balance					
Illusion of power					
<b>SPATIAL AWARENESS</b>					
Distance					
Gaps / angles					
Avoidances					
Knaps					
<b>MUSICALITY</b>					
Fluidity / flow					
Pace / drive					
Rhythm					

## PERFORMANCE ELEMENTS

	LIMITED	PARTIALLY	MOSTLY	FULLY	Notes
<b>CONFIDENCE, COMMITMENT &amp; ENGAGEMENT</b> e.g. to character, physical expression of pain, performance choices within technical elements					
Sustained					
Varied					
Specific & appropriate					
<b>MOOD, CHARACTER &amp; INTENTION</b> e.g. storytelling, stakes of the scene					
Sustained					
Varied					
Specific & appropriate					
<b>VOCAL ENGAGEMENT</b> e.g. vocal expression of intention / effort / pain, vocal clarity					
Sustained					
Varied					
Specific & appropriate					
<b>THREAT &amp; DANGER</b> e.g. sustaining tension, fear/threat of weapons, portrayal of danger					
Sustained					
Varied					
Specific & appropriate					

Examination Grades			
%	FOUNDATION	STANDARD	FURTHER WEAPON SYSTEMS
0 - 44%	<b>FAIL</b>	<b>FAIL</b>	<b>FAIL</b>
45 - 59%	<b>PASS</b>	<b>PASS</b>	<b>PASS</b>
60 - 79%		<b>MERIT</b>	<b>MERIT</b>
80 - 100%			<b>DISTINCTION</b>

Standard Assessment Guide					
%	GRADE	TECHNICAL ABILITY	COMMITMENT & ENGAGEMENT	PERFORMANCE STANDARD	DESIRABILITY OF EMPLOYMENT
0 - 44%	<b>FAIL</b>	<b>LIMITED</b>	<b>SIGNIFICANT LACK</b>	<b>POOR</b>	<b>UNRELIABLE</b>
45 - 59%	<b>PASS</b>	<b>AVERAGE</b>	<b>ADEQUATE</b>	<b>GOOD</b>	<b>REASONABLE</b>
60 - 79%	<b>MERIT</b>	<b>PROFICIENT</b>	<b>STRONG</b>	<b>VERY GOOD</b>	<b>DEFINITE VALUE</b>
80 - 100%	<b>MERIT</b>	<b>HIGHLY ACCOMPLISHED</b>	<b>TOTALLY SUSTAINED</b>	<b>EXCELLENT</b>	<b>HIGHLY DESIRABLE</b>

Further Weapon Systems Assessment Guide					
%	GRADE	TECHNICAL ABILITY	COMMITMENT & ENGAGEMENT	PERFORMANCE STANDARD	DESIRABILITY OF EMPLOYMENT
0 - 44%	<b>FAIL</b>	<b>LIMITED</b>	<b>SIGNIFICANT LACK</b>	<b>POOR</b>	<b>UNRELIABLE</b>
45 - 59%	<b>PASS</b>	<b>AVERAGE</b>	<b>ADEQUATE</b>	<b>GOOD</b>	<b>REASONABLE</b>
60 - 79%	<b>MERIT</b>	<b>PROFICIENT</b>	<b>STRONG</b>	<b>VERY GOOD</b>	<b>DEFINITE VALUE</b>
80 - 100%	<b>DISTINCTION</b>	<b>HIGHLY ACCOMPLISHED</b>	<b>TOTALLY SUSTAINED</b>	<b>EXCELLENT</b>	<b>HIGHLY DESIRABLE</b>



## FURTHER INFORMATION

### Government Regulations

- Health and Safety at Work Act 1974
- Workplace (Health, Safety and Welfare) Regulations 1992
- Health and Safety (First Aid) Regulations 1981
- Personal Protective Equipment at Work Regulations 1992
- Manual Handling Operations Regulations 2002
- The Control of Noise at Works Regulations 2005
- Dangerous Substances and Explosives Atmospheres Regulations 2002
- [Management of Health and Safety at Work Regulations 1999](#)

ACAS

[www.acas.org.uk/index.aspx?articleid=1461](http://www.acas.org.uk/index.aspx?articleid=1461)

BADC

[www.badc.org.uk](http://www.badc.org.uk)

The Equality Act 2010

[www.legislation.gov.uk/ukpga/2010/15/contents](http://www.legislation.gov.uk/ukpga/2010/15/contents)

Equality & Human Rights Commission

[www.equalityhumanrights.com](http://www.equalityhumanrights.com)

HSE (Health and safety executive)

[www.hse.gov.uk](http://www.hse.gov.uk)

Home Office

[www.homeoffice.gov.uk](http://www.homeoffice.gov.uk)

VCRA

[www.legislation.gov.uk/ukpga/2006/38/contents](http://www.legislation.gov.uk/ukpga/2006/38/contents)

