

Stage Combat Glossary of Terms (2023)

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ABRIDGED REVISED SAFD GLOSSARY			Revised:	4/14/22
	Term	Definition	Abridged	Group
1	Active Hand	The state of keeping the <u>free hand</u> ready to perform an action.	x	01- General Use
2	Aggressor	The actor/combatant initiating the offensive action. (Also called <i>Attacker</i>)	x	01- General Use
3	Air	Used to describe a non-contact technique when it is not successfully <u>masked</u> and the space between the <u>attack</u> and <u>simulated target</u> is noticeable. (ex. "I saw the air on that punch.")	x	01- General Use
4	Attack	An offensive action intended to control or injure an opponent.	x	01- General Use
5	Attacker	See <u>Aggressor</u> .	x	01- General Use
6	Avoidance	Moving the body or targeted parts of the body out of the <u>line</u> of an incoming <u>attack</u> .	x	01- General Use
7	Breaking the String/Thread	The String/Thread: An imaginary line that directly extends from the camera or each audience member's eye and through the <u>simulated target</u> . Breaking the String: Positioning an <u>attack</u> such that the <u>weapon</u> moves to, along, or through the "string" in order to create the illusion of impact in a <u>non-contact technique</u> .	x	01- General Use
8	Center Line	A) An imaginary line that runs vertically through the <u>guard</u> , dividing the body into the <u>inside line</u> and <u>outside line</u> . B) An imaginary line that vertically bisects the body into left and right.	x	01- General Use
9	Closed Line	Said of a <u>line of attack</u> , where the defender's weapon placement prevents an attack to that particular line.	x	01- General Use
10	Contact Techniques	A family of techniques in which the <u>attack</u> makes controlled contact with a <u>target</u> on the body.	x	01- General Use
11	Corps-à-Corps	Describes the moment where distance is closed, there is body contact, and weight is shared. (French meaning "Body to Body")	x	01- General Use
12	Counter Attack	A) An offensive action made in the <u>time</u> of an incoming <u>attack</u> . B) An offensive action made in response to an <u>attack</u> .	x	01- General Use
13	CRAP	An acronym for: Cue - Reaction - Action - Principle. A basic Stage Combat process used to achieve a safe and dramatically effective sequence of events.	x	01- General Use
14	Cue	An agreed upon action signaling an impending sequence of events.	x	01- General Use
15	Defender	The actor/combatant receiving the offensive action. (Also called <u>Victim</u> or <u>Receiver</u>)	x	01- General Use
16	Disarm	An action of a combatant's weapon or body that removes a partner's weapon from their grip.	x	01- General Use
17	Displaced Target	The specific area on or near the body at which the actor/combatant's technique is aimed to create the illusion of the character's <u>attack</u> .	x	01- General Use
18	Distance	A) A fundamental principle referring to the extent of physical space between two or more combatants. B) In a Stage Combat technique, the physical space between the <u>target</u> and the <u>displaced target</u> , adding a degree of safety for the actors performing the technique.	x	01- General Use
19	Duck	An <u>avoidance</u> in which one vertically lowers the head and torso.	x	01- General Use
20	Engagement	A state in which a combatant's weapon(s) are in contact with a partner's weapon(s).	x	01- General Use
21	Feint	An action made with the weapon or body, designed to open a <u>line of attack</u> by drawing a reaction or a parry from an opponent.	x	01- General Use
22	Fighting Distance / Fighting Measure	A) <u>Distance</u> at which your weapon can make contact with a partner's body with one step. B) In Stage Combat, the ideal distance for creating the illusion that you are attempting to make contact with your partner's body.	x	01- General Use
23	Free Hand	When wielding a weapon in one hand, the free hand is the non-weapon bearing hand which may be used for supplemental offense or defense.	x	01- General Use
24	Grappling	Using body weight, grips, and leverage to control or manipulate a partner's body.	x	01- General Use
25	Guard	A) A posture taken by the combatant, that implies certain attacks or defenses by the positioning of the weapon/s, opening and closing specific lines of attack. B) A plate, cup, ring(s), or other hardware on the hilt of the sword, designed to protect the sword hand. C) A position in ground fighting in which the combatant is on their back, their hips are between their chest and their partner, free, and able to move.	x	01- General Use
26	High Line	The area of attack and defense located above the <u>midline</u> .	x	01- General Use
27	In Distance / In Measure	<u>Distance</u> at which your weapon can make contact with a partner's body without taking a step.	x	01- General Use
28	Inside Line	When a weapon is held in the left hand, the area of attack and defense to the right of the <u>center line</u> from the perspective of the wielder. When a weapon is held in the right hand, the area of attack and defense to the left of the <u>center line</u> from the perspective of the wielder.	x	01- General Use

29	Line	A) Between two combatants, a straight imaginary line connecting their <u>center lines</u> . (Also <i>Line of Direction</i>) B) The picture of the body/body parts in extension.	x	01- General Use
30	Lines of Attack	The targeted area of the body for an attack delineated relative to the intersection of the <u>midline</u> and <u>center line</u> .	x	01- General Use
31	Low Line	The area of attack and defense located below the <u>midline</u> .	x	01- General Use
32	Masking	Use of perspective, obstruction, or misdirection to create the illusion of contact in a <u>non-contact technique</u> or the illusion of contact to a <u>simulated target</u> in a <u>contact technique</u> .	x	01- General Use
33	Measure (also called "Distance")	A) The <u>distance</u> between combatants. B) The distance between your feet in an <u>en garde</u> stance.	x	01- General Use
34	Midline	A) An imaginary line that runs horizontally through the <u>guard</u> , dividing the body into the <u>high line</u> and <u>low line</u> . B) An imaginary horizontal line across the waist that bisects the body.	x	01- General Use
35	Non-Contact Techniques	A family of techniques in which the <u>attack</u> does not make contact with the body.	x	01- General Use
36	Off-Line	A) Any offensive action that is directed to a <u>target</u> displaced outside the frame of the body. B) Footwork that changes the original <u>line</u> .	x	01- General Use
37	Offline Techniques	A) A sequence in which the combatants' footwork takes them off the original <u>line</u> . B) Any offensive action that is directed to a <u>target</u> displaced outside the frame of the body.	x	01- General Use
38	On-Line	A) Any offensive action that is directed to a <u>target</u> inside the frame of the body. B) Footwork that maintains the <u>line</u> .	x	01- General Use
39	Open Line	Said of a <u>line of attack</u> , where the defender's weapon placement allows for an attack to that particular line.	x	01- General Use
40	Out of Distance / Out of Measure	<u>Distance</u> at which you must take more than one step for your weapon to make contact with a partner's body.	x	01- General Use
41	Outside Line	When a weapon is held in the left hand, the area of attack and defense to the left of the <u>center line</u> from the perspective of the wielder. When a weapon is held in the right hand, the area of attack and defense to the right of the <u>center line</u> from the perspective of the wielder.	x	01- General Use
42	Pronation	A positioning of the hand and arm wherein the palm faces downward.	x	01- General Use
43	Receiver	See <u>Defender</u> .	x	01- General Use
44	Simulated Target	The specific area on the body at which the character's <u>attack</u> is aimed.	x	01- General Use
45	Stacked	A) Used to describe a technique in which one combatant is positioned directly between their partner and the audience or camera. B) A family of techniques in which the action must be viewed from specific angles to create the illusion of contact. (As opposed to <u>Open Techniques</u>)	x	01- General Use
46	Struggle	See <u>Grappling</u> .	x	01- General Use
47	Stunt	Any technique that requires the assumption of a higher degree of personal risk, most often requiring specialized training and equipment.	x	01- General Use
48	Supination	A positioning of the hand and arm so the palm faces upward.	x	01- General Use
49	Target	A specific area at which an <u>attack</u> is aimed. In Stage Combat, the target on the body (the <u>simulated target</u>) is often displaced by the actor to a different area of the body, or to a space near the body (the <u>displaced target</u>) to create the illusion of intended contact for the audience.	x	01- General Use
50	Time	A fundamental principle referring to the interval of time required for a combatant to initiate and perform a particular action. During any such interval, the opponent may also perform an action(s) of their own.	x	01- General Use
51	Victim	See <u>Defender</u> .	x	01- General Use
52	Aggressor/Operator Knap	A <u>knap</u> executed by the combatant delivering the <u>attack</u> .	x	02- Unarmed
53	Ax Kick	An arching, descending <u>kick</u> that impacts with the heel.	x	02- Unarmed
54	Back Kick	A linear <u>kick</u> traveling directly backwards that impacts with the heel of the foot.	x	02- Unarmed
55	Backhand slap	A <u>slap</u> executed with the back (dorsal) side of an open hand.	x	02- Unarmed
56	Backward Roll	A <u>roll</u> in which contact with the surface moves from one buttock to the back of the opposite shoulder.	x	02- Unarmed
57	Block	A defensive action made to physically stop, obstruct, or deflect an <u>attack</u> .	x	02- Unarmed
58	Bob and Weave	An <u>avoidance</u> in which the head moves laterally, away from an <u>attack</u> , slips underneath the <u>attack</u> , and moves to the other side.	x	02- Unarmed
59	Body Knap	A <u>knap</u> executed by making contact on the body.	x	02- Unarmed
60	Break Fall	Any technique that dissipates the energy or force from a <u>fall</u> or <u>roll</u> , often giving the illusion of impact.	x	02- Unarmed
61	Cage Knap	A shared <u>knap</u> in which the receiver sets their slightly cupped hand(s), often crossed, to be struck by the aggressor's <u>attack</u> .	x	02- Unarmed

62	Chambering	Drawing a limb towards the core (into flexion) in preparation to strike.	x	02- Unarmed
63	Check	A) A defensive action with the <u>free hand</u> that meets the <u>attack</u> in order to sense, redirect, or continue the momentum of the attack. B) Using part of your leg or foot to <u>block</u> an incoming <u>attack</u> .	x	02- Unarmed
64	Choke Hold	See <u>Strangle</u> .	x	02- Unarmed
65	Clap Knap	A <u>knap</u> executed by making contact between two open hands.	x	02- Unarmed
66	Crescent Kick	An arcing <u>kick</u> that impacts with the inside or outside arch of the foot.	x	02- Unarmed
67	Cross Block (also called X Block)	A <u>block</u> executed with both arms, crossed at the forearms. The <u>attack</u> is received where the forearms meet between the hands.	x	02- Unarmed
68	Cross Punch	A) Martial, a linear <u>punch</u> executed with the rear hand. B) In Stage Combat, a linear <u>punch</u> that passes from one side of the attacker's <u>center line</u> to the other.	x	02- Unarmed
69	Elbow Strike	An <u>attack</u> intended to impact with the point of the elbow or the upper forearm.	x	02- Unarmed
70	Fall	Any technique that allows a combatant to safely drop from a standing or elevated position to the floor, landing on some part of the body other than their feet, creating the illusion of a loss of control.	x	02- Unarmed
71	Forearm Block	A <u>block</u> executed with the forearm, avoiding hard contact with the bone and joints.	x	02- Unarmed
72	Forehand Slap	A <u>slap</u> executed with the <u>palm</u> side of an open hand.	x	02- Unarmed
73	Forward Roll	A <u>roll</u> in which contact with the surface moves from the back of one shoulder to the opposite buttock.	x	02- Unarmed
74	Front Kick	A linear <u>kick</u> traveling directly forward that impacts with the ball or heel of the foot. (Also called <i>Push Kick</i>)	x	02- Unarmed
75	Groundwork	When one or more combatant(s) are actively fighting with their back(s), side(s), or hands and knees on the ground. (Also called <i>Ground Fighting</i>)	x	02- Unarmed
76	Hair pull	A technique that simulates controlling a partner by grabbing and/or pulling their hair.	x	02- Unarmed
77	Hammer Punch	A <u>punch</u> executed with the blade (pinky) side of a fist.	x	02- Unarmed
78	Hook Kick	An arcing <u>kick</u> executed in a horizontal plane that impacts with the heel of the foot, as you kick the hips are turned to face 90 degrees from the target.	x	02- Unarmed
79	Hook Punch	A curved <u>punch</u> delivered with a bent arm ascribing a tight, horizontal arc.	x	02- Unarmed
80	Inward Block	A <u>block</u> made on the opposite side of the body from the defending hand and/or arm. (also called <i>Cross Body Block</i>)	x	02- Unarmed
81	Jab Punch	A linear <u>punch</u> with the lead hand.	x	02- Unarmed
82	Joint lock	A <u>attack</u> intended to control or injure the opponent by maneuvering one or more of the opponent's joints into hyperextension or to their maximal range of motion.	x	02- Unarmed
83	Kick	An <u>attack</u> intended to strike, executed with the shin and/or foot.	x	02- Unarmed
84	Knap	A) A sound that simulates the moment of contact in a <u>non-contact technique</u> enhancing the illusion for the audience. B) A sound that enhances the illusion of force in a <u>contact technique</u> .	x	02- Unarmed
85	Knee Strike	An <u>attack</u> intended to impact with the point of the knee.	x	02- Unarmed
86	Open hand Block	A <u>block</u> executed with the palm side of an open hand.	x	02- Unarmed
87	Open Techniques	A family of techniques in which the illusion is effective when viewed from all angles. This includes most <u>contact techniques</u> , and some <u>non-contact techniques</u> . (As opposed to <u>Stacked techniques</u>)	x	02- Unarmed
88	Outward Block	A <u>block</u> made on the same side of the body as the defending hand and/or arm. (Also called <i>Same Side Block</i>)	x	02- Unarmed
89	Punch	An <u>attack</u> intended to strike, executed with a closed fist.	x	02- Unarmed
90	Push	A) An <u>offensive action</u> in which a combatant forcibly moves their partner's body away from themself. (Also called <i>Shove</i>) B) An action in which a combatant uses a part of their body or a weapon to press any part of their partner's body or weapon away from the combatant's center.	x	02- Unarmed
91	Roll	Any technique in which the body moves across a surface in a particular direction by rotating at least 180 degrees on an axis or around a central point.	x	02- Unarmed
92	Roundhouse Kick	An arcing <u>kick</u> that impacts with the shin or top of the foot	x	02- Unarmed
93	Roundhouse Punch	A curved <u>punch</u> delivered with a straight arm ascribing a wide, horizontal arc. (Also called <i>Haymaker</i>)	x	02- Unarmed
94	Shared Knap	A <u>knap</u> executed by one of the combatants making contact on their partner's body or hand(s). Also called <i>Partnered Knap</i> .	x	02- Unarmed
95	Side Kick	A linear <u>kick</u> that impacts with the outside arch or the heel of the foot, as you kick the hips are turned to face 90 degrees from the target.	x	02- Unarmed
96	Sit Fall	A backward <u>fall</u> in which the combatant takes a step back to safely lower themselves to the ground.	x	02- Unarmed
97	Slap	An <u>attack</u> intended to strike, executed with an open hand.	x	02- Unarmed

98	Slip-Hand Knap	A <u>knap</u> executed by allowing the punching hand to open, as it meets a knapping surface, returning to a fist as it passes through.	x	02- Unarmed
99	Snap Kick	Said of any <u>kick</u> in which the strike is executed using an isolated rapid extension from the knee joint.	x	02- Unarmed
100	Stomach Punch	A <u>punch</u> in which the stomach is the <u>simulated target</u> .	x	02- Unarmed
101	Straight Punch	In Stage Combat, a linear <u>punch</u> that remains on one side of the attacker's <u>center line</u> .	x	02- Unarmed
102	Strangle	A) An <u>attack</u> to the neck, compressing the airway or blood vessels, intended to deprive the brain of oxygen. B) In stage combat, a simulation of the action described in definition A.	x	02- Unarmed
103	Takedown	Any technique that creates the illusion of a combatant forcing their partner to <u>fall</u> to the ground.	x	02- Unarmed
104	Third Party Knap	A <u>knap</u> executed by someone other than the <u>aggressor</u> or <u>receiver</u> .	x	02- Unarmed
105	Throw	A <u>takedown</u> in which the combatant manipulates their partner's body so that both feet leave the ground.	x	02- Unarmed
106	Trip	A <u>takedown</u> in which the combatant obstructs their partner's leg and prevents them from reestablishing balance.	x	02- Unarmed
107	Uppercut Punch	An ascending, curved <u>punch</u> delivered with a bent arm.	x	02- Unarmed
108	V-Slap	A <u>slap</u> in which the hand travels along one trajectory to a point, and then returns along a different trajectory. When viewed from above, the path of the hand often ascribes the shape of a "V".	x	02- Unarmed
109	Victim / Receiver Knap	A <u>knap</u> executed by the combatant receiving the <u>attack</u> .	x	02- Unarmed
110	Wing block	A) A <u>block</u> executed by raising a bent elbow forward and above the shoulder line. The <u>attack</u> is received on a combination of the muscle groupings of the upper and lower arm. B) A forearm <u>block</u> made with a bent arm being brought across the body with the hand down and elbow up.	x	02- Unarmed
111	Attacks on the Blade	A family of attacks that displace a partner's blade from its current line, opening a subsequent line of attack. Includes: <u>Beat</u> , <u>Press</u> , <u>Glissade/Froissement</u> .	x	03- Swordplay
112	Beat	An <u>Attack on the Blade</u> that applies percussive, linear pressure to displace the partner's blade. (Also called <u>Beat Attack</u>)	x	03- Swordplay
113	Beat Parry	A successful <u>parry</u> that also <u>beats</u> the partner's blade.	x	03- Swordplay
114	Bind	A) A <u>Prise de Fer</u> in which the combatant carries a partner's blade from the high line to the low line (or vice versa) and across the <u>center line</u> . B) In German longsword fencing - a state in which the blades are in <u>engagement</u> .	x	03- Swordplay
115	Change Beat	Executing a <u>beat</u> in the action of changing the <u>line of engagement</u> .	x	03- Swordplay
116	Change of Engagement	To release <u>engagement</u> of the weapons and reestablish <u>engagement</u> in a new line. (<u>Changement</u>)	x	03- Swordplay
117	Circular parry	A defensive action that begins in one <u>line of attack</u> , then travels in a full circle, returning to the original line to <u>parry</u> .	x	03- Swordplay
118	Companion Weapon	An object intended to be used in the <u>free hand</u> in conjunction with a single-handed primary weapon. Commonly a dagger, poiniard, buckler, shield, cloak, lantern, or secondary blade.	x	03- Swordplay
119	Counter Cut	A) A <u>cut</u> executed as a <u>counter attack</u> . B) When wielding a knife, a <u>counter attack</u> made in the <u>time</u> of an <u>attack</u> that generally targets the aggressor's weapon arm. C) When wielding a sword, a <u>cut</u> executed as a <u>counter attack</u> intended to set aside or remove an opponent's <u>attack</u> and simultaneously strike or threaten the opponent.	x	03- Swordplay
120	Counter Parry	<u>See Circular Parry</u> .	x	03- Swordplay
121	Coupé	A piece of <u>pointwork</u> : Removal of the blade from <u>engagement</u> in which the <u>point</u> moves around a partner's point to establish a new <u>line</u> of attack. Commonly, when in the <u>high line</u> the point travels over a partner's point, in the <u>low line</u> the point travels under a partner's point.	x	03- Swordplay
122	Croisé	A <u>Prise de Fer</u> in which the combatant carries a partner's blade from the <u>high line</u> to the <u>low line</u> (or vice versa) with out crossing the <u>center line</u> .	x	03- Swordplay
123	Cut	To <u>attack</u> with the edge of a blade.	x	03- Swordplay
124	Deception of Parry	A piece of <u>pointwork</u> : a <u>disengagement</u> in the time of the partner's attempted <u>parry</u> made to avoid that parry; a disengagement made just before the parry.	x	03- Swordplay
125	Direct Parry	A <u>parry</u> that travels linearly, crossing only the <u>center line</u> or <u>midline</u> .	x	03- Swordplay
126	Disengage/Disengagement	A) The act of a combatant removing a weapon from <u>engagement</u> . B) A piece of <u>pointwork</u> : Removal of the blade from <u>engagement</u> to direct the point to a new line of attack. Commonly, when in the <u>high line</u> the point travels under a partner's weapon, in the <u>low line</u> the point travels over a partner's weapon.	x	03- Swordplay
127	Double	A piece of <u>pointwork</u> : To <u>disengage</u> with the intent to <u>invite</u> and then deceive a <u>circular parry</u> .	x	03- Swordplay
128	Double Fence	In Stage Combat, a term referencing the systematic use of two weapons, one in each hand.	x	03- Swordplay

129	Envelopment	A <u>Pris de Fer</u> in which the combatant's point circles completely around a partner's blade and terminates in the original <u>line of engagement</u> .	x	03- Swordplay
130	Expulsion	An offensive action that uses the energy of a <u>Pris de Fer</u> to fling a partner's weapon out of <u>engagement</u> and <u>offline</u> .	x	03- Swordplay
131	Froissement	An <u>Attack on the Blade</u> that applies a sharp, forward, and <u>grazing</u> pressure to laterally displace a partner's blade. (French meaning: "to wrinkle or twist up")	x	03- Swordplay
132	Glissade	A thrust from <u>engagement</u> in which the combatant gains <u>opposition</u> on a partner's blade. The defensive response is often a <u>yield parry</u> . (Also Coulé)	x	03- Swordplay
133	Graze	The action of a combatant sliding their blade along a span of their partner's blade.	x	03- Swordplay
134	Hand Parry	A defensive action in which the <u>free hand</u> is used to <u>parry</u> the opposing weapon.	x	03- Swordplay
135	Hanging Parry	A <u>parry</u> protecting a <u>high line</u> with the hilt high and the point down, commonly used to deflect the attack.	x	03- Swordplay
136	Joined Parries	A family of <u>parries</u> that uses the primary weapon and <u>companion weapon</u> either simultaneously or in immediate sequence to defend a single attack. Includes: <u>Cross parry</u> , <u>parallel parry</u> , <u>reinforced parry</u> , and <u>replacement parry</u> .	x	03- Swordplay
137	Lines of Engagement	The positions of the weapons during <u>engagement</u> , delineated by the hand positions when <u>en garde</u> .	x	03- Swordplay
138	Moulinet	A) The action of cutting in a circular fashion to facilitate an attack. B) In Stage Combat, the action of spinning the blade in a circular fashion as a flourish. (In Italian: Molinello)	x	03- Swordplay
139	Opposition	A) A state of <u>engagement</u> in which the weapon is covering the <u>line of attack</u> . B) An alignment of the weapon which simultaneously covers the <u>line of attack</u> whilst seeking an <u>open line</u> .	x	03- Swordplay
140	Opposition Parry	A <u>parry</u> , in which the weapons end in <u>engagement</u> .	x	03- Swordplay
141	Parry	A defensive action utilizing one's weapon to stop, obstruct, deflect, or redirect an <u>attack</u> .	x	03- Swordplay
142	Parry Eight (8)	A parry defending the low outside line with the <u>false edge</u> , the point down, and the hand in <u>supination</u> . (In French: <u>Octave</u>)	x	03- Swordplay
143	Parry Five (5)	A parry defending the head with the <u>true edge</u> , the hand and <u>hilt</u> on the weapon bearing side.	x	03- Swordplay
144	Parry Five A (5A)	A parry defending the head with the <u>true edge</u> , the hand and <u>hilt</u> on the non-weapon bearing side.	x	03- Swordplay
145	Parry Four (4)	A parry defending the <u>high inside line</u> with the <u>true edge</u> , the point up, and the hand in <u>supination</u> . (In French: <u>Quarte</u>)	x	03- Swordplay
146	Parry One (1)	A parry defending the <u>low inside line</u> , the point down, the inside of the forearm facing the opponent and the thumb pointing downwards. (In French: <u>Prime</u>)	x	03- Swordplay
147	Parry Seven (7)	A parry defending the <u>low inside line</u> with the <u>true edge</u> , the point down, and the hand in <u>supination</u> . (In French: <u>Septime</u>)	x	03- Swordplay
148	Parry Six (6)	A parry defending the <u>high outside line</u> with the <u>false edge</u> , the point up, and the hand in <u>supination</u> . (In French: <u>Sixte</u>)	x	03- Swordplay
149	Parry Three (3)	A parry defending the <u>high outside line</u> with the <u>true edge</u> , the point up, and the hand in <u>pronation</u> . (In French: <u>Tierce</u>)	x	03- Swordplay
150	Parry Two (2)	A parry defending the <u>low outside line</u> with the <u>true edge</u> , the point down, and the hand in <u>pronation</u> . (In French: <u>Seconde</u>)	x	03- Swordplay
151	Piston Thrust	A <u>thrust</u> made by quickly retracting and then extending the arm.	x	03- Swordplay
152	Point Work	A family of actions in which the combatant manipulates their <u>point</u> to pursue an open <u>line of attack</u> .	x	03- Swordplay
153	Pommel Attack	Any offensive action made with the pommel. Colloquially, may also be used to refer to an attack made with the butt end of a knife.	x	03- Swordplay
154	Press/Pressure	An <u>Attack on the Blade</u> that applies sustained, linear pressure to displace the partner's blade.	x	03- Swordplay
155	Prise de Fer	An offensive action performed from <u>engagement</u> , in which a combatant takes control of a partner's blade moving it from one <u>line</u> to another to open a line for a subsequent attack, comprising: <u>Croisé</u> , <u>Bind</u> , and <u>Envelopment</u> . (French meaning "Seize the Iron")	x	03- Swordplay
156	Punto Rivero	A) In Italian rapier fencing, a <u>supinated thrust</u> originating from the <u>aggressor's inside line</u> . B) In Stage Combat, a <u>thrust</u> originating from the <u>aggressor's inside line</u> in conjunction with a large <u>cross step</u> on the circle to the inside.	x	03- Swordplay
157	Reinforced Parry	A <u>joined parry</u> in which a <u>parry</u> is given extra support from a <u>companion weapon</u> or the <u>free hand</u> .	x	03- Swordplay
158	Replacement Parry	A sequential <u>joined parry</u> in which the combatant parries with one weapon, and immediately supplants the initial parry with a second weapon.	x	03- Swordplay
159	Riposte	A return <u>attack</u> made by a defender immediately following a successful <u>parry</u> .	x	03- Swordplay
160	Semi-Circular Parry	A <u>parry</u> that travels in an arc, crossing the <u>center line</u> and <u>midline</u> .	x	03- Swordplay
161	Sentiment de fer	Using an engagement to sense a partner's intention through the tactile sensation of the blades. (French meaning "the sensation of the blade", In German: <u>Fühlen</u>)	x	03- Swordplay

162	Slash	In Stage Combat, an <u>attack</u> made with the <u>edge</u> of the blade, a length of the staff, or <u>rim</u> of the shield, that is avoided. The most common are horizontally at head level, horizontally across the <u>midline</u> (stomach, back, or side), and diagonally (ascending or descending).	x	03- Swordplay
163	Thrust	A piercing attack made with the <u>point</u> of a weapon.	x	03- Swordplay
164	Thumb Grip	Gripping a sword or dagger with the thumb placed over the <u>cross guard</u> and on the <u>flat</u> of the <u>ricasso</u> or <u>forte</u> .	x	03- Swordplay
165	Yield Parry	A parry made from <u>engagement</u> , in which the weapons remain engaged throughout. (also <i>Yielding</i> or <i>Ceding</i> parry)	x	03- Swordplay
166	Advance	A piece of <u>on-line</u> footwork: A forward movement from an <u>en garde</u> stance with the leading knee aimed toward the partner, pushing off the back foot, taking the lead foot forward, recovering the back foot, and maintaining the en garde measure as much as possible.	x	04- Stance & Footwork
167	Balestra	A compound piece of <u>on-line</u> footwork: from an <u>en garde</u> position, a leap forward immediately followed by a <u>lunge</u> .	x	04- Stance & Footwork
168	Circular Sequence	A series of offensive and corresponding defensive actions in which the combatants' footwork takes them in a circle across the floor.	x	04- Stance & Footwork
169	Cross Step	A piece of <u>off-line</u> footwork in which the moving foot travels across the <u>center line</u> , in front of the stationary leg.	x	04- Stance & Footwork
170	Demi-volte	A piece of <u>footwork</u> in which the rear foot passes to the outside and parallel of the lead leg, removing the body from the <u>line of attack</u> by turning the hips and torso 90 degrees. The weight remains on the stationary leg.	x	04- Stance & Footwork
171	Double Pass	A piece of compound, <u>on-line</u> , <u>footwork</u> combining two <u>passing steps</u> moving in the same direction. When moving forwards it is a Double Pass Forwards, and when moving backwards it is a Double Pass Backwards.	x	04- Stance & Footwork
172	En Garde/En Garde/On Guard	A) The basic physical "ready" position of a combatant. B) With weapon at the ready- a position/stance from which one may best attack and defend oneself. Depending on the period represented or weapon style, the heels may be in line, lead foot directly in front of trailing foot, or more open with leading knee facing the opponent, knees bent.	x	04- Stance & Footwork
173	Footwork	The tactical actions of the feet to move the body through space for offensive or defensive purposes.	x	04- Stance & Footwork
174	Horse Stance	Taking its name from the position assumed while sitting on a horse, a stance used primarily in East Asian Martial Arts with the feet at least shoulder width apart, pointed straight forward or at a 45 degree angle outward, knees bent, shoulders over the hips, and weight distributed evenly.	x	04- Stance & Footwork
175	Lunge	A piece of <u>on-line footwork</u> : A forward movement from an <u>en garde</u> stance, pushing off the rear foot, extending the rear leg and reaching the lead foot forward, without recovering the rear foot.	x	04- Stance & Footwork
176	Pass	A piece of <u>on-line</u> footwork from an <u>en garde</u> stance in which the rear foot steps ahead of the lead foot, or the lead foot steps behind the rear foot, including: <u>pass forward</u> , <u>pass back</u> , and <u>double pass</u>	x	04- Stance & Footwork
177	Pass Back	A) A piece of <u>on-line</u> footwork: A <u>pass</u> moving backwards from an <u>en garde</u> stance, stepping the lead foot behind the rear foot. B) In sport fencing, see <u>Double Pass</u> .	x	04- Stance & Footwork
178	Pass Forward	A) A piece of <u>on-line</u> footwork: A <u>pass</u> moving forwards from an <u>en garde</u> stance, stepping the rear foot ahead of the lead foot. B) In sport fencing, see <u>Double Pass</u> .	x	04- Stance & Footwork
179	Patinando	A compound piece of <u>on-line</u> footwork carrying the body forward by executing an <u>advance</u> and a <u>lunge</u> in quick succession.	x	04- Stance & Footwork
180	Recover	To return to an <u>en garde</u> position.	x	04- Stance & Footwork
181	Recover Back	A piece of <u>on-line</u> footwork: From a <u>lunge</u> , returning to an <u>en garde</u> position by moving the front foot backwards.	x	04- Stance & Footwork
182	Recover Forward	A piece of <u>on-line</u> footwork: From a <u>lunge</u> , returning to an <u>en garde</u> position by moving the rear foot forwards.	x	04- Stance & Footwork
183	Retreat	A piece of <u>on-line</u> footwork: A backward movement from an <u>en garde</u> stance with the leading knee aimed toward the partner, pushing off the front foot and taking the rear foot backward, recovering the lead foot, and maintaining the en garde measure as much as possible.	x	04- Stance & Footwork
184	Slip Step (Slip)	A piece of <u>off-line</u> footwork in which the moving foot crosses behind the stationary leg.	x	04- Stance & Footwork
185	Thwart	A piece of <u>off-line</u> footwork: A movement from an <u>en garde</u> stance, pushing off one foot to step the other foot along a new <u>line</u> , without recovering the trailing foot. When moving to the right the right foot leads; when moving to the left the left foot leads.	x	04- Stance & Footwork

186	Traverse	A piece of <u>off-line</u> footwork: A movement from an <u>en garde</u> stance, pushing off one foot to step the other foot along a new <u>line</u> , recovering the first foot. The feet do not cross. When moving to the right the right foot leads; when moving to the left the left foot leads.	x	04- Stance & Footwork
187	Volte	A piece of footwork in which the rear foot passes to the outside and forward of the lead leg, removing the body from the <u>line of attack</u> by turning the hips and torso 180 degrees. The weight remains on the stationary leg.	x	04- Stance & Footwork
188	Stock Phrase	A recognized and repeatable <u>phrase</u> of choreography, which can be quickly combined into larger phrases, stemming from Victorian theatre traditions.	x	05 - Singlesword
189	Cross Parry	A <u>joined parry</u> in which a combatant's blades are crossed at or near the forte, catching the attack within the intersection.	x	06 -R&D
190	Parallel Parry	A <u>joined parry</u> in which a combatant's weapons are aligned in parallel and defending the same line without touching.	x	06 -R&D
191	Parrying Dagger	A short bladed weapon wielded in conjunction with another weapon, primarily used for defensive purposes. (As defined by the SAFD, a dagger for the purposes of Rapier & Dagger Skills Proficiency Testing)	x	06- R&D
192	Smallsword	A lightweight personal sword in common use amongst the gentry of Western Europe from the Baroque period through the Napoleonic Wars. Almost exclusively a thrusting weapon with a narrow blade and a simple <u>guard</u> with reduced <u>quillon</u> .	x	07- Smallsword
193	Broadsword	A) In Stage Combat, a broad-bladed sword with a two-handed grip. (See also: <u>Longsword</u>) B) Historically, a European broad-bladed, single-handed sword, shorter than a <u>rapier</u> , with a hilt encompassing a majority of the hand.	x	08 - Broadsword
194	Half Sword	The systematic use of a longsword in which one hand is on the <u>grip</u> and the other is holding the blade between the <u>midblade</u> and the <u>foible</u> . (In archaic German: <u>Halbswert</u>)	x	08 - Broadsword
195	Longsword	A broad-bladed sword at least 36 inches in length, with a two-handed <u>grip</u> and simple <u>cross-guard</u> , in common use in Western Europe from the early Middle Ages through the early Renaissance.	x	08 - Broadsword
196	Hold	A sustained immobilization of an opponent's limb(s) or torso, designed to give a combatant control over their opponent's limb(s) or body.	x	09 - Knife
197	Jam	Using the <u>free hand</u> to immobilize your partner's weapon against their body.	x	09 - Knife
198	Overhand Grip	Holding the <u>grip</u> of a sword, dagger, or knife with the thumb and forefinger closest to the <u>forte</u> of the blade.	x	09 - Knife
199	Reverse Grip	Holding the <u>grip</u> of a sword, dagger or knife with the pinkie finger closest to the <u>forte</u> of the blade. (Also called <u>Underhand</u> or <u>Ice Pick Grip</u>)	x	09 - Knife
200	Transport	After a combatant successfully executes a <u>block</u> or <u>check</u> , the utilizing of that same limb to move the partner's attacking limb to another <u>line</u> .	x	09 - Knife
201	Trap	A momentary immobilization of an opponent's limb(s) or weapon(s) designed to give a combatant a brief opportunity to strike while their opponent cannot.	x	09 - Knife
202	Bō	A staff originating within Okinawan martial arts and adapted more broadly in Japanese martial arts, typically six <u>shaku</u> in length. (one <u>shaku</u> = 11.59 inches)	x	10 - Staff
203	Fore End	The end of a staff nearest the leading hand.	x	10 - Staff
204	Long Form	The systematic use of a staff in which the hand placement closer to one end allows for the utilization of the full length of the weapon.	x	10 - Staff
205	Midstaff	The portion of a staff between the two hands in <u>short form</u> .	x	10 - Staff
206	Quarterstaff	A stout hardwood staff, occasionally reinforced at the fore end and/or butt end. Traditionally, the length of the staff should be that of the combatant's height plus their arm extended above their head. (i.e., the height of the combatant <u>and a quarter</u>). Utilized throughout Medieval Western Europe but primarily associated with England.	x	10 - Staff
207	Short Form	The systematic use of a staff in which the hand placement divides the staff into three equal sections.	x	10 - Staff
208	Boss	A dome-shaped or conical piece of hardware typically mounted at the center of a shield, often encompassing the shield's <u>grip</u> .	x	11- Shield
209	Center-Gripped Shield	A <u>shield</u> with a <u>grip</u> positioned in the center, usually in a <u>boss</u> , not strapped to the arm.	x	11- Shield
210	Enarmes/straps	Straps used to attach the <u>shield</u> to the forearm, and/or be gripped in the hand.	x	11- Shield
211	Face	The broad side of the shield intended to be turned towards the opponent.	x	11- Shield
212	Heater	A <u>shield</u> typically shaped with a flat top and sides curving down to a point. Retroactively named due to its resemblance to the shape of a Victorian-era clothes iron.	x	11- Shield
213	Rim	The outer edge(s) of a shield.	x	11- Shield
214	Rim Attack	An attack made with the <u>rim</u> of a shield, generally in a chopping, punching, or slashing motion.	x	11- Shield
215	Round Shield	A style of <u>center-gripped</u> or <u>strapped</u> shield with a circular <u>face</u> , including but not limited to the <u>buckler</u> , <u>targe</u> , and <u>rotella</u> .	x	11- Shield

216	Strapped Shield	A <u>shield</u> intended to be secured to the forearm with <u>enarme(s)</u> .	x	11 - Shield
217	Annelet	The metal piece(s) of the <u>hilt</u> in line with the edges of the blade, located between the <u>quillon</u> and the <u>forte</u> , housing the <u>ricasso</u> . Often circular and designed to protect the forefinger. (Also <i>Arms of the Hilt</i> , French meaning "Ring") (See also: <i>Pas d'ane</i> . The two terms were conflated, and have yet to be extricated from one another.)	x	12 - Weapon Anatomy
218	Butt End	A) The end of the knife at the base of the <u>grip</u> , opposite the <u>point</u> . B) The end of a staff nearest the trailing hand. C) On a <u>polearm</u> , the end of the <u>haft</u> opposite the <u>head</u> of the weapon.	x	12 - Weapon Anatomy
219	Cross Guard	A transverse bar, between the <u>grip</u> and the <u>forte</u> , set in line with the edges and encompassing a portion of the blade or <u>tang</u> , designed to protect the hand. (In French: <i>Quillion</i> , In archaic German: <i>Krutz</i>)	x	12 - Weapon Anatomy
220	Cup hilt	A style of <u>hilt</u> commonly seen on a rapier, composed of a metal cup encompassing the <u>ricasso</u> designed to protect the sword hand.	x	12 - Weapon Anatomy
221	Epee Blade	A sport fencing blade which is rigid but flexible, with a triangular cross section, commonly used in Stage Combat.	x	12 - Weapon Anatomy
222	False Edge	The edge of a blade aligned with the thumb joint and inside line of the forearm in a traditional <u>grip</u> . (Also called <i>Short Edge</i>)	x	12 - Weapon Anatomy
223	Fixed blade	A knife whose blade is fixed in relation to the handle and does not slide or fold.	x	12 - Weapon Anatomy
224	Flat (of the blade)	The surface of a blade between the edges. May have a ridge, hollow, or <u>fuller</u> on either or both sides.	x	12 - Weapon Anatomy
225	Foible	The third of the blade closest to the <u>point</u> . (French meaning "Weak", In German: <i>Schwach</i>)	x	12 - Weapon Anatomy
226	Folding Knife	A knife with a hinge at the base of the blade allowing the blade to collapse into the <u>grip</u> /handle. (Also called Folder)	x	12 - Weapon Anatomy
227	Forte	The third of the blade closest to the <u>hilt</u> . (French meaning "Strong", In German: <i>Starcke</i>)	x	12 - Weapon Anatomy
228	Fuller	A groove running along a portion the flat of the blade, reduces weight without sacrificing blade integrity.	x	12 - Weapon Anatomy
229	Grip	A) The manner of holding the weapon. B) The part of the weapon designed to held by the hand.	x	12 - Weapon Anatomy
230	Hilt	The parts of a weapon designed to facilitate use of the blade or to afford protection to the hand.	x	12 - Weapon Anatomy
231	Knucklebow	A extension of the <u>guard</u> aligned with the true edge, curving from the guard (specifically the <u>quillon block</u>) towards the <u>pommel</u> , offering protection to the weapon bearing hand. (also called <i>Knuckle Guard</i>)	x	12 - Weapon Anatomy
232	Midblade	The middle third of the blade, between the <u>forte</u> and <u>foible</u> .	x	12 - Weapon Anatomy
233	Pas d'ane	A) A contemporary term for the metal piece(s) of the <u>hilt</u> in line with the edges of the blade, located between the <u>quillon</u> and the <u>forte</u> , housing the <u>ricasso</u> . Often circular and designed to protect the forefinger. (See also: <i>Annelet</i> , also called <i>Arms of the Hilt</i>) B) At one time referring specifically to a <u>guard</u> type consisting of two ovals mounted side by side forming a shape similar to a donkey's footprint. Later, used to refer also to the <i>Annelet</i> . (French meaning "Step of the Donkey")	x	12 - Weapon Anatomy
234	Point	The tapered end of a weapon, designed for piercing attacks.	x	12 - Weapon Anatomy
235	Pommel	The piece of hardware at the end of the hilt facilitating grip and providing counterbalance to the blade. On the majority of Stage Combat weapons, the pommel is screwed onto the tang, holding the sword together. (In archaic German: <i>Knopf</i>)	x	12 - Weapon Anatomy
236	Quillon	See <u>Cross Guard</u> . Later in history, often more elaborate.	x	12 - Weapon Anatomy
237	Rapier	The common personal sword in Western Europe from the late Renaissance to the early Enlightenment. Primarily a single-handed, thrusting weapon featuring a long, narrow blade and complex hilt.	x	12 - Weapon Anatomy
238	Ricasso	The non-edged portion of the blade at the base of the <u>forte</u> , often located within the <u>hilt</u> .	x	12 - Weapon Anatomy
239	Ring hilt	A style of <u>hilt</u> commonly seen on a rapier, composed of one or more <u>side ring(s)</u> or bars in a round shape designed to protect the sword hand.	x	12 - Weapon Anatomy
240	Sabre hilt	A style of hilt from sabre sport fencing, with a large guard composed of a single piece covering the hand and knuckles. Commonly used for the style of "Singlesword".	x	12 - Weapon Anatomy
241	Schlager Blade	A long, narrow blade with a diamond or oval cross section, commonly used in Stage Combat. Associated with the Mensur fencing tradition.	x	12 - Weapon Anatomy
242	Swept hilt	A style of <u>hilt</u> , most commonly seen on a <u>rapier</u> , composed of several bars attached to the <u>quillon block</u> and often extending to the end of the <u>knucklebow</u> , wrapping around and designed to protect the sword hand.	x	12 - Weapon Anatomy
243	Tang	The portion of the blade housed inside the grip.	x	12 - Weapon Anatomy

244	True Edge	The edge of the blade aligned with the knuckles in a traditional <u>grip</u> (Also called <u>Long Edge</u>)	x	12 - Weapon Anatomy
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