

# Dueling Arts International



## **POLICIES AND PROCEDURES**

(Updated – May 15, 2020)

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## **01.00 - Membership Classification and Requirements**

**01.01** - There are two classifications of membership within Dueling Arts International: Instructors and Fight Directors.

**01.02 - Dues Paying Members** - Dues Paying members are individuals who are recognized as Instructors and/or Fight Directors within the membership and who have agreed to pay the Initial Rights of Usage Fee, have agreed to abide by the policies and procedures established by the Acting Governing Body and subsequent changes in policies and procedures instituted over time by the Acting Governing Body, and have also agreed to and signed appropriate documentation pertaining to said agreements, and also any and all letters and/or documents of Indemnification and/or liability regarding past, present and future members within the Organization, and are current in membership dues and fees listed below in Section 05.00 thru 05.08.

**01.03 - Instructor** - Any individual who has attained recognition as an Associate Instructor, Full Instructor, Senior Instructor, or Master Teacher with Dueling Arts International. These individuals are recognized by Dueling Arts international to teach stage combat in accordance with sections 07.00 thru 07.19 in these Dueling Arts International policies and procedures.

**01.04 - Fight Director** - Any individual who has attained recognition as an Associate Fight Director, Full Fight Director, Senior Fight Director, or Master Fight Director with Dueling Arts International. These individuals are recognized by Dueling Arts International to direct and choreograph theatrical violence in accordance with the sections 08.0 thru 08.14 in these Dueling Arts International Policies and Procedures.

**01.05 - Non-Dues Paying Members** - Any member of Dueling Arts International who has, or is granted membership status and has been deemed exempt from paying dues by these policies and procedures. Non-Dues Paying Members may also be recognized as Instructors and/or Fight Directors. Non-Dues Paying Members do not maintain voting rights, and shall not have any say in policy, procedure or business of Dueling Arts International.

**01.06 - Past Presidents** - Any individual who has served Dueling Arts International as President and with the agreement of The Governing Body will become exempt from paying dues. These individuals will maintain all other membership requirements and restrictions as long as they desire to continue to participate within the activities and guidelines of Dueling Arts International.

**01.07 - Honorary Members** - Any individual who the Governing Body recognizes due to their contribution, or expertise in the area of teaching theatrical combat and/or theatrical fight direction. Honorary Members are Non-Dues Paying Members, do not maintain voting rights, and shall not have any say in policy, procedure or business of Dueling Arts International.

## **02.00 - Governing Body**

**02.01 - General Powers** - The business affairs of Dueling Arts International shall be managed by the elected members of the Governing Body.

**02.02 - Officers** - The Governing Body shall consist of seven (7) members, elected by Dues Paying Members. The elected members of the Governing Body, Officers, shall serve in the capacity of their individual office for the prescribed term of two years. These Officers occupy and serve the offices as follows, and in this ascending order: Alternate Member 2, Alternate Member 1, Member Representative, Treasurer, Secretary, Vice-President and President.

**02.03 - Officer Continuity and Transition of Service** - At the end of the two year prescribed term of service, the President shall retire and the remaining Officers will continue service for the Governing Body in a new office and in the following ascending order: Alternate Member 2, Alternate Member 1, Member Representative, Treasurer, Secretary, Vice-President and President. In this manner of transition, the President shall retire, and the Vice-President shall serve as the new President. All remaining Officers will likewise shift into the newly vacated office in the previously described ascending order. The Alternate Members will attend meetings of the Governing Body and be prepared to transition into service for any vacated office, and in the previously described ascending order, should any one or two members of the Officers resign in accordance with sections 02.05 thru 02.09 below.

**02.04 - Qualifications of Governing Body** - Members of the Governing Body, Officers, shall only be Dues Paying Members of Dueling Arts International with the following additional clarifications:

**02.05 - Additional Clarification Regarding Qualifications of Governing Body** - Dues Paying Members and or Honorary Members of Dueling Arts International, may also be members of other similar organizations, such as The Society of American Fight Directors, or other. However, Officers of the Governing Body of Dueling Arts International may not be members of other similar organizations. Members of Dueling Arts International who are also members of other similar organizations may be considered for the Governing Body of Dueling Arts International if they withdraw and / or retire their membership from these other organizations and also retire from their voting and decision making positions within these other organizations. All Officers of the Dueling Arts International Governing Body will all be required to sign agreements of confidentiality and non-disclosure with respect to all Dueling Arts International business and voting decisions that they are part of during and after their tenure as Officers of the Dueling Arts International Governing Body.

**02.06 - Officer Terms** - The Governing Body Officers will serve two (2) year terms. At the end of each two (2) year term, the Officer occupying the Presidential post will retire/vacate and the remaining Governing Body members will assume the next vacant post in ascending order as described in **02.03 - Officer Continuity and Transition of Service**. The Dues Paying Members shall then participate in an election to insure there are two Alternate Members. Should any other Officer of the Governing Body choose to also resign from office at this time the remaining Governing Body members will assume the next post in ascending order as described in **02.03 - Officer Continuity and Transition of Service**. Any vacant posts for Officers shall be filled by election according to these same Dueling Arts International Policies and Procedures below.

**02.07 - Resignation** - Officers may resign from the Governing Body at any time. If an Officer resigns before the end of their elected term, the vacated office shall be filled by the Officer immediately preceding and in ascending order as described in **02.03 - Officer Continuity and Transition of Service**. Each office affected by the resignation shall likewise be filled by the Officer immediately preceding and in ascending order as described in **02.03 - Officer Continuity and Transition of Service**. Officers who choose to resign during a normal election year shall notify the members of the Governing Body no later than sixty (60) days prior to the date of the election or by September 1<sup>st</sup> of that year. The Governing Body will communicate any change in leadership to Members of Dueling Arts International.

**02.08 - Normal Elections** - Normal elections will occur every two (2) years and approximately sixty (60) days prior to the end of the Calendar year. The election will take place on or about November 1<sup>st</sup> of that year. These elections will be held by email or through a format befitting the current times and technology, and processed by a non-biased third party to determine the outcome. Officers of the Governing Body who choose to remain part of the Governing Body will notify all members of the Governing Body and remaining members at large no later than 60 days prior to the date of the election, or by September 1<sup>st</sup> of that election year. Eligible candidates are all voting members of Dueling Arts International as stipulated in sections 02.04 and 02.05 above. Eligible candidates are to be nominated for the open positions on the Governing Body by the returning Officers of the Governing Body. Other eligible members who desire to run for election for open positions within the Governing Body must be nominated by petition of no fewer than 10 percent of the remaining Members at large and must be placed into nomination no later than thirty (30) days prior to the date of election or October 1<sup>st</sup> of that same year. Such petitions may be circulated by the interested party and sent in by mail to the Secretary no later than thirty (30) days prior to the date of election. Notification of all submitted candidates will then be made public to all Dues Paying Members thirty (30) days prior to the election date.

**02.09 - Replacement Elections** - In the event one or more of the Officers of the Governing Body chooses to resign in accordance with Section 02.06 above, an election will be held within sixty (60) days after notification is provided to all members at large. These replacement elections will be held by email or through a format befitting the current times and technology, and processed by a non-biased third party sixty (60) days from the date of resignation or resignations of the former Officer or Officers. At the time of this notification of a resignation, eligible members are to be nominated for the open positions by the remaining members of the Governing Body. Other eligible candidates may also apply to serve on the Governing Body. Eligible candidates are all voting members of Dueling Arts International as stipulated in sections **02.04 and 02.05** above. Members who desire to run for election for open positions within the Governing Body must be nominated by petition of no fewer than 10 percent of the remaining members at large and must be placed into nomination no later than thirty (30) days prior to the date of election or October 1<sup>st</sup> of that same year. Such petitions may be circulated by the interested party and sent in by mail to the Secretary no later than thirty (30) days prior to the date of election. Notification of all submitted candidates will then be made public to all Dues Paying Members thirty (30) days prior to the election date. At the culmination of the replacement election the new Governing Body member or members will then assume a position starting with the second Alternate Member and ascending as described in section 02.03.

**02.10 - Duties of The Officers** - The following describes the duties and responsibilities of the Officers of the Governing Body of Dueling Arts International.

**1) President** - A voting member of the Governing Body, The President will oversee and direct the course of all Dueling Arts International business, continually working to meet and uphold the standards of, and striving to serve the mission statement as well as these Dueling Arts International Policies and Procedures. The President will preside over meetings of the Governing Body, nominate members to the advisory board, and may appoint special committees to address specific tasks for Dueling Arts International. The President will also participate in the evaluation review and decision process regarding Dueling Arts International recognition for Instructors and Fight Directors in concert with the Training and Advancement Committee. In order to retain their active status with Dueling Arts International, the President will administer review to hold Instructors and Fight Directors accountable for their own ongoing instruction and education in concert with the Training and Advancement Committee.

In the case of Recognized Instructors, Fight Directors and Master Combatant Candidates, the President will take part in petition assessment and will review each submission before official confirmation in concert with the Training and Advancement Committee. The President will also act as a workshop coordinator for any and all National workshops as well as help facilitate information about all local and regional training workshops. The President will print, sign and provide final endorsement, and also insure the proper distribution for all Dueling Arts International Certificates of Recognition and work with the Secretary to keep records of same, and the Treasurer to account and manage finances of Dueling Arts International.

**2) Vice President** - A voting member of the Governing Body, The Vice-President will participate in the implementation of the Dueling Arts International policies and procedures, assist and support the President in any Dueling Arts International business and activity, continually working to meet and uphold the standards of, and striving to serve the mission statement as well as these Policies and Procedures. The Vice-President will also serve as the coordinator for all committees and committee reporting, and act as the envoy between committees and the board. Duties included: Maintaining the roster of current committees and their membership, Communicating the board's objectives to a particular committee, Serve as the centralized communication agent for all committee reporting – particularly for those committees not populated by board members, Reporting to the board ongoing processes, goals, difficulties, status, and assignment fulfillment from the committees, Facilitate committee needs - including budgets, scheduling, labor - to the board, as needed. Partnering with the Member Representative, (See Member Representative Description 2.10.05), in serving as an agent in the recruitment from the Non-Board member cohort of Dueling Arts, volunteers to serve on committees. In the absence of The President, the Vice President will preside over meetings of the Governing Body. Additionally, the Vice President will act as chairperson of the Grievance Committee, oversee and manage all complaints, enforce probations, loss of membership, and other duties as necessary. The Vice-President will also proof read all copy material related to the conducting of Dueling Arts International business and continue encouraging and facilitating all marketing opportunities for DAI.

**3) Secretary** - A voting member of the Governing Body, The Secretary will participate in the implementation of the Dueling Arts International policies and procedures, and coordinate and disseminate the written minutes from all Governing Body meetings. The Secretary will also facilitate the recording and documentation of all skills tests offered by Instructors of Dueling Arts International. As part of this facilitation the Secretary will: 1) receive all payments from recognized Instructor's skills tests, document receipt of same and then forward these same payments to the Treasurer; 2) be the first to receive all adjudication results and paperwork from the Senior Instructor adjudicators by mail or email in order to facilitate and record results of same tests for Dueling Arts International; and 3) forward the results of same tests to the President for certificate requirements.

**4) Treasurer** - A voting member of the Governing Body, The Treasurer will participate in the implementation of the company's policies and procedures and manage and process the financial matters of the organization. The treasurer shall also administrate all fiscal matters and provide an annual budget for approval by the governing body and the board of directors.

**5) Member Representative** - A voting member of the Governing Body, The Member Representative will attend all meetings and vote on all issues presented to Dueling Arts International Governing Body and will participate in the implementation of the Dueling Arts International policies and procedures and will be the official liaison between the Governing Body and all Dues Paying Members. In this capacity the Member Representative will investigate and present to the Governing Body any suggestions, questions or problems, including any grievances by members pertaining to the business of Dueling Arts International. Additionally the Member Representative will partner with the Vice President (See Vice-President Description 2.10.02), in serving as an agent in the recruitment from the Non-Board member cohort of Dueling Arts, volunteers to serve on committees.

**6) Alternate Members** - Voting members of the Governing Body, the two Alternate Members shall attend all meetings of the Governing Body and be prepared to assume duties of an Office should any member of the Governing Body resign their position during a term of office and / or at the end of a two (2) year term as described in **02.03 - Officer Continuity and Transition of Service**. Additionally, the Alternate Members may be available to serve as a member of the Grievance Committee and all other committees and/or assist in other tasks and business of the Governing Body as available and as requested by the Governing Body.

**02.11 - Meetings** - By resolution the Governing Body may specify the date, time and place for the holding of regular meetings without other notice than such resolution. Meetings shall be scheduled at the beginning of the year to insure attendance and officers shall make them a priority in their individual schedules to avoid conflicts. At the present time of this document, regular meetings are held on the 2<sup>nd</sup> Saturday of each month at 8:00am (PST) unless circumstances prevent the same.

**02.12 - Attendance of Meetings** - Officers shall make a concerted effort to attend and participate in all meetings, be punctual in attendance and limit absences to unforeseen conflicts and/or emergencies in a good-faith voluntary manner. Should an officer anticipate missing a meeting, they shall submit in writing their proxy votes or pertinent contributions to topics on the agenda for the upcoming meeting as well as a brief explanation for their absence. Should it be determined that an officer is absent for reasons determined to be neither unforeseen nor emergency in nature, or it is determined that an officer is unable to attend meetings on a regular basis, the remaining members of the Governing Body may exercise a quorum vote for dismissal. Following one (1) such missed meeting in one calendar year an officer may be dismissed with a quorum vote. Following two (2) such missed meetings in one calendar year an officer will be dismissed with a quorum vote.

**02.13 - Special Meetings** - Special meetings of the Governing Body or any committee designated and appointed by the body or at the written request of the President or any two Officers, or, in the case of a committee meeting, by the chairman of the committee.

**02.14 - Meetings by Telephone** - Officers of the Governing Body or any committee designated by the board may participate in a meeting of such body or committee by means of a conference telephone or similar communications equipment so that all persons participating in the meeting can hear each other at the same time. Participation by such means shall constitute presence in person at a meeting.

**02.15 - Place of meetings** - If meetings are to be held in person the location of such meetings shall be determined by the President after conferring with all Officers of the governing body.

**02.16 - Quorum and Manner of Acting** - Five (5) of the seven (7) Officers of the Governing Body shall constitute a voting quorum, and the voting act of the majority of the Governing Body present at a meeting at which a quorum is also present shall constitute an official act of the Governing Body. In the event they are unable to attend a meeting Officers of the Governing Body may vote by Proxy submitted in writing via e-mail to either the President and / or Member Representative in the event they know such meeting will involve a vote.

**02.17 - Compensation** - The Officers of the Governing Body shall receive no compensation for their service on The Governing Body but may receive reimbursement for required expenditures incurred for business on behalf of the organization at the discretion of and with the prior approval of the Officers of the Governing Body.

### **03.00 - Voluntary Advisory Board**

**03.01 - Voluntary Advisory Board** - The Governing Body may appoint an Advisory Board to act as advisors and consultants with regards to making any changes regarding policies and procedures, and also any other business of Dueling Arts International as needed. The Advisory Board shall always consist of the most recent Past President or Presidents if he or she is available. The Advisory Board may or may not be actual Dues Paying Members of Dueling Arts International and shall not have the right to vote on any policy put before the Governing Body and as such shall not be deemed liable for any action or policy instituted by the Governing Body.

**03.02 - Resignation of Advisory Board Members** - Any member of any Advisory Board may resign at any time by delivering written notice thereof to the President, Secretary or the chairperson of the Governing Body. Any such resignation shall take effect at the time specified therein, or if the time is not specified, upon delivery thereof and, unless otherwise specified therein, the acceptance of such resignation shall not be necessary to make it effective. The Governing Body may then choose to appoint another individual member to the Advisory Board as deemed necessary and appropriate.

**03.03 - Removal of an Advisory Board Member** - The Governing Body, by resolution adopted by a majority of a quorum of the Officers, as stipulated in 02.12 may remove any member of the Advisory Board.

**03.04 - Compensation** - Members of the Advisory Board shall receive no compensation for their service as advisors or consultants but may receive reimbursement for required expenditures incurred for business on behalf of the organization at the discretion of and with the prior approval of the Officers of The Governing Body.

### **04.00 - Governing Body Committees**

**04.01 - Governing Body Committees** - The Governing Body may designate and appoint one or more standing or temporary committees, each of which shall consist of two or more Members. Members of such committees may be Dues Paying, Non-Dues Paying and or Honorary Members of Dueling Arts International. Such committees shall have and exercise the authority of the Governing Body in the management of the organization, subject to limitations as may be prescribed by the Governing Body; except that no committee shall have the authority to; (a) amend, alter or repeal these by laws; (b) elect, appoint or remove any member of any committee or any member of the Governing Body; (c) amend the articles of incorporation; (d) adopt a plan or merger with another non profit corporation; (e) authorize the sale, lease or exchange of all or substantially all of the property and assets of the corporation not in the ordinary course of business; (f) authorize the voluntary dissolution of the corporation or revoke proceedings therefore; (g) adopt a plan for the distribution of assets of the corporation; or (h) amend, alter or repeal any resolution by the governing body which by its terms provides that it shall not be amended, altered or repealed by a committee. The designation and appointment of any such committee and the delegation thereto of authority shall not operate to relieve the Governing Body or any individual member of any responsibility imposed upon it, him or her by law.

**04.02 - Resignation of Committee Members** - Any member of any committee may resign at any time by delivering written notice thereof to the President, Secretary or the chairperson of such committee, or by giving oral or written notice at any meeting of such committee. Any such resignation shall take effect at the time specified therein, or if the time is not specified, upon delivery thereof and, unless otherwise specified therein, the acceptance of such resignation shall not be necessary to make it effective. The Governing Body will then appoint another Member of Dueling Arts International to the committee as deemed necessary and appropriate.

**04.03 - Removal of a committee member** - The Governing Body, by resolution adopted by a voting quorum of the Officers, may remove from service, on said committee, any member of any committee elected or appointed by it.

**04.04 - Compensation** - The committee members shall receive no compensation for their service on committee, but may receive reimbursement for expenditures on behalf of Dueling Arts International at the discretion and with the prior approval of the Officers of the Governing Body.

**04.05 - List of Committees** - As standing and temporary committees may change from time to time, a current list of active committees and the current members shall be kept and updated in the files of the Secretary.

## **05.00 - Membership Fees and Dues**

**05.01 - Initial Membership And Usage Fee** - Any individual who has fulfilled all of the requirements of a Dues Paying Member and as such has petitioned to or been invited by the Governing Body to join Dueling Arts International is required to pay an Initial Membership and Usage Fee in the amount of two-hundred and fifty dollars (\$250.00). Dues Paying Members may utilize the name Dueling Arts International and any and all Trademarks Associated with Dueling Arts International as agreed to by all Dues Paying Members of Dueling Arts International and its original founder as stipulated by contractual agreement by and between same original founder and all agreeably compliant Dues Paying Members. This one-time fee is to be made payable to Dueling Arts International and is non-refundable for any reason whatsoever. Should any Dues Paying Member choose to leave or recuse themselves from any continuing and active participation with Dueling Arts International at any time in the future, or be asked to leave or

recuse themselves by the Governing Body from any continuing and active participation with Dueling Arts International at any time in the future for reasons stated within these policies and procedures or other appropriately deemed reasons in the future then the Usage Fee will remain non refundable.

**05.02 - Installment Payments of Membership Usage Fee** - By written petition to and agreement of the Governing Body, new members may apply for participation in an installment payment plan. Such applications shall be reviewed on an individual basis. The Governing Body shall be able to request further confidential information from membership candidates, to assist in their decision.

**05.03 - Annual Membership Dues** - Any and all Dues Paying Members as described in sections 01.02 through 01.04 above, shall be required to pay annual dues in the amount of one-hundred dollars (\$100.00) per calendar year. Annual dues are to be used to maintain and fund annual required business of Dueling Arts International. Dues will be assessed on an annual basis and resemble comparative organization fees deemed necessary by the Governing Body and may be adjusted by the Governing Body as deemed necessary as to provide necessary and adequate funds to properly do business. The Governing Body will always attempt to keep any such increases, if any increase at all, at a minimum. Dues shall be paid annually to the Treasurer by January 15<sup>th</sup> at the beginning of each calendar year, and will cover expected normal operating costs of the same year dues are paid. It is the responsibility of the Dues Paying Members to pay their dues in a timely manner in order to confirm and maintain their status. Failure to pay dues may result in one year of probation at the discretion of the Governing Body. The Governing Body may also determine whether or not to allow continued participation if delinquency continues for a period deemed excessive by the Governing Body. Failure to pay Annual Dues, and a delinquency in excess of two (2) years will constitute sufficient grounds to terminate membership and recognition as a Dues Paying Member, and any and all recognition of classification as an Instructor and /or Fight Director.

**05.04 - Leave of Absence** - Any member may request a leave of absence from their current classification or level of recognition by formally applying in writing for same one year suspension of dues to the Governing Body one month (1) prior to the end of the previous calendar year, or December 1<sup>st</sup>. The Governing Body will determine if the request for Leave of Absence is reasonable. Members who are granted this fee exemption will agree to be placed on suspension from any formal association with Dueling Arts International including teaching skills tests and voting activities during this time. At the conclusion of this one year they will be required to apply for re-instatement to active and normal participation within Dueling Arts by notifying the Governing Body in writing no later than one month (1) prior to the end of the current calendar year, or December 1<sup>st</sup>.

**05.05 - Fee Exemptions Due to Hardship** - Exemptions for paying annual dues, due to hardship, may be granted at the discretion of the Governing Body. Exemptions must be applied for in writing to the Vice President. Dues Paying Members may apply for a one-year suspension of paying of Annual Dues for reasons related to medical or financial hardships by formally applying in writing for same one year suspension of dues to the Governing Body one month (1) prior to the end of the previous calendar year, or December 1<sup>st</sup>. The Governing Body will determine if the request is reasonable and just in cause. This exemption is only good for a single calendar year and is to be re-evaluated should the exemption be requested. Members who are granted this fee exemption will agree to be placed on suspension from any formal association with Dueling Arts International including teaching skills tests and voting activities during this time. At the conclusion of this one year they will be required to apply for re-instatement to active and normal participation within Dueling Arts by notifying the Governing Body in writing no later than one month (1) prior to the end of the current calendar year, or December 1<sup>st</sup>.

**05.06 - Other Fee Exemptions** - In recognition of their service, past presidents who have served the full term as President are to be exempt from paying annual dues.

**05.07 - Annual Membership Dues Credits** - Instructors may be eligible for annual membership dues credit. Instructors who are exceptionally active in their teaching schedule during one year may earn a credit toward their annual membership dues for the upcoming year, upon the approval of the Governing Body. Instructors shall be eligible for a credit by offering classes and submitting subsequent test fees for fifteen (15) or more students during one calendar year. The credit, authorized by the Governing Body, shall be equal to, but not greater than the current annual membership dues for the upcoming year. Standards for credit will be determined and assessed on a yearly basis by the Governing Body and upon the recommendations of the Treasurer and Secretary at the end of each financial and calendar year. Credits shall be offered as long as financial needs are met. The credit toward membership dues for one year shall only result when the threshold for test submissions is met from the immediate preceding year. Credits will be evaluated on an annual basis, and there shall be no allowance for accumulating or transferring or applying the credit in any other capacity other than the dues for the upcoming year.

**05.08 - Resignation of Dues** - Any Dues Paying Member may permanently resign from active participation with Dueling Arts at International at any time through written notice to the Governing Body. Members will then be exempt from continuing to pay dues to Dueling Arts International and also agree to suspend themselves from any formal association with Dueling Arts International including teaching skills tests and voting activities, and marketing association with Dueling Arts, unless they are recommended and approved as an Honorary Member or otherwise approved to do so by the Governing Body.

## **06.00 - Discrimination, Harassment and Grievance Policies**

**06.01 - Non-Discrimination Policy** - Dueling Arts International supports and practices a non-discrimination policy of dignity and independence for its members. This policy prohibits discrimination and harassment and protects the right to be free of hate activity based on race, color, religion, sex, sexual orientation, gender, gender identity or expression, age, disability, marital status, citizenship, national origin, ancestry, political affiliation or veteran status.

In following this policy, Dueling Arts International abides by the federal civil rights Act 42, U.S.C. 200e: by the requirements of title IX of the education amendment of 1972: by sections 503 and 504 of the rehabilitation act of 1973: by the Americans with disabilities act of 1990: by executive order 11246, as Amended: by 38 U.S.C.20211, the Vietnam Era Veterans readjustment assistance Act of 1972, as amended.

**06.02 - Harassment** - Dueling Arts International is committed to providing a work and educational environment for all involved that is free of harassment. Intimidating, hostile, or offensive comments or looks can be deemed harassment. Harassment at any Dueling Arts International sponsored event based on race, color, religion, sex, sexual orientation, gender, gender identity or expression, age, disability, marital status, citizenship, national origin, ancestry, political affiliation, veteran status, or any other non Dueling Arts International related factors will not be tolerated. Students and/or employees who feel they have been harassed or who become aware of such conduct, may bring the matter to the attention of the Member Representative or to the Vice President directly or to any member of the Governing Body. The member receiving the complaint in turn will then appropriately inform the rest of the governing body and the grievance committee as outlined below in section 06.04. Failure to do so indicates tolerance and acceptance of the conduct. DAI will investigate all complaints. After investigation of the complaint has

concluded, the complainant will be advised of the results of the investigation. Dueling Arts International will take appropriate steps against any Instructor, Fight Director student or employee found to have harassed another student or employee at any Dueling Arts International sponsored event. The entire process of investigation will be handled as confidentially as possible, and be disclosed only to those on a need to know basis. There will be no retaliation against the Instructor, Fight Director, student or employee who makes the complaint with the reasonable belief that the harassment has occurred.

**06.03 - Sexual Harassment** - Sexual harassment is unwanted sexual advances, requests for sexual favors and or verbal or physical conduct of a sexual nature. Such conduct is considered harassment when:

1. Submission of such conduct is made either explicitly or implicitly a condition of an individual's employment or instruction.
2. Submission to or rejection of such conduct by an individual is used as the basis of employment decisions, academic or professional advancement or instruction.
3. Such conduct has the purpose or effect of unreasonably interfering with a persons work performance or creating an intimidating, hostile or offensive work or study environment.

Any submission of, or claim of Sexual Harassment shall follow the same protocols of complaint investigation as that of any complaint of Harassment in section 06.02 and also sections 06.04 and 06.05.

**06.04 - Grievances and Grievance Committee** - Any student or Dues Paying Member of Dueling Arts International who has been determined, through the right of deliberative assembly, to be in violation of the letter or the spirit of the Articles of Incorporation, Bylaws, Policies and Procedures or other documents of policies of Dueling Arts International may be placed on probation or removed from Dueling Arts International for a length of time to be determined by the Grievance Committee and/or Governing Body, or expelled. A grievance is subject to action under the provisions of Dueling Arts International policy that directly involves a violation of Dueling Arts International Bylaws and/or Policies and Procedures. Membership related disputes include, but are not limited to, disputes over member standing, rank and recognition, violations of the rules in training and offering theatrical combatant skill tests, or other issues directly related to the membership in Dueling Arts International.

**06.05 - Grievance Procedure** - The following is the grievance procedure for complaints involving any Dues Paying Member of Dueling Arts International, concerning their professional behavior. Disputes based on adjudication results should follow the appeals procedure outlined in sections 10.01 and 11.01.

- 1) Prior to the initiation of these procedures the parties involved must first make an attempt to resolve the dispute through direct communication.
- 2) In the event the dispute cannot be resolved by direct communication, any member or student may within ninety (90) days of the alleged dispute submit a written complaint to any member of the Governing Body. The written complaint shall contain a statement of the alleged offense, proof the complainant has attempted a resolution of the dispute, the resolution or relief now sought by the complainant, and complete contact information for the complainant and the member in question. The statement should also include any evidence, argument, or rationale to substantiate the alleged offense.

3) The member of the Governing Body who receives the written complaint shall inform the Vice President or the head of the committee who in turn shall convene and lead a meeting of the grievance committee. Barring any irregularities, the grievance committee shall be composed of three members to include the current Vice President, the current Member Representative and one current Governing Body Advisory Board Member. The grievance committee shall not include any individual who is the object of the complaint. In the event that a grievance involves the Vice President, the President shall replace them as head of the committee. In the event the grievance involves another committee member, they shall be replaced by either of the two Alternate Members of the Governing Body as determined by the head of the grievance committee.

4) Upon verification of the complaint, the grievance committee shall contact the member in question and provide that member thirty (30) days to respond to the complaint. The grievance committee retains the right to conduct its own investigation into the alleged offense, and shall do so at their own discretion.

5) Following thirty (30) days allotted for response and further inquiries, the grievance committee will meet and determine a result of the investigation.

Determinations shall fall under one or more of the following five (5) resolutions below.

1. Dismissal: Dismissal of the complaint after the grievance committee reviews materials provided and determines no action shall be taken.
2. Arbitration: A hearing organized by the grievance committee between all parties, insofar as all parties give consent to this arrangement, in order to discuss and attempt to find a resolution all parties can agree upon.
3. Probation: Probation may include but is not limited to a letter of reprimand, remediation, or supervision. The length and duration of probation period shall be determined by the committee.
4. Leave of Absence: A leave of absence prohibits any and all activity with DAI, and for a period of time determined by the committee. Member may lose current teaching or directing recognition and forfeit rights and privileges afforded them as a member.
5. Expulsion: This action permanently removes the member from DAI and with it all rights and privileges afforded them as a member. Given the finality of expulsion, this resolution must be ratified with a majority vote by the Governing Body.

Appeals - The member involved in the grievance procedure may appeal a decision of the grievance committee, within thirty (30) days of the decision, directly to the governing body. In the event of such an appeal, the grievance committee shall submit all materials to the governing body, and the governing body shall take action described in section 06.04, and 06.05 above.

## **07.00 - Classifications and Guidelines of Instructors**

**07.01 - Instructor** - Instructors are individuals who have attained recognition as an Instructor in accordance with the Dueling Arts International guidelines. Instructors have both extensive training as performers, and also training and experience as instructors in the art of theatrical combat. Instructors shall maintain voting privileges throughout their membership.

Following a similar model to that which is utilized in universities for instructors and professors Dueling Arts International recognizes the following: Associate Instructor, Full Instructor, Senior Instructor and Master Teacher. These individuals are recognized by Dueling Arts International as instructors of stage combat in accordance with these policies and procedures sections **07.02 thru 07.17**.

**07.02 - Apprentice** - Apprentices are individuals currently engaged in a training process with the goal of becoming an Instructor of theatrical combat. Such training may include working as an assistant with a Dueling Arts International Master Teacher in order to observe, develop and refine their teaching techniques and skills, and/or taking additional classes as a student in order to further refine and develop their techniques in the primary disciplines of theatrical combat, or fulfill other areas of recommended study. These other areas may include, among others, acting or directing classes, training in supportive movement disciplines, vocal technique, and more. Though not required an apprenticeship is a valuable asset in the study of theatrical combat and Dueling Arts International encourages aspiring teachers to seek out when possible. Apprenticeships are available at the request and application of interested and eligible teaching candidates and only fall under the tutelage of a Dueling Art International Master Teacher. Apprenticeships are individually tailored to the specific needs of the apprentice teacher.

#### **Apprenticeship Eligibility Criteria:**

- 1) Prior experience in theatrical combat under the supervision of a recognized Instructor of theatrical combat.
- 2) An expressed interest in furthering their knowledge in a specific area within the art of theatrical combat.
- 3) Demonstration of high commitment, skill, and potential in theatrical combat.
- 4) Training and recognition (with certificates) at Level II for Dueling Arts International skills tests. This is highly recommended, but not required.

Eligible candidates interested in pursuing an apprenticeship must first submit an application to the Dueling Arts International Governing Body. Eligible candidates may submit their application to the President or Member Representative. The Training and Advancement Committee will evaluate all applications. The application should include the following:

- 1) A letter of intent stating professional goals;
- 2) Theatrical training and performance resume including theatrical combat experience;
- 3) Two letters of recommendation;
  - a. One letter from initial primary instructor of theatrical combat to date.
  - b. One letter from any other relevant theatre professional.

The Governing Body, in concert with the Training and Advancement Committee, will review the application and recommend the most appropriate Master Teacher to take on the apprentice. Each apprenticeship is individual and unique to the candidate, so a specific time frame can not be determined. The Master Teacher assigned will assess the needs of the apprentice based on their experience, and determine the appropriate duration and curriculum requirements according to their needs. Eligible candidates may participate in

an apprenticeship either after a Dueling Arts Teacher and / or Fight Director Workshop in order to work on skills that need improvement, or prior to these same workshops in order to prepare for the rigorous demands of these workshops call for. An approved apprenticeship does not guarantee the candidate recognition as an Instructor by Dueling Arts.

**07.03 - Additional Notes Regarding Dueling Arts Apprenticeships -**

Although Master Teachers are designated to serve as mentors for apprentice candidates, Dueling Arts International expects all recognized Instructors to acknowledge the inherent responsibility to inspire and encourage students in their workshops who show a commitment to their own continued training, a potential to share their skills, and the aspiration to teach. In this sense all instructors play a part in the apprentice process. The first instruction in theatrical combat has the capacity to begin directing a student along a professional path in theatrical combat. All instructors should be aware of the impact they have on a student's development, and approach the process with an open mind, and with generous intent. This encompassing and whole hearted spirit should permeate the teaching atmosphere to balance a rigorous and challenging curriculum.

**07.04 - Associate Instructor -** An individual who has undergone training, via either a Dueling Arts International apprenticeship directed towards being an Instructor of and/or by attending a Dueling Arts International Level I Teacher's Training Workshop, and teaches on a regular basis.

Associate Instructors are permitted/qualified to teach Dueling Arts Level One training courses. See **09.02 - Level One Adjudication**. Associate Instructors shall also be permitted/qualified to provide and teach Level One recognition renewal workshops.

**07.05 - Guidelines for Associate Instructor -** The following are guidelines for recognition as an Associate Instructor.

- 1) Participate in and successfully complete both a Dueling Arts International Level One and also Level Two training program in all six (6) primary disciplines and achieve recognition as at least a Theatrical Combatant by Dueling Arts International.
- 2) Complete a four year undergraduate degree and/or possess equivalent experience and education in theatre or dramatic studies.
- 3) Attend and successfully complete a Dueling Arts International Level One Teacher's Workshop and/or conclude an approved apprenticeship with a Dueling Arts International Senior or Master Instructor as approved by Dueling Arts Head of Training and Advancement Committee. **See 07.02 - Apprentice.**
- 4) Act as an assistant for all six (6) primary disciplines for a Dueling Arts International workshop under the direction of a Senior or Master Instructor. This may be a national and/or regional workshop teaching Level One skills.
- 5) Successfully complete one required week of private training focused upon the teaching of Theatrical Combat with a Senior or Master Instructor specifically assigned by the Dueling Arts Head of Training and Advancement Committee.

**07.06 - Process of Recognition for Associate Instructor -** Recognition as an Associate Instructor is provided by the Governing Body of Dueling Arts International. Candidates may be invited by the Governing Body to accept recognition as an Associate Instructor, or may apply to the Governing Body by submitting the following:

- 1) Letter of intent stating professional goals.

- 2) Two letters of support from Dueling Arts International Senior Instructors or Master Teachers.
- 3) Complete resume of training and teaching experience.
- 4) Submit video samples of Dueling Arts International Level One skills proficiency test fights and course curriculum plans.

Upon receipt of the application, and at the next formal meeting, the Governing Body will consult with the Training and Advancement Committee for a decision. The decision may confirm, deny or offer a list of recommendations. Recommendations will outline areas for the applicant to improve certain qualities of their work or suggest specific training via an apprenticeship or other to complete candidate's goal for recognition.

**07.07 - Alternative Path for Recognition for Associate Instructor** - In rare instances, candidates may pursue recognition as an Associate Instructor solely by participating in a more extensive Apprenticeship with Dueling Arts International. This path will be approved at the discretion of and with the support and approval of the Governing Body and the Training and Advancement Committee. Participation in the Teacher Training workshop is the most appropriate path for the majority of candidates. **See 07.02 - Apprentice**

**07.08 - Provisional Associate Instructor** - Individuals who have completed the Teacher Training Workshop and / or an apprenticeship to become a DAI Associate Instructor but still need to complete additional training and/or review, as specified by the Education Director, and / or Advancement Committee may be designated as 'Provisional Associate Instructor.' Provisional Associate Instructors will be authorized to teach Level One Skills Test Courses under the supervision of the Education Director and/or other Master Instructors so designated by Education Director as part of an ongoing evaluation process for recognition as an Associate Instructor by the governing body. Provisional Instructors shall adhere to the rules and guidelines described for a Level One course, but shall not be required to pay membership fees and/or dues to Dueling Arts until such time as they are fully recognized as an Associate Instructor by the Governing Body. Individuals working under the guidelines of Provisional Associate Instructor shall be required to fulfill their additional requirements and / or review within a one (1) year period unless special circumstances shall arise in consultation with the Education Director.

**07.09 - Maintaining Recognition as Associate Instructor** - Dueling Arts International considers teaching theatrical combat is a developed art and facility for teaching is only reached through ongoing experience. Teaching skills will decline during periods of neglect and inactivity, particularly for less experienced instructors. Therefore, to maintain recognition by Dueling Arts International, an Associate Instructor must actively teach a minimum of two (2) out of every three (3) years and upon request must submit a resume of teaching experience every two years for review to the President and/or Education Director and Advancement Committee. If an Associate Instructor is unable to fulfill these requirements, recognition as an Associate Instructor may be temporarily suspended. Upon request, Associate Instructors must also submit sample videos of choreography for review to the Education Director and the Review, Advancement and Education Committee. Associate Instructors found deficient in their teaching activity, and/or choreography suitability may be temporarily suspended from recognition and/or be required to attend a Professional Development Workshop. See 14.09 - Professional Development Workshop. Please note the purpose of annual review is to guide Associate Instructors toward maintaining the highest possible standards and preserve their recognition as Instructors. Attendance of a Professional Development Workshop is highly recommended for all Associate Instructors every 3 years, regardless of their teaching activi-

ty, in order to improve their own skills, reflect on their strengths and challenges with their peers, and maintain the highest standards of teaching.

**07.10 - Special Considerations for Maintaining Recognition as Associate Instructor** - If there is a special circumstance for which the Associate Instructor is unable to fulfill the requirement of teaching two (2) out of every three (3) years, they may apply to the Dueling Arts International Governing Body for a one time waiver and additional year to return to teaching. Any and all special circumstances will be evaluated and considered on an individual basis, though this waiver is available only one time for each Associate Instructor.

**07.11 - Full Instructor** - An individual who has undergone additional training beyond that of an Associate Instructor via either an apprenticeship and/or assistantship, and/or participating in a Dueling Arts Level II Teacher Training workshop directed towards being a Level II instructor of stage combat, and who teaches on a regular and continual basis. Additionally, they have been an Instructor of stage combat with Dueling Arts International or similarly recognized instructor by another comparable organization for a minimum of five (5) years.

Full Instructors are permitted/qualified to teach both Level One training courses in which the students may take a Level One skills test and also Level Two Training Courses in which students may be take a Level Two skill test. See **09.02 - 09.04 Level One/Two Adjudication**. Full Instructors shall also be permitted/qualified to provide and teach Level One and also Level Two recognition renewal workshops.

**07.12 - Guidelines for Full Instructor** - The following are guidelines for recognition as a Full Instructor.

- 1) Recognition as a Theatrical Combatant by Dueling Arts International.
- 2) Attend and successfully complete a Dueling Arts International Level II Teacher's workshop for Full Instructors and / or acquire similar experience via an approved apprenticeship with Dueling Arts International. See 07.02 - Apprentice.
- 3) Complete a Masters of Fine Arts in an accredited school or demonstrate equivalent professional training and/or experience in theatre or dramatic studies. Equivalent training or experience must be made explicit or demonstrated in order to be considered.
- 3) Demonstrate an ongoing study of theatrical combat and related theatrical movement art forms. Other related movement art forms may include martial arts, fencing, the study of disciplines such as Laban-Bartenieff movement, Alexander technique, Feldenkrais method, commedia dell'arte, and many more disciplines.
- 4) A Minimum of five (5) years active teaching experience, including at least two Dueling Arts International Level One skills test courses in all primary disciplines.
- 5) Successful participation in a Dueling Arts International Fight Directing workshop, or equivalent training via an apprenticeship with a Dueling Arts Senior or Master Fight Director. See 08.02 - Apprentice.
- 6) Acknowledgment of excellence based upon observation of the teaching and the evaluation of students work. This acknowledgement is to be provided by Dueling Arts International Adjudicators, (i.e. Senior Instructors and Master Teachers) and the Review, Education and Advancement Committee and offered by way of recommendation to the Governing Body.

7) Assist for a Dueling Arts International National and/or regional Level Two training course or workshop in all six primary disciplines.

8) Demonstrate the ability to direct, coach and choreograph Dueling Arts International Level Two fights of 29 to 31 moves in all primary Level Two training disciplines of Contemporary Violence, Broadsword, Single Rapier, Rapier & Dagger, Smallsword and Knife-Fighting.

**07.13 - Process of Recognition for Full Instructor** - Recognition as a Full Instructor is provided by the Governing Body of Dueling Arts International. Candidates may be invited by the Governing Body to accept recognition as a Full Instructor, or candidates may submit an application to the Governing Body including the following:

- 1) Letter of intent stating professional goals.
- 2) Two letters of support from Dueling Arts International Senior Instructors and/ or Master Teachers.
- 3) Complete resume of training and teaching experience.
- 4) Video samples of Dueling Arts International Level Two skills test fights and course curriculum plans.

Upon receipt of the application, and at the next formal meeting, the Governing Body will consult with the Training and Advancement Committee for a decision. The decision may confirm, deny or offer a list of recommendations. Recommendations will outline areas for the applicant to improve certain qualities of their work or suggest specific training via an apprenticeship or other to complete candidate's goal for recognition.

**07.14 - Provisional Full Instructor** - Individuals who are eligible to become Full Instructors but still need to complete additional training and/or review, as specified by the Education Director and / or Advancement Committee may be designated as 'Provisional Full Instructor.' Provisional Full Instructors will be authorized to teach Level Two Skills Test Courses under the supervision of the Education Director and/or other Master Instructor so designated by Education Director as part of an ongoing evaluation process for Recognition as a Full Instructor by the governing body. Provisional Full Instructors shall adhere to the rules and guidelines described for a Level Two course. Individuals working under the guidelines of Provisional Full Instructor shall be required to fulfill their additional requirements and / or review within a one (1) year period unless special circumstances shall arise in consultation with the Education Director.

**07.15 - Maintaining Recognition as Full Instructor** - Dueling Arts International considers teaching theatrical combat is a developed art and facility for teaching is only reached through ongoing experience. Teaching skills will decline during periods of neglect or inactivity, particularly for less experienced instructors. Therefore, to maintain recognition by Dueling Arts International, a Full Instructor must actively teach a minimum of two (2) out of every three (3) years and upon request must submit a resume of teaching experience every two years for review to the President or Education Director and Advancement Committee. If a Full Instructor is unable to fulfill these requirements, recognition as an Associate Instructor may be temporarily suspended. Upon request, Full Instructors must also submit sample videos of choreography for review to the Education Director and the Review, Advancement and Education Committee. Full Instructors found deficient in their teaching activity, and/or choreography suitability may be temporarily suspended from recognition and/or be required to attend a Professional Development Workshop. See Section 14.09 - Professional Development Workshop.

Please note the purpose of annual review is to guide Full Instructors toward maintaining the highest possible standards and preserve their recognition as Instructors. Attendance of a Professional Development Workshop is highly recommended for all Full Instructors every 3 years, regardless of their teaching activity, in order to improve their own skills, reflect on their strengths and challenges with their peers, and maintain the highest standards of teaching.

**07.16 - Senior Instructor** - An individual who has undergone continued and further theatrical combat training beyond that of an Associate and Full Instructor and has made teaching theatrical combat a primary component of their career. Additionally, they have been a Full Instructor, or similarly recognized instructor by another comparable organization for a minimum of five (5) years, and has a total of ten (10) years of teaching experience. Furthermore, they demonstrated through their work the highest level of expertise enabling them to teach all levels of training, including Levels One, Two and Three, and Advanced Performance workshops as defined by Dueling Arts International curriculum. Senior Instructors may also provide and teach Level Two recognition renewal workshops.

**07.17 - Guidelines for Senior Instructor** - The following are guidelines for recognition as a Senior Instructor.

- 1) Recognition as an Advanced Theatrical Combatant by Dueling Arts International.
- 2) Attendance of a Level I and Level II Dueling Arts Teacher Training Workshop.
- 3) Complete a Masters of Fine Arts in an accredited school or demonstrate equivalent training or experience in theatre or dramatic studies. Equivalent training or experience must be made explicit or demonstrated in order to be considered.
- 4) Complete a minimum of ten (10) years of active teaching, and with teaching theatrical combat as a primary component of their teaching schedule and career. Teaching experience should, at minimum, include teaching two (2) Level One and two (2) Level Two skills tests courses in all primary disciplines.
- 5) Demonstrate ongoing study of theatrical combat and related theatrical movement art forms and acquire a certain level of mastery of additional movement art forms. Ongoing or continued training may consist of courses in theatrical combat from other like organizations, training in martial arts or fencing, the study of other professional movement disciplines such as Laban-Bartenieff movement, Alexander technique, Feldenkrais Method, Commedia dell'Arte, and many more disciplines.
- 6) Demonstrate excellence in their work as a Full Instructor that may be evaluated based upon observation of teaching and evaluation of students work by skills test Adjudicators (i.e. Senior and Master Teachers) and the Education and Advancement Committee.
- 7) Participate in a Dueling Arts International Fight Directing Workshop, or equivalent training via an apprenticeship with a Dueling Arts Senior or Master Fight Director. See 08.02 - Apprentice
- 8) Demonstrate ability to direct, coach and choreograph Level Three fights of 29 to 31 moves in all the primary disciplines of Broadsword, Single Rapier, Rapier & Dagger, Smallsword, Quarterstaff, Unarmed fights for Camera, Theatrical Martial Arts, and also an Unarmed Contemporary Violence scene either by video or a live demonstration.

9) Demonstrate ability to direct, coach and choreograph Fights of 19 to 21 moves fights in the additional disciplines of Sword & Shield, Sword & Buckler, Sword & Cloak, Double Rapier, and an 18 to 21 move Knife-Fighting either by video or a live demonstration.

10) Assist at a Dueling Arts International advanced training workshop.

**07.18 - Process of Recognition for Senior Instructor** - Recognition as a Senior Instructor is provided by the Governing Body of Dueling Arts International. Candidates may be invited by the Governing Body to accept recognition as a Senior Instructor, or may submit an application to the Governing Body including the following:

- 1) Letter of intent stating professional goals.
- 2) Two letters of support from Dueling Arts Senior Instructors and / or Master Teachers.
- 3) Complete resume of training and teaching experience.
- 4) Video samples of Dueling Arts International Level Three skills test fights and course curriculum plans.

Upon receipt of the application, and at the next formal meeting, the Governing Body will consult with the Training and Advancement Committee for a decision. The decision may confirm, deny or offer a list of recommendations. Recommendations will outline areas for the applicant to improve certain qualities of their work or suggest specific training via an apprenticeship or other to complete candidate's goal for recognition.

**07.19 - Master Teacher** - Any individual who has fulfilled all of the requirements of, and has been a Senior Instructor for five (5) years and has made teaching the art of theatrical combat a primary component of their career for at least fifteen (15) years. The title of Master Teacher is intended to acknowledge the kind of dedication, continued growth and expertise an Instructor of theatrical combat may only achieve over an extended period of time.

**07.20 - Process of Recognition for Master Teacher** - Recognition as a Master Teacher is provided by the Governing Body of Dueling Arts International. Candidates may be invited by the Governing Body to accept recognition as a Master Teacher, or may apply by application to the Governing Body by submitting the following:

- 1) Letter of intent stating professional goals.
- 2) Complete resume of training and teaching experience.

Upon receipt of the application, and at the next formal meeting, the Governing Body will consult with the Training and Advancement Committee for a decision. The decision may confirm, deny or offer a list of recommendations. Recommendations will outline areas for the applicant to improve certain qualities of their work or suggest specific training via an apprenticeship or other to complete candidate's goal for recognition.

**07.21 - Recognition of Instructors of Multiple Organizations** - In consideration of the Dueling Arts International mission statement, and in the spirit of inclusivity, Dueling Arts International Instructors are free to participate as instructors for other stage combat organizations just as instructors of other stage combat organizations may petition to become Dues Paying Members and Instructors of Dueling Arts International. The original purpose behind the founding of Dueling Arts International was to offer a viable alternative to other existing organizations for training in theatrical combat and fight

direction. Therefore, Dueling Arts International Instructors who are also affiliated as instructors with similar other stage combat organizations must contribute in action and deed to Dueling Arts International. This requirement is in place to eliminate the academic practice of stockpiling accreditations solely for the sake of expanding a resume. Contributions in action and deed may simply be fulfilled by offering and/or participating in Skills Proficiency Test courses and/or workshops affiliated with Dueling Arts International. Additional ways to participate may include directing fights, counseling and mentoring theatrical combat students, or facilitating training for teachers and/or fight directors. Instructors may from time to time be asked to submit material or information documenting their active and ongoing contribution in act and deed toward Dueling Arts International. Should the Governing Body determine any such Instructor is negligent in supporting Dueling Arts International, a course of action will be recommended to the Instructor in order to rectify the deficit. Should the Instructor remain non compliant with these recommendations and their contribution remain unchanged, Dueling Arts International reserves and maintains the right to terminate or suspend any Instructor's membership. Termination or suspension of membership will require a consultation with the Advancement and Training Committee followed by a majority vote from the Governing Body.

**07.22 - Biographical Citation and Resumes** - Dueling Arts International recommends Dues Paying Members list their status as Instructors on their professional resumes and within any public biographies. Should a Dues Paying Member be recognized by other similar organizations, they are required to acknowledge Dueling Arts International on an equal basis and on any and all resumes or biographies reporting recognition from other similar organizations. Failure to acknowledge Dueling Arts International status alongside other similar organizations in public biographies is grounds for termination or suspension of membership. Dueling Arts International reserves and maintains the right to hold Instructors accountable on this matter and may enforce this rule by a majority vote from the Governing Body.

**07.23 - Assumption of Liability** - Any individual recognized by Dueling Arts International as an Instructor on any and all levels shall assume their own responsibility for their actions, teaching choices, and liability thereof. Dueling Arts International assumes no collective liability for the actions and decisions of recognized Instructors thereof. All recognized Instructors shall agree to sign letters of indemnification for Dueling Arts International and all members thereof.

## **08.00 - Classifications and Guidelines of Fight Directors**

**08.01 - Fight Director** - A Fight Director is any individual who has attained recognition as a Dueling Arts International fight director. These are individuals who have extensive training as performers of theatrical combat and also training and experience in coaching and directing theatrical violence for the stage and film. Following a similar model to that which is utilized in universities for instructors and professors Dueling Arts International recognizes the following: Apprentice, Associate Fight Directors, Full Fight Director, Senior Fight Director and Master Director. These individuals are recognized by Dueling Arts International to direct theatrical fights for stage and film and maintain voting rights throughout their membership. Detailed descriptions of fight directors follow below in policies and procedures sections 8.02 thru 8.11.

**08.02 - Apprentice Fight Director** - Apprentice Fight Directors are individuals currently engaged in a training process with the goal of becoming a fight director. Training may include working as an assistant to a Dueling Arts International Senior or Master Fight Director in order to observe, develop and refine their knowledge, techniques and skills. Training may also include taking additional classes as a student in order to further

refine and develop their techniques in the primary disciplines of theatrical combat. Additional classes in supporting movement disciplines, vocal technique, or the like may also be a component of the training. Dueling Arts International strongly recommends Apprenticeships for aspiring Fight Directors.

Apprenticeships for Fight Directors are available at the request and application of interested and eligible candidates and shall occur under the supervision of a Senior or Master Fight Director. Apprenticeships are individually tailored to the specific needs of the apprentice Fight Director. Eligible candidates interested in pursuing an apprenticeship must first submit an application to the Dueling Arts International Governing Body. Eligible candidates may submit their application to the President or Member Representative. The Training and Advancement Committee will evaluate all applications. Eligible candidates may apply to the Governing Body by submitting the following:

- 1) Letter of intent stating professional goals.
- 2) Two letters of recommendation;
  - a. One letter from initial primary instructor of theatrical combat to date.
  - b. One letter from any other relevant theatre professional.
- 3) Complete resume of training and performance experience.

Eligible Candidates must meet the following criteria.

- 1) Extensive prior experience in theatrical combat under the supervision of a recognized instructor of theatrical combat.
- 2) Expressed an interest in furthering their knowledge in a specific area relevant to theatrical combat.
- 3) Demonstrated high commitment, skill and / or potential in theatrical combat.

Upon receipt of the application, and at the next formal meeting, the Governing Body will consult with the Training and Advancement Committee for a decision. The decision may confirm, deny or offer a list of recommendations. Recommendations will outline areas for the applicant to improve certain qualities of their work or suggest specific training via an apprenticeship or other to complete candidate's goal for recognition.

The Governing Body, in concert with the Training and Advancement Committee, will review the application and recommend the most appropriate Senior Fight Director or Master Fight Director to take on the apprentice. Each apprenticeship is individual and unique to the candidate, so a specific time frame cannot be determined. The Senior Instructor or Master Teacher, in concert with the Training and Advancement Committee, will assess the needs of the apprentice based on their experience, and determine the appropriate duration and curriculum requirements according to their needs. Eligible candidates may participate in an apprenticeship either after a Dueling Arts Teacher and/ or Fight Director Workshop in order to work on skills that need improvement, or prior to these same workshops in order to prepare for the rigorous demands these workshops call for. An approved apprenticeship does not guarantee the candidate recognition as a Fight Director by Dueling Arts International.

**08.03 - Additional Notes Regarding Dueling Arts International Apprenticeships** - Although Senior Fight Directors and Master Directors are designated to serve as mentors for apprentice candidates, Dueling Arts International expects all recognized Fight Directors to acknowledge the inherent responsibility to inspire and encourage students in their workshops who show a commitment to their own continued training, a potential to share their skills, and the aspiration to direct. In this sense all Fight Directors play a part in the apprentice process. The first instruction in theatrical combat has the capacity to begin directing a student along a professional path in theatrical combat. All Fight Directors should be aware of the impact they have on a student's development, and approach the process with an open mind, and with generous intent. This whole-hearted spirit should permeate the teaching atmosphere to balance a rigorous and challenging curriculum.

**08.04 - Associate Fight Director** - An Associate Fight Director is an individual with at least twenty-five (25) fight directing credits, with at least five (5) plays or musicals depicting contemporary and/or unarmed violence, and five (5) plays or musicals depicting period style violence.

**08.05 - Guidelines for Associate Fight Director** - The following are guidelines for recognition as an Associate Fight Director.

- 1) Recognition as Level Two Theatrical Combatant or comparable recognition by other similar organizations.
- 2) Participation as a director at the Fight Director / Performance Workshop.
- 3) Complete a four year undergraduate degree and/or possess equivalent experience and education in theatre, dramatic studies, or in professional theatre.
- 4) A fight directing resume with the following minimums: twenty-five (25) fight directing credits, with at least five (5) plays or musicals depicting contemporary and/or unarmed violence, and five (5) plays or musicals depicting period style violence.

**08.06 - Process of Recognition for Associate Fight Director** - Recognition as an Associate Fight Director is provided by the Governing Body of Dueling Arts International. Candidates may be invited by the Governing Body to accept recognition as an Associate Fight Director, or may apply to the Governing Body by submitting the following:

- 1) Letter of intent stating professional goals.
- 2) Two letters of support from Dueling Arts International Senior Fight Directors or Master Directors.
- 3) Complete resume of training, teaching and fight directing experience.
- 4) Letters of support from two individuals, theatre companies and/or educational institutions who have previously hired candidate to perform services as a fight director.
- 5) Submit video samples of professional work. (Video samples should include both period style swordplay and contemporary drama in the context of performance.)

Upon receipt of the application, and at the next formal meeting, the Governing Body will consult with the Training and Advancement Committee for a decision. The decision may confirm, deny or offer a list of recommendations. Recommendations will outline areas for

the applicant to improve certain qualities of their work or suggest specific training via an apprenticeship or other to complete candidate's goal for recognition.

**08.07 - Alternative Path for Recognition for Associate Fight Director -**

In rare instances, candidates may pursue recognition as an Associate Fight Director solely by participating in a more extensive Apprenticeship with Dueling Arts International. This path will be approved at the discretion of and with the support and approval of the Governing Body and the Training and Advancement Committee. Participation in the Fight Directing workshop is the most appropriate path for the majority of candidates. See 08.02 - Apprentice.

**08.08 - Full Fight Director -** Full Fight Directors are individuals with at least fifty (50) fight directing credits, including a minimum of twenty-five (25) equity credits. Additionally, these credits must include a minimum of ten (10) credits from plays or musicals depicting contemporary and/or unarmed violence and a minimum of ten (10) credits from plays or musicals depicting period style violence.

Alternatively, an individual who primarily directs for universities and/or non-equity or community theatre may be recognized as a Full Fight Director. Absent the minimum equity credits, the candidate must have at least seventy-five (75) total credits, with at least fifteen (15) credits being plays or musicals depicting contemporary and/or unarmed violence, and at least fifteen (15) credits being plays or musicals depicting period style violence.

**08.09 - Guidelines for Full Fight Director -** The following are guidelines for recognition as a Full Fight Director.

- 1) Recognition as a Dueling Arts International Advanced Theatrical Combatant or comparable recognition by other similar organizations.
- 2) Participation as a director at the Dueling Arts Fight Director / Performance Workshop.
- 3) Complete a four year undergraduate degree and/or possess equivalent experience and education in theatre, dramatic studies, or in professional theatre.
- 4) A comprehensive resume of fight directing experience with the minimum required credits noted above.

**08.10 - Process of Recognition for Full Fight Director -** Recognition as a Full Fight Director is provided by the Governing Body of Dueling Arts International. Candidates may be invited by the Governing Body to accept recognition as a Full Fight Director, or may apply to the Governing Body by submitting the following:

- 1) Letter of intent stating professional goals.
- 2) Two letters of support from Dueling Arts International Senior Fight Directors or Master Directors.
- 3) Complete resume of training, teaching and fight directing experience.
- 4) Letters of support from two individuals, theatre companies and/or educational institutions who have previously hired candidate to perform services as a fight director. These letters of support must be from sources other than those who previously recommended same candidate for recognition as Associate Fight Director.

5) Submit video samples of professional work. (Video samples should include both period style swordplay and contemporary drama in the context of performance.)

Upon receipt of the application, and at the next formal meeting, the Governing Body will consult with the Training and Advancement Committee for a decision. The decision may confirm, deny or offer a list of recommendations. Recommendations will outline areas for the applicant to improve certain qualities of their work or suggest specific training via an apprenticeship or other to complete candidate's goal for recognition.

**08.11 - Senior Fight Director** - A Senior Fight Director is an individual with at least one hundred (100) credits including a minimum of fifty (50) equity credits. Additionally, these credits must include a minimum of twenty (20) credits from plays or musicals depicting contemporary and/or unarmed violence and a minimum of twenty (20) credits from plays or musicals depicting period style violence.

Alternatively, an individual who primarily directs for universities and/or non-equity or community theatre may be recognized as a Senior Fight Director. Equity credits are still required, but absent the minimum equity credits listed above, the candidate must have at least twenty-five (25) equity credits, one-hundred-and-fifty (150) total credits, with at least thirty (30) credits being plays or musicals depicting contemporary and/or unarmed violence, and at least thirty (30) credits being plays or musicals depicting period style violence.

**08.12 - Guidelines for Senior Fight Director** - The following are guidelines for recognition as a Senior Fight Director.

- 1) Recognition as a Dueling Arts International Advanced Theatrical Combatant or comparable recognition by other similar organizations.
- 2) Participation as a director at the fight director / performance workshop.
- 3) Complete a four year undergraduate degree and/or possess equivalent experience and education in theatre, dramatic studies, or in professional theatre.
- 4) A comprehensive resume of fight directing experience with the minimum required credits noted above.

**08.13 - Process of Recognition for Senior Fight Director** - Recognition as a Senior Fight Director is provided by the Governing Body of Dueling Arts International. Candidates may be invited by the Governing Body to accept recognition as a Senior Fight Director, or may apply to the Governing Body by submitting the following:

- 1) Letter of intent stating professional goals.
- 2) Two letters of support from Dueling Arts International Senior Fight Directors or Master Directors.
- 3) Complete resume of training, teaching and fight directing experience.
- 4) Letters of support from two individuals, theatre companies and/or educational institutions who have previously hired candidate to perform services as a fight director.

These letters of support must be from sources other than those who previously recommended same candidate for recognition as Associate and / or Full Fight Director.

5) Submit video samples of professional work. (Video samples should include both period style swordplay and contemporary drama in the context of performance.)

Upon receipt of the application, and at the next formal meeting, the Governing Body will consult with the Training and Advancement Committee for a decision. The decision may confirm, deny or offer a list of recommendations. Recommendations will outline areas for the applicant to improve certain qualities of their work or suggest specific training via an apprenticeship or other to complete candidate's goal for recognition.

**08.14 - Master Fight Director** - A Master Fight Director is an individual with at least two hundred (200) credits including a minimum of one-hundred (100) equity credits. Additionally, these credits must include a minimum of twenty-five (25) equity credits from plays or musicals depicting contemporary and/or unarmed violence and a minimum of twenty-five (25) equity credits from plays or musicals depicting period style violence.

Alternatively, an individual who primarily directs for universities and/or non-equity or community theatre may be recognized as a Master Fight Director. Equity credits are still required, but absent the minimum equity credits listed above, the candidate must have at least fifty (50) equity credits, at least two-hundred-and-fifty (250) total credits, with at least fifty (50) credits being plays or musicals depicting contemporary and/or unarmed violence, and at least fifty (50) credits being plays or musicals depicting period style violence.

**08.15 - Guidelines for Master Fight Director** - The following are guidelines for recognition as a Master Fight Director.

- 1) Recognition as a Dueling Arts International Advanced Theatrical Combatant or comparable recognition by other similar organizations.
- 2) Participation as a director at the fight director / performance workshop.
- 3) Complete a four year undergraduate degree and/or possess equivalent experience and education in theatre, dramatic studies, or in professional theatre.
- 4) A comprehensive resume of fight directing experience with the minimum required credits noted above.

**08.15 - Process of Recognition for Master Fight Director** - Recognition as a Master Fight Director is provided by the Governing Body of Dueling Arts International. Candidates may be invited by the Governing Body to accept recognition as a Master Fight Director, or may apply to the Governing Body by submitting the following:

- 1) Letter of intent stating professional goals.
- 2) Complete resume of training, teaching and fight directing experience.
- 3) Letters of support from two individuals, theatre companies and/or educational institutions who have previously hired candidate to perform services as a fight director. These letters of support must be from sources other than those who previously recommended same candidate for previous recognition as Associate, Full and / or Senior Fight Director.
- 4) Submit video samples of professional work. (Video samples should include both period style swordplay and contemporary drama in the context of performance.)

Upon receipt of the application, and at the next formal meeting, the Governing Body will consult with the Review, Education and Advancement Committee for a decision. The decision may confirm, deny or offer a list of recommendations. Recommendations will outline areas for the applicant to improve certain qualities of their work or suggest specific training via an apprenticeship or other to complete candidate's goal for recognition.

**08.16 - Recognition of Fight Directors of Multiple Organizations -** In consideration of the Dueling Arts International Mission Statement, and in the spirit of inclusivity, Dueling Arts International Fight Directors are free to participate as fight directors for other stage combat organizations just as fight directors of other stage combat organizations may petition to become Dues Paying Members and Fight Directors of Dueling Arts International. The original purpose behind the founding of Dueling Arts International was to offer a viable alternative to other existing organizations for training in theatrical combat and fight direction. Therefore, Dueling Arts International Fight Directors who are also affiliated as fight directors with similar stage combat organizations must contribute in action and deed to Dueling Arts International. This requirement is in place to eliminate the academic practice of stockpiling accreditations solely for the sake of expanding a resume. Contributions in action and deed may simply be fulfilled by offering and/or participating in Skills Proficiency Test courses and or workshops affiliated with Dueling Arts International. Additional areas for participation may include directing, counseling and mentoring theatrical combat students, or facilitating training for teachers and/or fight directors. Instructors may from time to time be asked to submit material or information documenting their active and ongoing contribution in act and deed toward Dueling Arts International. Should the Governing Body determine any such Fight Director is negligent in supporting Dueling Arts International, a course of action will be recommended to the Fight Director in order to rectify the deficit. Should the Fight Director remain non compliant with these recommendations and their contribution remain unchanged, Dueling Arts International reserves and maintains the right to terminate or suspend any Fight Director's membership. Termination or suspension of membership will require a consultation with the Review, Advancement and Training Committee followed by a majority vote from the Governing Body.

**08.17 - Biographical Citation and Resumes -** Dueling Arts International recommends Dues Paying Members list their status as Fight Directors on their professional resumes and within any public biographies. Should a Dues Paying Member be recognized by other similar organizations, they are required to acknowledge Dueling Arts International on an equal basis and on any and all resumes or biographies reporting recognition from other similar organizations. Failure to acknowledge Dueling Arts International status alongside other similar organizations in public biographies is grounds for termination or suspension of membership. Dueling Arts International reserves and maintains the right to hold Fight Directors accountable on this matter and may enforce this rule by a majority vote from the Governing Body.

**08.18 - Addendum to Fight Directing Training -** Dueling Arts International recommends all individuals seeking recognition attend a Dueling Arts International Fight Directors Workshop. Once the prerequisites are satisfied, candidates rely on their resume to reflect their professional experience in this capacity. Ultimately, Dueling Arts International determines how a Fight Director is defined based upon the number of shows actually contracted for and completed, and not based upon an assessment of artistry. Artistry is a subjective assessment of the work, and Dueling Arts International does not engage in subjective evaluation for the purpose of evaluating candidates. Dueling Arts International has confidence the number of credits sufficiently reflects ability and artistry over time; insofar as theaters and educational institutions continue to hire these individuals to fulfill their needs for theatrical fight direction. Finally, Dueling Arts International recognizes fight directing will periodically require the teaching of fundamental fight skills. Dueling

Arts International therefore recommends recognized Fight Directors pursue training as Instructors if they have not already done so. Directing and teaching may represent different career paths for the individual, though the two roles are inextricably connected in practical applications.

**08.19 - Assumption of Liability** - Any individual recognized by Dueling Arts International as a Fight Director on any and all levels shall assume their own responsibility for their actions, teaching/directing choices, and liability thereof. Dueling Arts International assumes no collective liability for the actions and decisions of recognized Fight Directors thereof. All recognized Fight Directors shall agree to sign letters of indemnification for Dueling Arts International and all members thereof.

## **09.00 - Levels of Training and Recognition In Theatrical Combat**

**09.01 - Level One Training In Theatrical Combat** - Dueling Arts International Level One training program in theatrical combat provides training in the most common and basic theatrical fighting techniques available to Instructors and Fight Directors in the following primary disciplines: Unarmed Theatrical Combat, Medieval Broadsword, Rapier and Dagger of the Renaissance, the Transitional Single Rapier, Smallsword of the Restoration, and Quarterstaff. Students who successfully complete this entire training program must receive a minimum of twelve (12) hours of training in each of the basic disciplines noted above. Students of Level One training will have received a minimum of twelve (12) hours of training in each of the disciplines listed on their certificates of recognition with the following restrictions: Twelve (12) to fifteen (15) hours for training offered in an intensive manner in which days or hours of training occur within a close timeline and fifteen (15) to eighteen (18) hours, with eighteen (18) hours as a maximum, if the training is provided within the context of a university, college or other educational curriculum and at the discretion of the Instructor.

**09.02 - Level One Adjudication and Recognition** - Students are eligible to participate in a skills adjudication test in each discipline where they have received at least twelve (12) hours of training. (Instructors may provide more hours, See 9.01 restrictions, if their curriculum and training time allows). Following their participation in this level of training, students may be acknowledged with a certificate. In order to be considered for adjudication, the instructor must submit a test no later than seven (7) days following the conclusion of the training period and by the currently accepted submission format. The following certificates are available to be awarded as listed in (09.03- 09.05)

**09.03 - Certificate of Participation** - A student who has completed part or all of Dueling Arts Level One training, and has executed basic theatrical fights of a length of 19 to 21 moves in the disciplines listed on their certificate and whose work in these disciplines is considered unsafe by DAI standards. These students shall be recommended to repeat Level One training in same said disciplines.

**09.04 - Introductory Combatant** - A student who has completed part or all of Dueling Arts Level One training, and has demonstrated the ability to execute basic theatrical fights of a length of 19 to 21 moves in the disciplines listed on their certificate at an introductory level of technical proficiency and / or was unable to demonstrate the ability to integrate related theatrical elements in the form of dramatic intention, emotional commitment, and appropriate character work serving both the physical action of the fight and the overall dramatic content of the scene. The disciplines acknowledged in the level of Introductory Combatant are listed on their certificates of recognition. These students shall be recommended to repeat Level One training in same listed disciplines before considering advancement to Level Two training.

**09.05 - Beginning Combatant** - A student who has completed part or all of Dueling Arts Level One training and has demonstrated the ability to execute and perform theatrical fights of a length of 19 to 21 moves in the disciplines listed on their certificate at, or near, performance speed while exhibiting precise technical skill. Additionally, the student was able to integrate theatrical elements in the form of dramatic intention, emotional commitment, and appropriate character work serving both the physical action of the fight and the overall dramatic content of the scene. For students to be recognized as Beginning Theatrical Combatants they must work from pre-scripted scenes that appropriately drive the scene toward a resolution requiring fighting and theatrical violence, with the only exception of the unarmed scene that is instead to be developed and created in support of the physical fight. The disciplines acknowledged in the level of Beginning Combatant are listed on their certificates of recognition. Students who are recognized as Beginning Combatants shall be encouraged to pursue Level Two training in the respective disciplines in which they have been so recognized.

**09.06 - Beginning Combatant with Distinction** - A student who has completed part or all of Dueling Arts Level One training and has demonstrated the ability to execute and perform theatrical fights of a length of 19 to 21 moves in the disciplines listed on their certificate at performance speed and with precise technical skill. Additionally, the student was able to integrate a theatrical element in the form of dramatic intention, emotional commitment, and appropriate character work serving both the physical action of the fight and the overall dramatic content of the scene in a manner that made their work stand out at a distinctly higher level than their peers. For students to be recognized as Theatrical Combatants with Distinction they must work from pre-scripted scenes that appropriately drive the scene toward a resolution requiring fighting and theatrical violence, with the only exception of the unarmed scene that is instead to be developed and created in support of the physical fight. The disciplines acknowledged in the level of Beginning Combatant with Distinction are listed on their certificates of recognition. Students who are recognized as Beginning Combatant with Distinction shall be encouraged to pursue Level Two training in the respective disciplines in which they have been so recognized.

**09.07 - Expiration of Level One Recognition and Renewal** - Recognition for any Level One Training and subsequent acknowledgement by certificate expires after two years. To maintain level of recognition after expiration of any Level One Certificate students must demonstrate their abilities by full participation in another Dueling Arts Level One training program, however, all instructors should encourage students to continue furthering their skills and pursue Level Two training. Instructors should also assess the student's preparation for Level Two and help determine which course best suits their current abilities. For more information, See 09.01 and 10.0–10.09 (Level One Skills Test Requirements)

**09.08 - Level Two Training in Theatrical Combat** - Dueling Arts International Level Two training program provides training in most, if not all of the theatrical fighting techniques available to Instructors and Fight Directors in the following primary disciplines: Contemporary Violence, Medieval Broadsword, Rapier and Dagger of The Renaissance, the Transitional Single Rapier, Smallsword of the Restoration, and Quarterstaff. Students who successfully complete this entire training must receive a minimum of twenty-four (24) hours of training in each of the primary disciplines noted above. Instructors may provide more hours of training if their curriculum and training time allows in accordance with the following guidelines; twenty-four (24) to thirty (30) hours for total training hours (*including hours of training received in Level One training*) if offered in an intensive manner in which days or hours of training occur within a close timeline and thirty (30) to thirty-six (36) hours maximum total training hours (*including hours of training received in Level One training*) if the training is provided within the context of a university, college or other educational curriculum at the discretion of the Instructor.

Students who have completed Level Two training have received twice the number of hours of training as students who have completed the Dueling Arts Level One training program. Students who just complete part of Level Two training will have received a minimum of twenty-four (24) hours of training in each of the disciplines listed on their certificates of recognition. Students of Level Two training shall also have received training in performing scenes that contain contemporary violence drawn from contemporary dramatic literature which may or may not utilize contemporary found objects.

**09.09 - Level Two Adjudication and Recognition** - Students are eligible to participate in a Dueling Arts International skills adjudication test in each discipline that they have received at least twenty-four (24) hours of training. Following their participation in this level of training, students may be acknowledged with a certificate. In order to be considered for adjudication, the instructor must submit a test no later than seven (7) days following the conclusion of the training period and by the currently accepted submission format. The following certificates are available to be awarded as listed in (09.09- 09.11)

**09.10 - Intermediate Combatant** - A student who has completed part or all of a Dueling Arts Level Two training program and has demonstrated a proficiency which allows them to safely execute theatrical fights, more challenging in technique and skill, of a length of 29 to 31 moves in the disciplines listed on their certificate at, or near, performance speed but was unable to also integrate and perform related scenes in a manner that demonstrated dramatic intention, emotional commitment and supported character work that served both the physical action of the fight and the overall dramatic content of the scene. The disciplines achieved at the level of Intermediate Combatant are listed on their certificates of recognition. These students shall be recommended to repeat Level Two training in same listed disciplines.

**09.11 - Theatrical Combatant** - A student who has completed part or all of a Dueling Arts Level Two Training program and has demonstrated the ability to safely execute theatrical fights of a length of 29 to 31 moves in the disciplines listed on their certificate at performance speed, while exhibiting precise technical skill, and the necessary dramatic intention and emotional commitment that serves and maintains both the physical action of the fight and the overall dramatic content of the scene. For students to be recognized as Theatrical Combatants they must work from pre-scripted scenes that appropriately drive the scene toward its resolution with the use of fighting and theatrical violence. The disciplines acknowledged at the level of Theatrical Combatant are listed on their certificates of recognition. Theatrical Combatants should be able to perform and execute most, if not all fights choreographed for stage today.

**09.12 - Theatrical Combatant with Distinction** - A student who has completed a Dueling Arts Level Two training program and has demonstrated the ability to execute and perform theatrical fights of a length of 29 to 31 moves in the disciplines listed on their certificate at performance speed while exhibiting precise technical skill, and also exhibiting necessary dramatic intention and emotional commitment serving both the physical action of the fight and the overall dramatic content of the scene. This acknowledgement only goes to a students with superior evaluations in all criteria, in a manner that made their work stand out at a distinctively higher level than most of their peers. Their performance demonstrates total technical and dramatic integration. For students to be recognized as Theatrical Combatants with Distinction they must work from pre-scripted scenes that appropriately drive the scene toward its resolution with the use of fighting and violence. The disciplines acknowledged in the level of Theatrical Combatant with Distinction are listed on their certificates of recognition. Theatrical Combatants with Distinction should be able to perform and execute the most challenging fights choreographed for stage today. They should be able to perform them with the technical skill and dramatic integration above and beyond that of their peers.

**09.13 - Expiration of Level Two Recognition and Renewal** - The certificates of recognition for any Level Two training discipline expire after Two (2) years. To maintain level of recognition students must demonstrate their abilities by full participation in another Dueling Arts Level Two training program or a Recognition Renewal Workshop (RRW). For more information, See 11.09 Level Two Renewal Tests and 14.04 Recognition Renewal Workshops (RRW)

**09.14 - Level Three Training in Theatrical Combat** - Dueling Arts International Level Three program requires a minimum of ninety-six (96) total hours of training in advanced techniques of Theatrical Combat in the following parts, described below as Part I and, Optional Part II.

**09.15 – Part I Level Three Training** - Part I of the Level Three training process reviews most, if not all of the theatrical fighting techniques available to a Fight Director in the following disciplines: Unarmed Theatrical Combat, Medieval Broadsword, Rapier and Dagger of The Renaissance, Transitional Single Rapier, Smallsword of the Restoration, and Quarterstaff. Level Three students will be expected to safely execute and perform appropriately choreographed dramatic fights in all of these primary disciplines at performance speed with précised technical skill while also exhibiting necessary dramatic intention and emotional commitment serving both the physical action of the fight, and the overall dramatic content of the scene. These fights are to be performed with specific scripted scenes provided by the Instructors and are to be learned and performed within a three to four (3-4) hour time limit. Participating students will also receive instruction and perform fights in the additional disciplines of Sword and Shield, Sword and Buckler, Sword and Cloak, Double Rapier, Knife-Fighting, Theatrical Martial Arts, Unarmed Fights for Camera, Swashbuckling with a Sword and other Interpretive Fighting Styles to be determined by Instructors. These fights are to be learned and then performed within a 3 to 4 hour time limit. The training for Level Three Part I will take place over a (12) day intensive training period, with one day off in the middle for rest and account for a minimum of ninety-six (96) hours of training.

**09.16 – Optional Part II of Level Three Training** - Part II of Level Three training requires student to participate as performers in a Performance / Fight Director Workshop. The training for Level Three Part II shall be twelve (12) days of training over the course of two (2) weeks and account for minimum of ninety-six (96) hours of training. For specifics of this workshop and training, See 14.06b Part Two of Level Three.

**09.17 - Level Three Adjudication** - Students who successfully complete Level Three training may be recognized as an Advanced Theatrical Combatant. Recognition as an Advanced Theatrical Combatant is not discipline specific. Any such recognition as an Advanced Theatrical Combatant assumes that the student is able to work, train, and perform consistently at this level in all disciplines as provided and offered in the Level Three curriculum. Dueling Arts International considers the level of technical difficulty required to execute and perform at this level are equal to or more challenging than most fights commonly performed in theater today.

**09.18 - Advanced Theatrical Combatant** - An Advanced Theatrical Combatant has received a minimum total of 240 hours of training in theatrical combat in the primary disciplines of Unarmed Theatrical Combat, Medieval Broadsword, Rapier and Dagger of The Renaissance, Transitional Single Rapier, Smallsword of the Restoration, and Quarterstaff, as well as training in the additional disciplines of Sword and Buckler, Sword and Shield, Sword and Cloak, Case of Rapiers, Theatrical Swashbuckling, and Eastern Knife Fighting and Western Knife Fighting at a level consistent with the highest standards of professionalism and performance excellence.

An Advanced Theatrical Combatant must be able to perform and execute these fights with fully realized dramatic intention and emotional commitment serving both the technique of the fight and the overall content of the scene. An Advanced Theatrical Combatant must be able to achieve this level of performance within an accelerated rehearsal period. Additionally, any student recognized as an Advanced Theatrical Combatant must also have received training in Theatrical Martial Arts, staging of Contemporary Violence, and Fighting Techniques for the camera.

At this advanced level of training, if they have not done so already, students should also consider participating in Part Two of the Advanced Training curriculum. Participating as actors in the performance workshop further enhances the students' ability to work with multiple directors and perform scenes in an exceptionally accelerated process while demonstrating the facility to integrate character and text in accordance with the highest standards.

## **10.00 - Level One Skills Tests Rules and Technical Requirements**

### **10.01 - Rules and Technical Requirements for Level One Skills Tests**

- 1) Fights for all disciplines are to be 19 to 21 moves in length plus additional wounds or kills.
- 2) Each training period shall provide a minimum of twelve (12) contact hours per discipline being tested in accordance with the following guidelines: twelve (12) to fifteen (15) hours if training is offered in an intensive manner in which days or hours of training occur within a close timeline and fifteen (15) to eighteen (18) hours if training occurs within a university, college or in another educational curriculum format.
- 3) Each discipline shall be performed and evaluated as a single scene and not integrated with other additional scenes or disciplines.
- 4) Fights are to be choreographed to text specific scenes that are to be integrated within the context of the physical violence. The Same scene is to be used by all participants of the same Skills Test rather than multiple different scenes for the same test to provide a fair comparison among participating students. The single exception is the unarmed discipline in which students should create their own scene, and justify or integrate the scene within the given physical choreographed techniques. There is no set time limit though instructor should work to help keep them active, correctly paced and discourage unnecessary lengthy scenes.
- 5) Dangerous actions or disarms of weapons downstage shall result in qualification for a Certificate of Participation only.
- 6) Accidentally sitting or stepping on weapons, unless carefully staged as part of the required business shall result in qualification for a Certificate of Participation only.
- 7) All test fights shall be executed with a fellow student unless reasons of odd numbers in the class or because of a student dropping out at last minute requires the participation of an assistant. The instructor, as an absolute last resort, may fill in as a student's partner if a teaching assistant is not available.
- 8) Students are encouraged to test in each discipline with a different partner whenever possible, as working with different partners is an important component of their studies.

- 9) Each separate discipline to be evaluated shall be captured on video from a stationary camera and from the perspective of the audience front and center.
- 10) Adjudication is to be provided by Senior Instructors or Master Teachers assigned to this task by the Governing Body Secretary.
- 11) Students will be adjudicated on technical execution, acting and physical intention, integration of scene and fight, physical commitment and factors of safety. If a student is perceived to be unsafe they shall qualify for a Certificate of Participation only.
- 12) The instructor shall collect all fees from students in order to provide one simple and convenient payment to the Secretary. The instructor will also submit the following components to the Secretary as directed and in the most up to date format the Governing Body has made available for Instructors currently as follows:
- a) Upload tests to a specifically dedicated and secure online video link.
  - b) All test submission information including the full names of students, testing disciplines level of tests, hours of training and the instructor's notes if the instructor chooses to include them.
  - c) Full payment in the most current online format.
- 13) The online submission from the instructor will be assigned to an adjudicator and all relevant information will be forwarded. It is vital the instructor proofs all spelling and confirms video links and payment are accurate and functioning, because mistakes will simply be repeated and the process will be unduly delayed as a result.
- 14) The instructor shall submit Indemnification Forms from the Host Institution and/or Host Individual hosting the training opportunity, or both if appropriate. The instructor shall also keep on file Student Indemnification Forms and submit same Indemnification Forms to the Secretary of Dueling Arts if requested. The instructor should contact the Secretary of Dueling Arts for any and all forms if any questions arise.
- 15) The time line between submission and results for tests shall be efficient. Every effort shall be made by the instructor, the DAI Secretary and DAI Adjudicator to review, adjudicate and provide results to the participating students within a three-week period of time. The Governing Body shall provide certificates to the instructor, and distribution to individual students shall be the responsibility of the instructor.
- 16) Appeals. In the event an instructor believes the adjudication is inaccurate for their students, the instructor has the right to appeal. An appeal for adjudication results should be a rare and last resort. The first steps for insuring a student is fairly tested includes providing notes in the submission package. The adjudicator then has the opportunity to review student performances with instructor notes aiding the process. In the event an instructor should appeal a decision, that appeal must be accompanied by specific reasons for said appeal. An appeal request without explicit reasons outlining the appeal will not be considered. Appeals shall be made to the DAI Secretary, who shall determine if a second adjudicator is engaged. The second adjudicator shall be provided with notes as well as the previous adjudicator results and notes to the instructor. The second adjudication shall be done without compensation to the adjudicator, as there are no additional fees collected for the review.

### **10.02 - Minimum Compulsory Techniques for Level One Disciplines -**

The following are the minimum compulsory techniques for Level One skills Tests. How they are connected, choreographed and implemented in the scene and fight are at the discretion of the Instructor.

**10.03 - The Discipline of Unarmed Fighting** - For the purpose of Level One skills proficiency testing, Unarmed Fighting is defined as the theatrical form of fighting that uses the “natural weapons” of the human body: fists, feet, elbows, knees, etc. rather than manufactured and/or found objects as weapons. The following moves are required:

- 01) 4 knaps (*including 1 Clap Knap, 1 Shared Knap, 1 Slip Hand Knap & 1 Body Knap*)
- 02) 2 slaps (*preferably one per partner*)
- 03) 3 to 4 punches - jab, straight, cross, uppercut, hook (*at least 1 to 2 for each Partner*)
- 04) 2 Contact blows - stomach punch, knee, lateral punch (*at least 1 for each Partner*)
- 05) 1 Fall forward and / or 1 Fall backward (*preferably 1 for each Partner*)
- 06) 1 Elbow Strike
- 07) 1 or more Evasions
- 08) 1 or more Blocks
- 09) 1 Hair Pull and/or 1 Choke
- 10) 1 Kick (*contact or non-contact*)
- 11) Bites, scratches and other specialty moves at the instructors discretion.

**10.04 - The Discipline of Broadsword** - For the purpose of Level One skills proficiency testing, a Broadsword is defined as the theatrical form of swordplay most commonly representing combat with a broad bladed sword measuring 32 to 38 inches in length, with a hand-and-a-half or two-handed grip and simple cross-hilt, generally encompassing the span of European history from the tenth century to the end of the fifteenth century. The following moves are required:

- 01) Footwork should consist primarily of passing steps, though lunges, half-voltes, crossing steps and traverses may also be utilized as appropriate.
- 02) Around the Body Cuts (*preferably balanced between each partner*)
- 03) In Front of Body Cuts (*preferably balanced between each partner*)
- 04) Attacks and Parries in all 4 Primary Lines of Defense (*A & B partners together*)
- 05) Vertical Moulinet Cuts to the Head and Corresponding Head Parries
- 06) 2 Thrust Attacks (*at least 1 per partner*)
- 07) 2 Different Evasions and Corresponding Attacks (*at least 1 per partner*)
- 08) 2 Different Pris-de Fer (*at least 1 per partner*)
- 09) Appropriate Death and/or Wound
- 10) Hanging Parries and Reinforced Parries are optional at the instructors discretion.

**10.05 - The Discipline of Rapier & Dagger** - For the purpose of Level One skills proficiency testing, Rapier and Dagger shall utilize a single-handed Rapier consisting of various hilts and guard configurations representative of the style of swordplay in fashion from the second half of the sixteenth century through the early part of the seventeenth century. It is recommended that the rapier blade measuring from 34 to 38 inches in length and be utilized for both cuts and thrust attacks. This rapier is to be accompanied by a parrying Dagger consistent with the same time period and style of the Rapier with varying hilt configurations with a blade of 10 to 12 inches in length and used as a primary method of defense though it may also be employed to attack with both cuts and thrusts. The following moves are required:

- 01) Footwork should consist primarily of passing steps and lunges, though half and full voltes, crossing steps and traverses may also be utilized as appropriate.
- 02) Around the Body Cuts (*preferably balanced between each partner*)
- 03) Vertical Moulinet Cut(s) to the Head
- 04) 2 Thrust Attacks with Rapier (*at least one per partner*)
- 05) 2 Dagger Attacks - 1 cut & 1 thrust (*Preferably 1 dagger attack per partner*)
- 06) Dagger Parries in all 4 Primary Lines of Defense (*A & B partners together*)
- 07) Dagger Head Parry
- 08) Punto Reverso
- 09) 2 Different Evasions and Corresponding Attacks (*at least 1 per partner*)
- 10) 2 Different Pris-de Fer (*at least one per partner*)
- 11) Appropriate Death and/or Wound
- 13) Hanging Parries and Reinforced Parries are optional at the instructors discretion.

**Note** - For Dueling Arts Rapier and Dagger the dagger should be actively involved defending or attacking in a minimum of eighty percent (80%) of the choreography.

**10.06 - The Discipline of Single Rapier** - For the purpose of Level One skills proficiency testing, a Single Rapier shall utilize a single-handed Rapier consisting of various hilts and guard configurations representative of the style of transitional period of swordplay in fashion during the early part of the seventeenth century. It is recommended that the rapier blade measuring from 34 to 38 inches in length and be utilized for both cuts and thrust attacks. The following moves are required:

- 01) Footwork should consist primarily of passing steps and lunges, though advance-retreats, half and full voltes, crossing steps and traverses may be utilized as appropriate.
- 02) Around the Body Cuts (*preferably balanced between each partner*)
- 03) In Front of Body Cuts (*preferably balanced between each partner*)
- 04) False Edge Cut(s) (*if two such attacks then 1 per partner*)
- 05) Vertical Moulinet Cut to the Head and Corresponding Head Parry
- 06) 2 Thrust Attacks with Rapier (*at least 1 per partner*)
- 07) Parry / Riposte
- 08) Pressure Glide / Yield Parry
- 09) 2 Different Pris de Fer (*at least 1 per partner*)
- 10) Parries in all 4 Primary Lines of Defense (*A & B partners together*)
- 11) Counter Parry
- 12) 2 Different Evasions and Corresponding Attacks (*at least one per partner*)
- 13) Punto Reverso
- 14) Appropriate Death and/or Wound
- 15) Hanging Sword Parries are optional at the instructors discretion.
- 16) Disengagement of Parry, Deception of Parry, Doublé and Coupé are optional at the instructors discretion.

**10.07 - The Discipline of Smallsword** - For the purpose of Level One skills proficiency testing a Smallsword shall utilize a light-thrusting weapon employed in Europe during the later part of the seventeenth century and also the early part of the eighteenth century and with a blade measuring from 29 to 35 inches in length. The following moves are required:

- 01) Footwork: Must include Advance/Retreat, Restoration Passing Steps and Lunges. Demi Voltes, Slip Steps, Crossing Steps may also be utilized as appropriate.
- 02) Beat Attack and Change Beat (*at least one such opening line move per partner*)
- 03) Thrust Attacks and Parries in all lines (*A & B partners together*)
- 04) Counter Parry
- 05) Parry / Riposte
- 06) Pressure Glide / Yield Parry
- 07) 2 Different Prise de Fer (*at least 1 per partner*)
- 08) Disengagement of Parry
- 09) Deception of Parry
- 10) Flick
- 11) Disarm
- 11) Death and / or Wound
- 12) Coupé, Doublé and Punto-Reverso are optional at the discretion of the Instructor

**10.08 - The Discipline of Quarterstaff** - For the purpose of Level One skills proficiency testing, a Quarterstaff is defined as the rustic style of theatrical combat executed with a straight, stout pole of roughly five and one-half to six feet in length. The stage quarterstaff most commonly represents the staff or pole-arm generally used by European peasantry in the Middle Ages and Renaissance. The following moves are required:

- 01) Footwork: Should primarily include passing steps though lunges, half-voltes, crossing steps and traverses may also be utilized as appropriate.
- 02) Short Form Parries (*relatively balanced between partners*)
- 03) Short Form Attacks (*relatively balanced between partners*)
- 04) Long Form Parries (*relatively balanced between partners*)
- 05) Long Form Attacks (*relatively balanced between partners*)
- 06) 2 Thrusts and Responses (*at least 1 per partner*)
- 07) 2 Different Evasions (*at least 1 per partner*)
- 08) 2 Different Prise de Fer (*at least 1 per partner*)
- 09) Death and / or Wound
- 10) Hanging Parries are optional at the discretion of the Instructor
- 11) Pike Style and Bo Style is optional at the discretion of the Instructor

**10.09 - Level One Renewal Tests** - Dueling Arts International does not offer Level One Renewal Test. Dueling Arts instead recommends that students who have successfully completed studies and skills tests in all of the primary disciplines and are recognized as either a Beginner Combatant or Beginner Combatant with Distinction continue their training by then pursuing training at Level Two in those disciplines in which they were so recognized. Students who were recognized as Introductory Combatants are recommended to retake Level One classes in those same disciplines that they were so recognized.

In the event a Level One certificate has expired a student who desires to renew their recognition must fully participate in another Level One training process in the disciplines that they have previously tested and received recognition in accordance with Dueling Arts Level One training guidelines.

**10.10 - Listing Qualifications** - At the conclusion of training, students may be eligible for certificate recognition reflecting the designation of their skill as evaluated by a Dueling Arts International adjudicator, as defined in Sections (9.02-9.06) In presenting one's qualifications on resumes, one must refer to the current level of recognition, the disciplines in which one is recognized, and the year of the most recent test, on the same line (in the same sentence) that the reference occurs.

**Examples for Resume:**

Recognized by Dueling Arts International as Level One **Introductory Combatant** in Unarmed, 2020

Recognized by Dueling Arts International as Level One **Beginning Combatant** in Unarmed. 2020

Recognized by Dueling Arts International as Level One **Beginning Combatant with Distinction** in Unarmed. 2020

If recognition is in multiple disciplines then they should all be listed on the same line.

**Examples for Resume:**

Recognized by Dueling Arts International as Level One **Introductory Combatant** in Unarmed, Broadsword, Rapier & Dagger, etc. 2020

Recognized by Dueling Arts International as Level One **Beginning Combatant** in Unarmed, Broadsword, Rapier & Dagger, etc. 2020

Recognized by Dueling Arts International as Level One **Beginning Combatant with Distinction** in Unarmed, Broadsword, Rapier & Dagger, etc. 2020

**11.00 - Level Two Skills Tests Rules and Requirements**

**11.01 - Rules, Technical Requirements for Level Two Skills Tests**

1) Fights for all disciplines shall be between 29 and 31 moves in length plus any additional wounds or kills with the exception of the discipline of Unarmed Fighting and Contemporary Violence. For clarification of Unarmed Fighting and Contemporary Violence see **11.03** below.

2) Each training period shall provide a minimum of twenty-four (24) contact hours per discipline including contact hours received during Level One Training in accordance with the following guidelines; twenty-four (24) to thirty (30) hours for total training hours (*including hours of training received in Level One training*) if offered in an intensive manner in which days or hours of training occur within a close timeline and thirty (30) to thirty-six (36) hours maximum total training hours (*including hours of training received in Level One training*) if the training is provided within the context of a university, college or in another educational curriculum format.

3) Fights are to be choreographed to text specific scenes that are to be integrated within the context of the physical violence, including the contemporary violence scene. There is no set time limit though the instructor should work to help keep them active, correctly paced and discourage unnecessary lengthy scenes.

- 4) Each discipline shall be performed and evaluated as a single scene and not integrated with other additional scenes or disciplines.
- 5) Dangerous actions or disarms of weapons downstage are unacceptable for Level Two training and disqualify students from a certificate of recognition.
- 6) Accidentally sitting or stepping on weapons, unless carefully staged as part of the required business is considered dangerous, and shall disqualify students from a certificate.
- 7) All test fights shall be executed with a fellow student unless reasons of odd numbers in the class or because of a student dropping out at last minute requires the participation of an assistant. The instructor, as an absolute last resort, may fill in as a partner if a teaching assistant is not available.
- 8) Students are encouraged to test in each discipline with a different partner whenever possible, as working with different partners is an important component of their studies.
- 9) Each discipline to be evaluated shall be captured on video from a stationary camera and from the perspective of the audience front and center.
- 10) Adjudication is to be provided by Senior Instructors or Master Teachers assigned to this task by the Governing Body Secretary.
- 11) Students will be adjudicated on technical execution, acting and physical intention, integration of scene and fight, physical commitment and factors of safety. If a student is perceived to be unsafe they shall not qualify for a certificate.
- 12) The instructor shall collect all fees from students in order to provide one simple and convenient payment to the Secretary. The instructor will also submit the following components to the Secretary as directed and in the most up to date format the Governing Body has made available for Instructors.
  - a) Upload tests to a specifically dedicated and secure online video link.
  - b) All test submission information including the full names of students, testing disciplines level of tests, hours of training and the instructor's notes if the instructor chooses to include them.
  - c) Full payment in the most current online format.
- 13) The online submission from the instructor will be assigned to an adjudicator and all relevant information will be forwarded. It is vital the instructor proofs all spelling and confirms video links and payment are accurate and functioning, because mistakes will cause the process undue delays and duplication of work for multiple individuals involved.
- 14) The instructor shall submit Indemnification Forms from the Host Institution and/or Host Individual hosting the training opportunity, or both if appropriate. The instructor shall also keep on file Student Indemnification Forms and submit copies of same to the Secretary of Dueling Arts if requested. Instructor should contact the Secretary of Dueling Arts for any and all forms if any questions arise.
- 15) The time line between submission and results for tests shall be efficient. Every effort shall be made by the instructor, the DAI Secretary and the DAI Adjudicator to review, adjudicate and provide results to the participating students within a three-week period of

time. The Governing Body shall provide certificates to the instructor, and distribution to individual students shall be the responsibility of the instructor.

16) Appeals. In the event an instructor believes the adjudication for their students is inaccurate, the Instructor has the right to appeal. An appeal of the results from an adjudication should be a rare and last resort. The first step to insure that a student is fairly tested includes providing notes in the submission package. The adjudicator may then review student performances with Instructor notes aiding the process. In the event an instructor should then appeal an adjudication, that appeal must be accompanied by specific reasons for said appeal. An appeal request without explicit reasons outlining the appeal will not be considered. Appeals shall be submitted to the DAI Secretary, who will then pass it forward to another adjudicator to review along with the notes from the instructor, the previous results and notes from the first adjudicator and the specific reason for the appeal. There will be no additional fees for the second adjudicator as the student as already paid their fees for the first adjudication.

### **11.02 - Minimum Compulsory Techniques for Level Two Disciplines -**

The following are the minimum compulsory techniques for Level Two skills tests. How these moves are choreographed and implemented in the scene and fight are at the discretion of the Instructor.

### **11.03a - The Discipline of Unarmed Fighting and Contemporary Violence - Part One**

- For the purpose of Level Two skills proficiency testing, Unarmed shall be defined in two parts. Part one, like Level One Unarmed, is defined as the theatrical form of fighting that uses the “natural weapons” of the human body: fists, feet, elbows, knees, etc. rather than manufactured and/or found object weapons. This Unarmed Part One fight shall be learned and performed by the students without a scene within the first 2 - 4 hours of the training process. The following are the required moves for the fights for part one of this test process.

- 01) 4 knaps (*including 1 Clap Knap, 1 Shared Knap, 1 Slip Hand Knap & 1 Body Knap*)
- 02) 2 slaps (*preferably one per partner*)
- 03) 3 to 4 punches - jab, straight, cross, uppercut, hook (*at least 1 for each Partner*)
- 04) 2 Contact blows - stomach punch, knee, lateral punch (*at least 1 for each Partner*)
- 05) 1 Fall forward and/or 1 Fall backward (*at least 1 for each Partner*)
- 06) 1 Elbow Strike
- 07) 1 or more Evasions
- 08) 1 or more Blocks
- 09) 1 Hair Pull and/or 1 Choke
- 10) 1 Kick (*contact or non-contact*)
- 11) Bites, scratches and other specialty moves at the discretion of the instructor.

### **11.03b - The Discipline of Unarmed Fighting and Contemporary Violence - Part Two**

- Part Two shall be defined as Contemporary Violence. Contemporary Violence shall have students construct, (with the instructors assistance and direction) and perform dramatic actions of violence within the context of a given contemporary scene of violence. There are no specific required moves but rather the choreography must logically serve the needs of the scene. Scenes should be assigned by the instructors in an effort to challenge both the acting and physical skills of the students.

**11.04 - The Discipline of Broadsword** - For the purpose of Level Two skills proficiency testing, a Broadsword is defined as the theatrical form of swordplay most commonly representing combat with a broad bladed sword roughly 32 to 38 inches in length,

with a hand a half or two-handed grip and simple cross-hilt, generally encompassing the span of European History from the tenth century to the end of the fifteenth century. The following moves are required:

- 01) Footwork should consist primarily of passing steps, though lunges, half-voltes, crossing steps and traverses may also be utilized as appropriate.
- 02) Around the Body Cuts (*appropriately balanced between both partners*)
- 03) In Front of Body Cuts (*appropriately balanced between both partners*)
- 04) Diagonal Historical Cuts and Related Parries (*preferably 1 per partner*)
- 05) 2 Thrust Attacks (*at least 1 per partner*) Moulinet Cuts to the Head
- 06) Attacks and Parries in all 4 Primary Lines of Attack (*A & B partners together*)
- 07) Moulinet Cuts to the head
- 08) 2 Head Parries (*at least 1 per partner*)
- 09) 2 Different Evasions and corresponding Attacks (*at least 1 per partner*)
- 10) 3 Different Pris-de Fer (*at least 1 per partner*)
- 11) Hanging Parry and corresponding Moulinet cut to head
- 12) Shunt Attack
- 13) Reinforced Parry
- 14) Corps-a-Corps
- 15) Disarm
- 16) Wound and/or Kill as appropriate for the specific scene

**11.05 - The Discipline of Rapier & Dagger** - For the purpose of Level Two skills proficiency testing, the Rapier and Dagger shall utilize a single-handed Rapier consisting of various hilts and guard configurations representative of the style of swordplay in fashion from the second half of the sixteenth century thru the early part of the seventeenth century. The Rapier blade should be approximately 34 to 38 inches in length and employ both cut and thrust attacks. The Rapier shall be accompanied by a second weapon; a parrying Dagger. The Dagger shall be consistent with the rapier, in both time period and style, with varying hilt configurations and a blade of 10 to 12 inches in length. The dagger shall primarily function as a defensive weapon, though it may also be employed for both cut and thrust attacks. The following moves are required:

- 01) Footwork should consist primarily of passing steps and lunges, though half and full voltes, crossing steps and traverses may also be utilized as appropriate.
- 02) Around the Body Cuts (*appropriately balanced between both partners*)
- 03) Moulinet Cuts to the Head
- 04) Diagonal Historical Cuts and Corresponding Parries
- 05) 2 Thrust Attacks with Rapier (*at least 1 per partner*)
- 06) 1 Dagger Attacks - 1 cut and 1 Thrust (*preferably one per partner*)
- 07) Dagger Parries in all 4 Primary Lines of Defense (*A & B partners together*)
- 08) Dagger Head Parry
- 09) Hanging Sword Parry
- 10) 2 Different Evasions and Corresponding Attacks (*at least 1 per partner*)
- 11) 3 Different Pris de Fer (*at least 1 per partner*)
- 12) Simultaneous Reinforced Parry
- 13) Sequential Reinforced Parry
- 14) Punto Reverso
- 15) Corps - a - Corps
- 16) Weapon Disarm

- 17) Wound and/or Kill as appropriate for the specific scene
- 18) False Edge Cut(s) are optional at the instructors discretion
- 19) Pull thru Cuts and related parries are optional at the instructors discretion

**Note** - For Dueling Arts Rapier and Dagger the dagger should be actively involved defending or attacking in a minimum of eighty percent (80%) of the choreography.

**11.06 - The Discipline of Single Rapier** - For the purpose of Level Two skills proficiency testing, the Single Rapier shall utilize a single-handed Rapier consisting of various hilts and guard configurations representative of the style of swordplay in fashion during the transitional period in the seventeenth century. The rapier blade should be approximately 34 to 38 inches in length, and able to employ both cut and thrust attacks.

- 01) Footwork should consist primarily of passing steps and lunges though voltes, crossing steps, traverses, and advances/retreats may also be utilized as appropriate.
- 02) Around the Body Cuts (*appropriately balanced between both partners*)
- 03) In Front of Body Cuts (*appropriately balanced between both partners*)
- 04) 2 False Edge Cuts (*at least 1 per partner*)
- 05) 2 Thrust Attacks with Rapier (at least 1 per partner)
- 06) Moulinet Cuts to the Head (*at least 1 per partner*)
- 07) Parries in all 4 Primary Lines of Defense (*A & B partners together*)
- 08) 2 Head Parries (*at least 1 per partner*)
- 09) Hanging Sword Parries
- 10) 2 Different Evasions and Corresponding Attacks (*at least 1 per partner*)
- 11) 2 Different Pris de Fer (*at least 1 per partner*)
- 12) Counter Parry
- 13) Disengagement of Parry
- 14) Deception of Parry
- 15) Double
- 16) Coupé
- 17) 2 Parry / Riposte (*1 Direct and 1 Indirect and at least 1 per partner*)
- 18) Pressure Glide / Yield Parry
- 19) Punto Reverso
- 20) Disarm
- 21) Wound and/or Kill as Appropriate for the specific scene
- 22) Diagonal Historical Cuts and Corresponding Parries at the instructors discretion
- 23) Corps-a-Corp and Re-Doublement are optional and at the instructors discretion

**11.07 - The Discipline of Smallsword** - For the purpose of Level Two skills proficiency testing, the Smallsword shall utilize the light thrusting weapon used in Europe during the later part of the seventeenth century and early part of the eighteenth century, and with a blade measuring 29 to 35 inches in length

- 01) Footwork: Must include Advance/Retreat, Restoration Passing Steps, Lunges, Demi-Volte, and a Patinando or Ballestra, or both.
- 02) Beat Attack
- 03) Change Beat
- 04) Glissade
- 05) Thrust Attacks in all lines (*A & B partners together*)

- 06) Parries in all lines (*A & B partners together*)
- 07) Counter Parry
- 08) Direct Parry / Riposte
- 09) Indirect Parry / Riposte
- 10) Pressure Glide / Yield Parry
- 11) 3 Prise de Fer (*at least 1 per partner*)
- 12) Disengagement of parry (*at least 1 per partner*)
- 13) Deception of Parry (*at least 1 per partner*)
- 14) Double
- 15) Coupé
- 16) Flick
- 17) Disarm
- 18) Wound and /or Kill as appropriate by the specific scene
- 19) Corp - a - Corps is optional at the instructors discretion
- 20) Punto Reverso and Re-Doublement are optional at the instructors discretion

**11.08 - The Discipline of Quarterstaff** - For the purpose of Level Two skills proficiency testing, a Quarterstaff shall be defined as the rustic style of theatrical combat executed with a straight, stout pole of roughly five and one-fifth to six feet in length. The stage quarterstaff most commonly represents the staff or pole-arm generally used by European peasantry in the Middle Ages and Renaissance. The following moves are required:

- 01) Footwork: should consist primarily of passing steps though lunges, half-voltes, crossing steps and traverses may also be utilized as appropriate.
- 02) Short Form Parries (*relatively balanced between partners*)
- 03) Short Form Attacks (*relatively balanced between partners*)
- 04) Long Form Parries (*relatively balanced between partners*)
- 05) Long Form Attacks (*relatively balanced between partners*)
- 06) Pike Style Attacks and Parries (*relatively balanced between partners*)
- 07) 2 Thrusts and Responses (*at least 1 per partner*)
- 08) 2 Different Evasions (*at least 1 per partner*)
- 09) 3 Different Prise de Fer (*at least 1 per partner*)
- 10) Death and / or Wound
- 11) Hanging Parries
- 12) Bo Style Attacks may also be included at the instructors discretion

**11.09 - Level Two Renewal Tests** - Dueling Arts International offers formerly recognized Level Two students an opportunity to renew their recognition should their current certificate expire. Students are eligible to renew their recognitions in the disciplines they have previously tested and received recognition for. Renewal of recognition is achieved in one of two ways. Students may fully participate in the Level Two training process or attend a Renewal Workshop. In either case, students may renew their recognition in all six disciplines. In the event a certificate expired more than one year ago, a student must fully participate in the Level Two training process for each discipline. Therefore, any and all renewal workshops are strictly reserved for students with less than one year of inactivity following a certificate expiration. Renewal workshops require a minimum of 6 hours of training per discipline and shall culminate in a fight phrase captured on video and submitted for adjudication. The training should be divided into 3 hours for reviewing technique and 3 hours learning choreography per discipline. The fight phrase shall be executed at a performance speed and demonstrate the appropriate continued skill

of the student's recognition. The fight phrase should utilize an appropriate variety of technical moves that are available to the Instructor. A Level Two Renewal test fight phrase shall be between 19 to 21 moves and executed without text or a supported scene. The renewal process is best provided in an intensive or consecutive training schedule, and can be completed over the course of a weekend. There is no alternative or additional hours allotted for a renewal training processes spread out over a longer non-consecutive time period. Any successful renewal recognition shall provide the same recognition as was achieved in the initial test process. The same rules of protocol and safety that apply for Level Two testing shall apply for Renewal tests. Level Two Renewal Test Workshops may be offered by Full Instructors, Senior Instructors and Master Teachers.

**11.10 - Listing Qualifications** - At the conclusion of training, Students may be eligible for certificate recognition reflecting the designation of their skill as evaluated by a Dueling Arts International adjudicator, as defined in Sections (9.10 - 9.12) In presenting one's qualifications on resumes, one must refer to the current level of recognition, the disciplines in which one is recognized, and the year of the most recent test, on the same line (in the same sentence) that the reference occurs.

**Examples for Resume:**

Recognized by Dueling Arts International as Level Two **Intermediate Combatant** in Unarmed, 2020

Recognized by Dueling Arts International as Level Two **Theatrical Combatant** in Unarmed, 2020

Recognized by Dueling Arts International as Level Two **Theatrical Combatant with Distinction** in Unarmed, 2020

If level of recognition is in multiple disciplines then all disciplines should be listed in same line.

**Examples for Resume:**

Recognized by Dueling Arts International as Level Two **Intermediate Combatant** in Unarmed, Broadsword, Rapier & Dagger, etc. 2020

Recognized by Dueling Arts International as Level Two **Theatrical Combatant** in Unarmed, Broadsword, Rapier & Dagger, etc. 2020

Recognized by Dueling Arts International as Level Two **Theatrical Combatant with Distinction**, Unarmed, Broadsword, Rapier & Dagger, etc., 2020

**12.00 - Level Three Skills Tests Rules and Requirements** - Level Three skills proficiency testing may occur in two distinct parts. Part One will be required of all candidates. Optional Part Two may be recommended by Dueling Arts adjudicators as deemed appropriate.

**12.01 – General Rules, Technical Requirements for Level Three Skills Tests Part One**

01) Students shall learn and perform appropriate fights for the primary disciplines of Broadsword, Rapier & Dagger, Single Rapier, Smallsword and Quarterstaff up to 31 moves in length plus any wounds or kills. These fights are to include any and all tech-

niques available to the specific discipline in accordance with Dueling Arts Training Curriculum. After a review of techniques, students shall be required to learn the choreography and perform these fights within the context of a supporting scene (assigned and prepared ahead of time and outside of rehearsal) within a three to four (3 - 4) hour period.

2) Students shall also learn fights for the additional disciplines of Sword and Shield, Sword and Buckler, Sword and Cloak, Double Rapier and Single Sword Swashbuckling up to 21 moves in length including any wounds or kills. These fights shall include any and all techniques available to the specific discipline. Students shall be required to learn the choreography and perform these fights within a one to two (1 - 2) hour period without a supported scene or text.

03) Students shall also learn and perform a single Unarmed Fight (as defined in Section 10.03) of 19 to 21 moves in length within a two (2) hour period without a supported scene or text.

04) Students shall learn and perform a single Contemporary Knife Fight of up to 21 moves in length. The students will be allotted 7 to 10 training hours to learn the techniques and fight choreography and they will perform the final choreography before live adjudicators absent a supported scene or text

05) Students shall learn and perform a single Asian Knife Fight of up to 21 moves in length. The students will be allotted 7 to 10 training hours to learn the techniques and fight choreography and they will then perform the final choreography before live adjudicators absent a supported scene or text.

06) Students shall learn and perform a single a Theatrical Martial Arts fight of up to 21 moves. The students will be allotted 10 to 12 training hours to learn the required techniques and fight choreography and they will then perform the final choreography before live adjudicators absent a supported scene or text.

07) Each discipline shall be performed and evaluated as a single fight and not integrated with other additional fights or disciplines.

08) Students shall be evaluated and adjudicated by Senior Instructors and/or Master Teachers who are present for the performances.

09) Level Three training Part One may only take place during a two-week training process consisting of 12 training days at a Dueling Arts International workshop and administered by two Senior Instructors and/or Master Teachers.

10) There is no appeals mechanism in place, nor is there an appeals mechanism necessary for Level Three. The Instructors adjudicating are present for both training and evaluation, and therefore should have all criteria necessary for a fair and unimpeachable adjudication.

11) To be recognized as an Advanced Theatrical Combatants the Participating Students must successfully complete all Disciplines offered in the Training Program in accordance with adjudicators evaluations. Students who attend Level Three training Part One and are not successful in attaining recognition of Advanced Theatrical Combatants may retake this same Part One training and/or continue their pursuit of this same recognition by participating as an Actor in Optional Part Two. (see 12.02 - Part Two )

## **12.02 - Requirements for Level Three Skills Tests Optional Part Two**

01) Students who are not successful in attaining recognition of Advanced Theatrical Combatants may retake Part One training and/or continue their pursuit of same recognition by participating as an actor in Optional Part Two as recommended by Adjudicators and Dueling Arts International. Level Three Training Part Two is full participation in the Dueling Arts International Performance / Fight Directing workshop as a performer/actor. Students enrolled in this workshop will perform multiple scenes and work with a variety of Fight Director candidates according to the curriculum provided by the Dueling Arts International Performance / Fight Directing workshop.

Students specifically working toward recognition as an Advanced Theatrical Combatant in this workshop, must have participated in Part One of Level Three Training, and shall be recommended to participate in this workshop as an actor to further work on their abilities to integrate the physical requirements of the Theatrical Fights with the Dramatic requirements of the scene. Following their participation these candidates may be considered for recognition as an Advanced Theatrical Combatant relative to Adjudicators evaluation. The goal for recognition must be identified upon application for the workshop and approved by the Instructor(s) of both Level Three training Part One and Part Two. Note that this workshop also accepts beginning and intermediate students of theatrical combat interested in the challenge, though they will be ineligible for any certificate evaluation. **(see workshops in Section 14.06a and 14.06b)**

02) Each Student who seeks recognition as an Advanced Theatrical Combatant shall be evaluated by the Senior Instructors and / or Master Teachers who are present for the training and performances.

03) Level Three training Optional Part Two may only take place during a Dueling Arts International Fight Directing / Performance workshop administered by two Senior Instructors and/or Master Teachers.

04) There is no appeals mechanism in place, nor is there an appeals mechanism necessary for Level Three. The Instructors adjudicating are present for both training and evaluation, and therefore should have all criteria necessary for a fair and unimpeachable adjudication.

05) To be recognized as an Advanced Theatrical Combatant via participation in an Advanced Training Workshop Part two the participating students must successfully complete all disciplines offered in the Advanced Training Program Part Two in accordance with adjudicators.

### **13.00 - Skills Tests Fees**

**13.01 - Skills Tests and Adjudication Fees** - The following are the test fees for Level One, Two, and Three skills proficiency tests as well as renewal tests.

1) For the purposes of test fees, one training period shall be defined here as a single workshop or extended class including all of the same students, and culminating in a single test. Tests may include one or more disciplines, with a maximum of six (6) disciplines, and shall take place at the end of the training period or be spread out as a series of tests throughout the single training period as appropriate for a university or college course. One university or college semester, or university or college quarter shall be the maximum single discipline training period. Instructors are directed to inquire further with the Governing Body if they have any special considerations or questions regarding same.

2) The adjudication fee is \$25.00 for up to three (3) separate disciplines for one single training period.

3) Each discipline beyond three (3) in one single training period increases the fee by \$5.00 per discipline. The maximum fee allowed for testing in six (6) disciplines in any one single training period shall be \$40.00

4) Adjudication fees for any Level Three Advanced Theatrical Workshop are to be included in the workshop fee itself and not further assessed to the student separately.

5) Adjudication fees for The Winter Workshop, Dueling Arts National Summer Workshop or any other like Dueling Arts International National workshop are to be included in the cost of the workshop fee itself and not further assessed to the student separately.

6) The adjudication fees for Level Two Renewal workshops shall be equal to the original adjudication fees.

## **14.00 - Dueling Arts International Workshops**

**14.01 - Dueling Arts International Regional Workshops** - The following are workshops currently offered on a regional level by Dueling Arts International.

**14.02 - Introduction to Theatrical Combat** - This is a one-week intensive workshop designed to provide a basic introduction into the art of theatrical combat. Designed for students who want to explore theatrical combat for the first time, this workshop provides basic training in the disciplines of Unarmed Theatrical Combat, Medieval Broadsword, Single Rapier, Rapier and Dagger, Smallsword and Quarterstaff. This workshop shall also provide daily physical and vocal warm-ups, and may include basic T'ai Chi and/or Aikido training, and an introduction to methods of acting theatrical fight scenes at the Instructors discretion. Any Dueling Arts International Instructor may provide this workshop in accordance with a recommended curriculum plan. There are not any skills tests offered in these workshops.

**14.03 - Levels One and Level Two Dueling Arts International Skills Test Workshops** - These workshops are offered at locations all around the world. These one and two week workshops provide intensive training for students on training Levels One and Two in the primary disciplines of Unarmed Theatrical Combat, Medieval Broadsword, Rapier & Dagger of The Renaissance, Transitional Single Rapier, Smallsword of the Restoration, Quarterstaff and Contemporary Violence. These workshops may also provide daily physical and vocal warm-ups, training in other theatrical movement disciplines and coaching in methods of acting theatrical fight scenes. Students who successfully complete these workshops may choose to participate in Dueling Arts International skills proficiency tests in the disciplines they have trained in. All Dueling Arts International Instructors may offer and teach Level One courses while Level Two training courses may only be offered and taught by Full Instructors, Senior Instructors and Master Teachers. All regional skills proficiency test courses may be listed and advertised on the Dueling Arts International website provided they are submitted to the webmaster in a timely and convenient manner.

**14.04 - Recognition Renewal Workshops (RRW)** - These national and regional workshops and are offered to provide formerly recognized Level Two students an opportunity to renew their recognition at Level Two in accordance with the requirements noted in **Section 11.09** for Level Two of this document. Levels Two RRW may offer renewal from 1 to 6 disciplines at the discretion of the Instructor. Level Two RRW may only be offered and taught by Full Instructors, Senior Instructors and Master Teachers.

**14.05 - Dueling Arts International National Workshops** - The following are workshops currently offered on a National level by Dueling Arts International.

**14.06 - Dueling Arts Level Three or Advanced Workshop for Actors** - In addition to offering Level One and Two at Regional Workshops, training in Level One and Two is also offered at Dueling Arts National Winter and Summer Workshops. Dueling Arts Level Three, or Advanced Training is only offered at Dueling Arts National Summer Workshops and may be offered in two parts. (See 12.00 - 12.02 and 14.06a and 14.06b) Level Three workshops may only be taught by Senior Instructors and/or Master Teachers and shall be offered annually, or otherwise based on demand.

**14.06a - Part One of Level Three or Advanced Workshop** - This two-week intensive workshop is designed for the most ambitious and advanced theatrical combat student and will review most, if not all, of the theatrical fighting techniques in the following disciplines: Unarmed Theatrical Combat, Broadsword, Rapier and Dagger, Single Rapier, Smallsword, and Quarterstaff. Students will also receive training in additional disciplines, including but not limited to, Sword and Shield, Sword and Buckler, Sword and Cloak, Double Rapier, Western and Eastern Knife Fighting, Theatrical Martial Arts, Theatrical Swashbuckling and Fights for Camera. In addition to reviewing techniques, students will learn and perform phrases and fights in these disciplines on a daily basis. The training is offered in an intensive timeframe requiring the students to learn, execute and perform these fights in an accelerated fashion with the highest standards of excellence and professionalism. Based upon daily evaluation of their work, participating students may be recognized as Advanced Theatrical Combatants. This workshop may only be taught by Senior Instructors and/or Master Teachers.

**14.06b - Dueling Arts International Performance Workshop and Part Two of Level Three / Advanced Training Workshop** - This two-week intensive workshop provides a training opportunity for students to work on acting and also advance performance fighting skills for the stage, film and television. Curriculum will draw from both classical and contemporary literature, and examine both dramatic and comedic texts. This workshop will also examine fighting techniques for the camera and provide training in gun safety and handling. One of the most demanding, and also rewarding for theatrical combatant students, this workshop may serve as part of the Dueling Arts International Level Three Advanced Theatrical Combatant recognition process in the event Dueling Arts Adjudicators recommends students pursue further training and practice in integrating the physical fight work within the dramatic requirements of the scenes as they work toward recognition as an Advanced Combatant. (see 12.01 # 1) Part One and Part Two may be taken in sequence, or within a two year period of one another and Part One and Part Two of Level Three Training may be taken by students in either order. This workshop also accepts beginning and intermediate students of theatrical combat interested in the challenge, though they will not be eligible for skills Recognition. This workshop may only be taught together by at least two Senior Instructors and/or Master Teachers.

**14.07 - Dueling Arts International Level One Teacher's Workshop** - Designed for both aspiring also current Associate Instructors of theatrical combat, this two-week workshop provides in-depth practical training and theoretical discussion pertaining to teaching and coaching safe and believable techniques of theatrical combat. In addition to addressing how to instruct and practice sound technique in the physical disciplines of theatrical combat this intensive process will also explore how to coach the dramatic elements of this art form within the context of a training and educational environment. The workshop will thoroughly examine the primary disciplines of Unarmed Com-

bat, Broadsword, Rapier & Dagger, Single Rapier, Smallsword and Quarterstaff for Level One training. Participants who successfully complete this training may be eligible for recognition by Dueling Arts International as Associate Instructors **though** participation in this workshop does not guarantee recognition as an Associate Instructor. This workshop may only be taught by Senior Instructors and/or Master Teachers.

#### **14.08 - Dueling Arts International Level Two Teacher's Workshop -**

Designed for both aspiring and also current Full Instructors, this one-week workshop provides further practical training and theoretical discussion that pertains specifically to teaching and coaching safe and believable techniques of theatrical combat at a more advanced and challenging level. In addition to addressing how to instruct and practice sound technique in the physical disciplines of theatrical combat this intensive process will also explore how to coach the dramatic elements of this art form within the context of a training and educational environment. The workshop will thoroughly examine the primary disciplines of Unarmed Combat, Contemporary Violence, Broadsword, Rapier & Dagger, Single Rapier, Smallsword and Knife-Fighting. Participants who successfully complete this training may be eligible for recognition by Dueling Arts International as Full Instructors **though** Participation in this workshop does not guarantee recognition as a Full Instructor. This workshop may only be taught by Senior Instructors and/or Master Teachers.

#### **14.09 - Dueling Arts International Professional Development Workshop(s) -**

Designed for Dueling Arts Associate and Full Instructors of theatrical combat, this one-week workshop provides an in-depth review of practical training methods and skills test choreography pertaining to teaching and coaching safe and believable techniques of theatrical combat for the respective Level of Dueling Arts Level curriculum. The workshop will review in detail the primary disciplines of Unarmed Combat, Broadsword, Rapier & Dagger, Single Rapier, Smallsword and Quarterstaff for Level One and/or Level Two training. These workshops are recommended for all Associate and Full Instructors every 2 to 3 years in order to maintain, as well as further improve their skills and knowledge as instructors at their respective levels. Associate and Full Instructors who are found to be deficient in either their teaching hours and / or quality and clarity of choreography by the Review and Advancement Committee may be required to participate in a Professional Development Workshop in order to maintain their recognition in good standing, or be re-instated as an Associate Instructor or Full Instructor if they have previously been placed upon suspension. This workshop may only be taught by Senior Instructor and/or Master Teachers.

**14.10 - Dueling Arts Fight Director Workshop -** This two-week intensive workshop provides a training opportunity for aspiring Fight Directors in the staging and directing of theatrical fights and occurs in conjunction with the Performance Workshop. Curriculum will draw from both classical and contemporary texts and will examine both dramatic and comedic text, with an equal emphasis on the practical staging challenges for theatre as well as film. This workshop is recommended for individuals pursuing recognition as a Dueling Arts International Fight Director and may only be taught by Senior Instructors and/or Master Teachers. Participation in this workshop does not guarantee recognition as a Fight Director.

**14.11 - Dueling Arts Winter National Workshop -** This workshop is offered annually over the typical academic holiday break at the end of each calendar year. This one-week, multi-level, intensive workshop provides an introduction in the art of theatrical combat for beginners as well as a full and challenging review for students with prior experience who wish to renew and test their skills on Level One and Level Two. Students will receive training at respective levels in Unarmed Combat, Contemporary Dramatic Violence, Broadsword, Single Rapier, Smallsword, Rapier & Dagger, Quarterstaff as

well as an introduction to the arts of Knife Fighting, Fights for Camera, T'ai Chi Ch'uan and Aikido. This workshop also offers an additional curriculum track that focuses upon special topics in theatrical combat such as the use of theatrical firearms, theatrical Martial Arts, Eastern Weaponry, and on-camera fighting and other topics to be determined.

**14.11 - Dueling Arts Summer National Workshop** - This workshop is offered annually in the summer months of each calendar year. This two-week, multi-level, intensive workshop provides an introduction in the art of theatrical combat for beginners as well as a full and challenging review for students with prior experience who wish to renew and test their skills on Level One and Level Two. Students will receive training at respective levels in Unarmed Combat, Contemporary Dramatic Violence, Broadsword, Single Rapier, Smallsword, Rapier & Dagger, Quarterstaff, as well as an introduction to the art of T'ai Chi Ch'uan, Knife Fighting, Sword and Buckler, Double Rapier and Fights for Camera to name a few. This workshop may also provide curriculum with special topics such as the use of firearms for theatre and film, theatrical Martial Arts, and on-camera fighting and master classes focused upon acting the fight, working with heightened text and text analysis, etc. This workshop may also provide an opportunity to participate in a Dueling Arts International skills proficiency tests for Level One, Two and Level Three. This workshop may be taught respectfully by Full and Senior Instructors, as well as Master Teachers.

**14.12 - Dueling Arts International Master Workshops** - These intensive workshops provide opportunities to study with Masters Teachers or teachers recruited by Dueling Arts International for a particular area of expertise. Master workshops shall serve both new and returning students. These workshops seek to keep the tradition of theatrical combat alive and offer a glimpse of the history and tradition of this art form with a variety of the curricula. Topics may include, but are not limited to period stylization, fighting for the camera, and the application of Asian fighting styles to our Western theatrical combat art form.

**14.13 - General Theatrical Movement Workshops** - These workshops are offered to provide opportunities for students to explore different theatrical movement disciplines that may be useful in their training. Areas of study may include, but are not limited to Laban-Bartenieff Movement Studies, Alexander technique, The Feldenkrais Method, commedia dell'arte, Suzuki Method, Meyerhold Biomechanics, Clown and Mask Work, T'ai Chi Ch'uan, Aikido, and specific work with Chinese and Japanese Weapons.

**14.14 - Listing and Advertising Workshops** - All workshops and test courses as well as regional skills RRW test courses offered by recognized Dueling Arts Instructors may be listed and advertised on the Dueling Arts International website provided they are submitted in a timely and convenient process in alliance with the Dueling Arts International webmaster.

**15.00 - Publications and Web Management** - Dueling Arts International will maintain a website for dissemination of information.

**16.00 - Amendments and Changes** - The Dueling Arts International Governing Body shall reserve the right to add and amend these policies and procedures as necessary to improve the Non-profit Organization and to also conduct business in an open and successful manner in accordance with the mission statement.