

# ACADÉMIE D'ARMES INTERNATIONALE



## *ARTISTIC FENCING REGULATIONS*

## **Preamble**

The National Academies of Arms, meeting in Congress on the 21st and 22nd April 1962 in Basel – following a provisional committee created in 1958 and a desire for a Union of the body of masters expressed on the 17th August 1930 in Antwerp – decided to constitute a World Organisation gathering all the National Academies and to give it statutes.

The AAI has among its purposes to contribute to the development of principles, rules, techniques and methods of teaching of fencing in all its forms.

The International Academy of Arms publishes these Technical Regulations for Artistic Fencing Competitions.

# **1**

## **CHAPTER 1**

### **GENERAL RULES**

#### **DEFINITIONS AND TERMINOLOGY**

Art. 1

**Purpose of the Regulations** - The International Academy of Arms publishes these Technical Regulations for Artistic Fencing Competitions.

The provisions of these Regulations are mandatory *ne varietur* for official AAI events, that is:

- World Championships of all categories;
- World Cup Competitions;
- National Qualification Competitions.

Art. 2

**Definition of artistic fencing** - Artistic fencing is a sport based on the performance of pre-ordained cold steel weapons combat choreographies or weapon mastery exercises, which do not involve actual combat, using weapons and technics always inspired by Western tradition of fencing.

The Western tradition concerns all the communities of the world that share the history and culture of the countries (in green) included in the following scheme:



Art. 3

**Acceptance of the Rules** - Participation in artistic fencing competitions implies knowledge and acceptance of these rules.

Their ignorance can not be invoked as a justification for a transgression.

Art. 4

**Artistic Fencing Activities** - Artistic fencing athletes equip, dress, arm themselves and perform in their own way, under their own responsibility and at their own risk.

The security measures set out in these Regulations are intended only to enhance the safety of the athletes, without being able to guarantee it and therefore can not - independently of the manner in which they are applied - lead to the liability of AAI, neither the organizers of the events, nor the officials or the personnel in charge, nor the authors of these Regulations, of a possible accident.

Competitors must have a fencing license and at least a personal insurance.

Art. 5

**Languages used** - The language used for World Championship and World Cup competitions is English and French.

All the documents shall be provided in English.

The language of the organizer may however be used in addition.

The organizer will provide the means of translation to make the competition understandable to all.

Art. 6

**Participating Athletes** - The athletes participating in the competitions are of two categories:

Fencer: any person who actually takes part in the fight (s) and uses the weapons for fencing actions.

Their names and roles will be clearly indicated, only their performances will be timed and validated in the count of the fencing time and they will be the only rewarded.

Actor: any person whose presence on stage is necessary to stage the choreographies.

These people do not participate in any way in the fighting, their eventual performance is not counted in fencing times and they will not be rewarded.

Each individual athlete or team's member will also be indicated as "competitor" in this regulation.

Only one individual per team has the right/duty to submit claims to the Technical Directory (TD); each team will have to name one of its members, as much as Captain, who will be the only one to represent the team even in front of the TD.

Alternatively, athletes or teams may be represented by one and only one club official or national head of delegation.

Art. 7

**Program** - All competitions will be organized according to a written program.

The program will have to mention the registration deadlines of the athletes, the schedules of presentation to the Control Office, the eliminatory manche, the rehearsal, the final manche and the prize-giving.

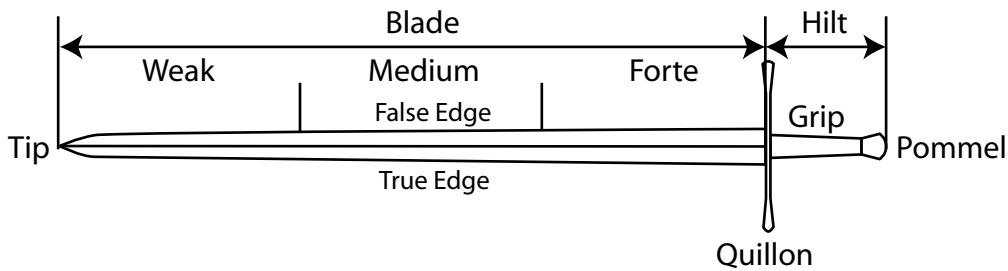
Art. 8

**Fencing terminology** - Regardless of the nomenclatures used by the various European schools and the fencing treaties of each epoch, only the terminology of fencing reported in this regulation will be considered valid for the purposes of documentation and technical judgments.

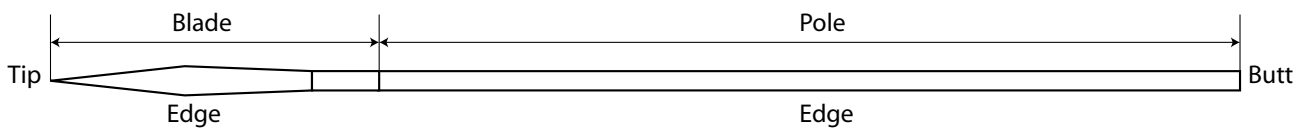
Art. 9

**Weapon parts** - The parts of the weapons for the purposes of this regulation are:

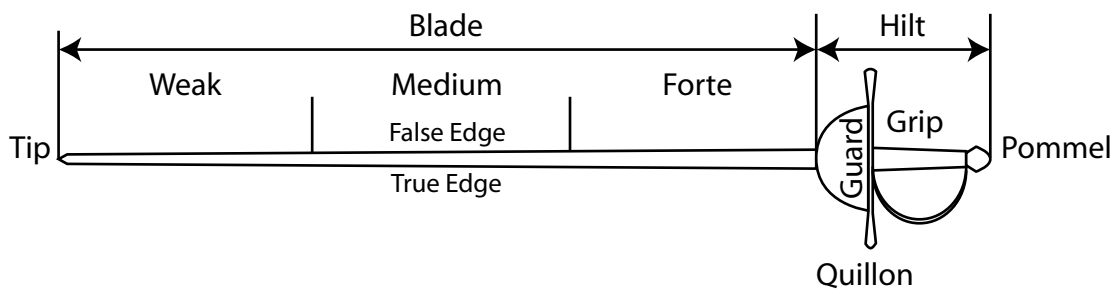
1) Swords (medieval sword, falchion, longsword, greatsword): blade (tip, true edge, false edge, weak, middle, forte), hilt (quillons, grip, pommel).



2) Pole weapons: blade (tip, edge), pole (edge, butt).



3) Rapiers (rapier, smallsword, epee, foil): blade (tip, true edge, false edge, weak, middle, forte), hilt (guard, quillons, grip, pommel).



Art. 10

**Stances** - The stances with the body and the weapon are:

1) "**Straight stance**": when the foot corresponding to the armed hand (main weapon) is forward. "**Reverse stance**": when the foot corresponding to the armed hand (main weapon) is backward.

2) "**On guard**": the position of "ready to fight", with the tip of the weapon turned towards the opponent.

3) "**Point in line**": a particular guard with the tip of the weapon turned towards the opponent, with the fully extended arm.

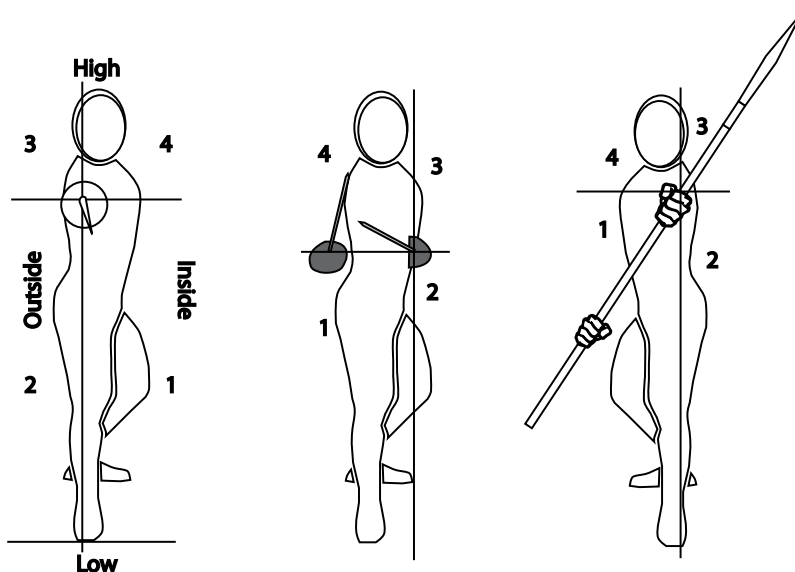
4) "**Invitation**": the position where a target is intentionally left discovered to encourage the opponent to attack, with the tip of the weapon not turned towards the opponent.

5) "**Engagement**": the position where the blades are in contact.

Art. 11

**Targets** - The figure of the fencer is divisible into four sectors (targets of thrust attacks), derived from two Cartesian axes, whose intersection is located at the point where the blade exits the hilt of the sword, consequently identifying the "**Inside**", "**Outside**", "**High**" and "**Low**", (targets of cut attacks); the sectors are also said: 1st line (inside low), 2nd line (outside low), 3rd line (outside high), 4th line (inside high). Remaining constant the references of high and low, the inside and the outside will be inverted, depending on

whether we consider the right or left hand, then, for example, the lines of 3rd and 2nd of the sword will correspond to those of 4th and 1st of the dagger and vice versa. In the fencing of two-handed swords or pole weapons the reference will be the hand holding the grip or the pole, closer to the blade (tip) of the weapon.



The targets can also be identified by their anatomical classification. **Targets of cut attacks:** Head, Inside cheek, Outside cheek, Chest/Abdomen, Shoulder/Flank, Inside leg, Outside leg, Inside arm, Outside arm, High arm, Low arm. **Targets of thrust attacks:** Face, Chest/Abdomen, Shoulder/Flank, Leg, Foot, Inside arm, Outside arm, High arm, Low arm.

Art. 12

**Fencing time** - A fencing time (FT) corresponds to a single complete movement of the fencer or to two synchronized movements (foot and arm movements).

Every fencing action consists of at least one FT.

Art. 13

**Footwork (marching)** - The fencing footwork marching actions are:

1) **“Step forward”**: from the “on guard” stance, front foot moves first, beginning by lifting the toes and landing on the heel, and then bring the back foot up to “on guard” stance. **“Step backward”**: from the “on guard” stance, rear foot reaches backwards, then front leg pushes body weight backwards into “on guard” stance. **“Step inside”**: from the “on guard” stance, rear foot moves laterally, in the direction of the chest, then front foot follows into “on guard” stance. **“Step outside”**: from the “on guard” stance, front foot moves laterally, in the direction of the back, then rear foot follows into “on guard” stance.

2) **“Redouble step forward”**: from the “on guard” stance, rear foot moves first, landing near to the front foot, and then this one move forward to “on guard” stance. **“Redouble step backward”**: from the “on guard” stance, front foot moves first, landing near to the back foot, and then this one move backward to “on guard” stance.

3) **“Cross step forward”**: from the “on guard” stance, the rear foot moves in front of forward foot on the body's inside, then from the crossed position, the front foot moves forward into the “on guard” stance. **“Cross step backward”**: from the “on guard” stance, the front foot moves behind the rear foot on the body's outside, then from the crossed position, the rear foot moves backwards to the “on guard” stance. **“Cross step inside”**: from the “on guard” stance, the front foot moves laterally, in the direction of the chest, then from the crossed position, the rear foot moves to the “on guard” stance. **“Cross step outside”**: from the “on guard” stance, the rear foot moves laterally, in the direction of the back, then from the crossed position, the front foot moves to the “on guard” stance.

4) **“Jumping step forward”**: from the “on guard” stance, front foot moves first, by lifting, then, pushing on the rear foot and jumping, both feet land in “on guard” stance. **“Jumping step backward”**: from the “on guard” stance, rear foot moves first, by lifting, then, pushing on the front foot and jumping, both feet land in “on guard” stance. **“Jumping step inside”**: from the “on guard” stance, rear foot moves first, by lifting, then, pushing on the front foot and jumping laterally, in the direction of the chest, both feet land in “on guard” stance. **“Jumping step outside”**: from the “on guard” stance, front foot moves first, by lifting, then, pushing on the rear foot and jumping laterally, in the direction of the back, both feet land in “on guard” stance.

6) **“Pass forward”**: from the straight/reverse “on guard” stance, the rear foot, pivoting on forward foot, moves into the reverse/straight “on guard” stance. **“Pass backward”**: from the straight/reverse “on guard” stance, the front foot, pivoting on rear foot, moves into the reverse/straight “on guard” stance.

7) **“Volte (inside/outside forward, inside/outside backward)”**: A full turn of the body (360 degree turn), pivoting on the feet and keeping the same stance (straight or reverse). **“Half-Volte (inside/outside forward, inside/outside backward)”**: An half turn of the body (180 degree turn), pivoting on the feet and keeping the same stance (straight or reverse). **“Quarter-Volte (inside/outside forward, inside/outside backward)”**: A quarter of turn of the body (90 degree turn), pivoting on the feet and keeping the same stance (straight or reverse). **“False-Volte”**: An half turn of the body (180 degree turn), pivoting on both feet at the same time and changing the stance.

Art. 14

**Footwork (attacking)** - The fencing footwork attacking actions are:

1) **“Lunge”**: From “on guard” stance, push the front heel out by extending the front leg from the knee. As the front leg extends, energetically push erect body forward with the rear leg. Land on the front heel and glide down into final position, with front shin perpendicular to the ground, and both heels on the floor. **“Outside-lunge”**: The lunge outside, moving the front foot and and bending the rear leg. **“Back-lunge”**: The reverse movement of a lunge, moving the rear foot and and bending the front leg. **“Inside-lunge”**: The lunge inside, moving the rear foot and and bending the front leg. **“Pass-lunge”**: The lunge forward with the rear foot, changing the stance. **“Pass-back-lunge”**: The lunge backward with the front foot, changing the stance. **“Recovery”**: the return to “on guard” stance from a lunge, by reversing the motions in a lunge. **“Forward recovery”**: the recovery by moving the rear foot forward, to return to “on guard”. **“Center recovery”**: the recovery by moving both feet move towards the center simultaneously.

2) **“Advance-Lunge”**: A step forward followed immediately by a lunge.

3) **“Balestra”**: A jumping step forward followed immediately by a lunge.

4) **“Redouble”**: a redouble step forward followed immediately by a lunge.

5) **“Reprise”**: from the lunge position, a forward recovery and a second lunge.

6) **“Fleche”**: a jumped cross step forward, made with an explosive sprint.

Fencing Times of Footwork actions	
Action	FT
Jumping step Pass Quarter-Volte, False-Volte, Half-Volte Lunge, Outside-lunge, Back-lunge, Inside-lunge Pass-lunge, Pass-back-lunge Recovery, Forward recovery, Center recovery Fleche	1

Fencing Times of Footwork actions	
Action	FT
Step Redouble step Cross step Volte Balestra Redouble Reprise	2
Advance-Lunge	3

#### Art. 15

**Main preparation actions** - Preparation actions are any action that precedes the actual launch of an attack, to study the opponent, to provoke him, to give him false informations; all preparation actions are 1FT.

Main preparation actions are:

1) "**Change of stance**": the transition from one stance to another (<-On guard<->Point in line<->Invitation<->Engagement->).

2) "**Feint**": A movement with the weapon that simulates a real attack.

3) "**Disengagement**": the action of releasing blade from the opposing engagement or of evading and pass the opponent's blade, by circling the point around the enemy armed hand. "**Cut-over**" the action of releasing blade from the opposing engagement or of evading and pass the opponent's blade, by passing around the opponent's tip. "**Circulation**": the action of evading from the attempt to take the blade by a full circular movement or anyway against a counter-beat movement.

4) "**Pressure**": the action from the engagement, in which one fencer forces the opponent's blade into the horizontal opposite line, (1<->2 or 3<->4). "**Glide**": a pressure by sliding, keeping the opponent's blade in constant contact. "**Bind**": the action from the engagement, in which one fencer forces the opponent's blade into the diagonally opposite line, (1<->3 or 2<->4). "**Cross**": the action from the engagement, in which one fencer forces the opponent's blade into the high or low line on the same side opposite line, (1<->4 or 2<->3). "**Envelopment**" an action from the engagement, to lead the opponent's blade, without losing contact, through a full circle, to end in the same line of the engagement (1->1 or 2->2 or 3->3 or 4->4). "**Change of Engagement**": an engagement of the opponent's blade in the opposite line (1<->2 or 3<->4), after a disengagement or a cut-over.

7) "**Beat**": A sharp controlled blow to the opponent's blade. "**Counter-beat**": a beat that is preceded by a disengagement or a cut-over. "**Glide-beat**": a strong, sharp, accentuated glide along the opponent's blade.

8) "**Disarm**": any action to force the opponent to entirely release his grip on his weapon (eg. a bind 4->2 with a glide-beat).

#### Art. 16

**Auxiliary preparation actions** - The same actions listed in reference to the main weapon (sword, pole weapon) can be performed, with the appropriate adaptations, even with the auxiliary weapon, in particular with dagger.

Particular auxiliary preparation actions are:

1) "**Pole beat**": beat executed with a pole weapon, using the pole.

2) "**Shield beat**": beat executed on the enemy blade with the shield.

3) "**Cape beat**": beat performed like a whip with the cape on the enemy blade.

4) "**Wrapped pressure**": an action made on the enemy blade with the cape wrapped around the arm, to move it out of the line.



- 5) "**Cape throw on blade**": the launch of the cape on the opponent's blade.
- 6) "**Hand beat**": beat executed on the enemy blade or pole with the unarmed hand.
- 7) "**Handgrip**": the action of grasping the enemy blade or pole with the unarmed hand.

#### Art. 17

**Defensive actions** - The defensive actions are actions performed for the sole purpose of neutralizing an opponent's blow; all defensive actions are 1FT.

The defensive actions are of three kind:

- 1) "**Weapon defense**", executed with the main weapon.
- 2) "**Body defense**", executed with the body.
- 3) "**Auxiliary defense**", executed with a double or defensive weapon.

It is forbidden to throw a weapon at an opponent, as a projectile, with the exception of the cape.

#### Art. 18

**Weapon defense** - The weapon defensive actions are:

1) "**Parry**": the action to deflect an attack with the blade and the guard, or with the bladed side of the pole weapon. "**Beat parry**": a parry performed with a sharp striking motion. "**Touch parry**": a parry performed without ever losing contact with the blade from the initial contact. "**Counter-time parry**": the parry of a counter-attack

1.1) "**Simple parry**": it is done by following the shortest route between the starting position (eg an invitation) and the final position of the movement.

1.2) "**Ceding parry**": a parry of an offensive action executed by coul  , deflecting it from the target in the same line as the offensive action was directed.

1.3) "**Yielding parry**": a parry of an offensive action executed by coul  , deflecting it from the target in a different line as the offensive action was directed.

1.4) "**Counter-parry**": A parry that moves in a circle to end up in the same position in which it started.

1.5) "**Half-counter-parry**": A parry that moves in an half of a circle, following the same path of a bind (1<->3 or 2<->4), or a cross (1<->4 or 2<->3).

The classification of the final positions of the parries is:

a) "**1st**": it covers inside target, low tip. It can be performed in pronation ("prime" of french school) or supination ("septime" of french school).

b) "**2nd**": it covers outside target, low tip. It can be performed in pronation ("seconde" of french school) or supination ("octave" of french school).

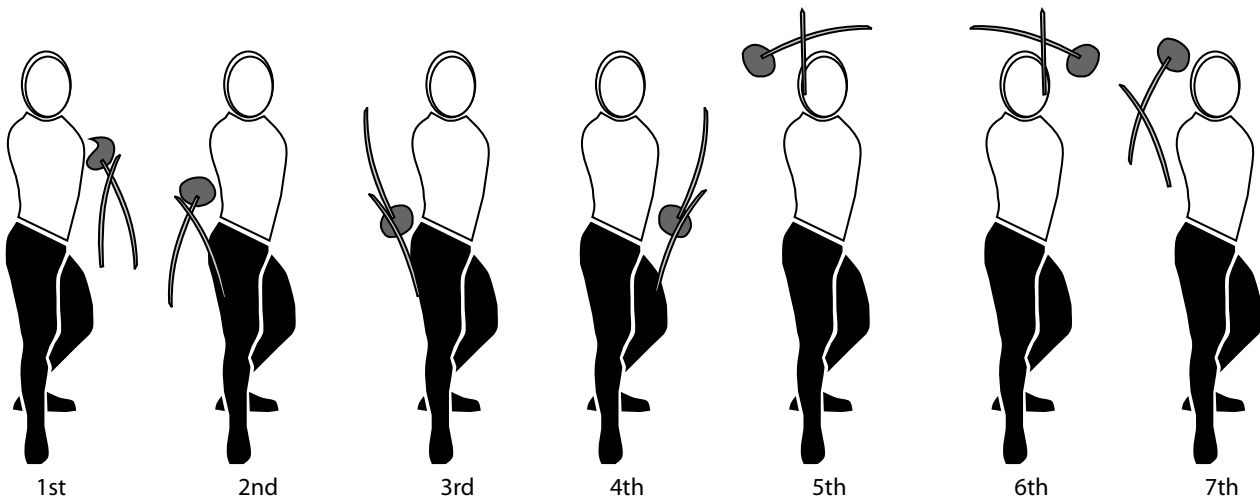
c) "**3rd**": it covers outside target, high tip. It can be performed in pronation ("tierce" of french school) or supination ("sixte" of french school).

d) "**4th**": it covers inside target, high tip. It can be performed in pronation ("quinte" of french school) or supination ("quarte" of french school).

e) "**5th**": it covers high or low target, tip inside.

f) "**6th**": it covers high or low target, tip outside.

g) "**7th**": it covers outside target, low tip.



All these parries can be executed high, low, forward, backward, as needed.

2) "**Opposition**": the displacement of the guard or the hilt in a vertical and/or horizontal direction, for defensive purposes (towards the adverse blade), in attack and counter-attack actions.

Art. 19

**Body defense** - The body defensive actions are of three kind:

1) "**Dodge**": the displacement of the torso or other parts of the body to avoid a blow: "**Dodge down**": the dodge performed by ducking down. "**Dodge up**": the dodge performed by jumping up. "**Dodge inside**": the dodge performed by moving inside. "**Dodge outside**": the dodge performed by moving outside. "**Dodge back**": the dodge performed by retreating.

2) "**Substitution**": sacrifice action, performed by covering a vital part of the body with a non-vital one.

Art. 20

**Auxiliary defense** - The auxiliary defensive actions are:

1) "**Dagger parry**": a parry performed with the dagger's blade and guard. "**Parallel dagger parry**": a parry performed with united and parallel sword and dagger blades. "**Cross dagger parry**": a parry performed with united and crossed sword and dagger blades.

2) "**Shield parry**": a parry performed with only the shield. "**United shield parry**": a parry performed with united sword and shield.

2) "**Unwrapped parry**": a parry performed with the unwrapped cape. "**Wrapped parry**": a parry performed with the wrapped cape.

2) "**Hand parry**": a parry performed with the unarmed hand.

5) "**Pole parry**": a parry performed with the butt side of the pole weapon.

Art. 21

**Blows** - The blows are the movement of striking. The blows are of three kind:

1) "**Blade blows**": the blows executed with a blade.

2) "**Blunt blows**": the blows executed with a non-bladed weapon or blunt parts.

3) "**Body blows**": the blows executed with a part of the body.

Art. 22

**Blade blows** - The blade blows are:

1) "**Thrust**": the blow executed with the tip of the blade.

2) "**Cut**": the blow executed with the edge of the blade.

Art. 23

**Blunt blows** - The blunt blows are:

1) "**Pole strike**": the cut executed with a pole weapon, using the butt side of the pole.

2) "**Hilt strike**": the blow executed with the guard or the hilt of the sword or dagger, similar to a punch. "**Pommel strike**": the blow executed with the pommel of the sword or dagger.

3) "**Edge shield strike**": the blow executed with the edge of the shield. "**Flat shield strike**": the blow executed with the flat of the shield.

4) "**Cape strike**": the blow executed with the cape, like a whip. "**Cape throw**": the launch of the cape to the opponent's face.

Art. 24

**Body blows** - The body blows are:

1) "**Punch**": the blow executed with the unarmed hand closed in a fist. "**Nudge**": the blow executed with the elbow.

2) "**Kick**": the blow executed with a foot. "**Knee**": the blow executed with the knee.

3) "**Header**": the blow executed with the head.

4) "**Shove**": the action of pushing the opponent away, executed with open hand or shoulder.

5) "**Wrestling actions**": articular levers, blocks, takedowns.

Art. 25

**Attack actions** - The attack actions are the actions performed for the sole purpose of hitting the opponent. The attack actions are of two kind:

1) "**Simple attack**": the attack made without evade a parry.

2) "**Compound attack**": the attack made evading at least one parry.

Art. 26

**Simple attack actions (one FT)** - The simple attack actions in one FT are:

1) "**Straight thrust/cut**": it is done by following the shortest route between the tip/edge of the blade and the open target.

2) "**Moulinet straight thrust/cut**": it is performed with a large circular movement, with the passage of the tip behind the fencer.

3) "**Disengagement thrust/cut**": from engagement or to overcome the opponent's blade, it is performed by circling the tip around the enemy armed hand, with the same execution of a disengagement. "**Circulation thrust/cut**": a disengagement to avoid a counter or half-counter parry.

4) "**Cut-over thrust/cut**": from engagement or to overcome the opponent's blade, it is performed by circling the tip around the opponent's tip, with the same execution of a cut-over.

5) "**Glide thrust/cut**": from engagement, it is performed maintaining constant contact with the opposing blade.

6) "**Riposte**": an attack executed after a parry. "**Counter-time riposte**": a riposte executed after a parry of a counter-attack.

7) "**Remise**": an offensive action made immediately after a previous offensive action has missed or been parried.

Art. 27

**Simple attack actions (more than one FT)** - The simple attack actions in more than one FT are:

- 1) "**Beat/Counter-beat/Glide-beat and Straight/Moulinet straight thrust/cut**".
- 2) "**Beat/Counter-beat/Glide-beat and Disengagement/Cut-over thrust/cut**".
- 3) "**Bind/Cross/Envelopment/Change of Engagement and Glide/Straight/Moulinet straight thrust/cut**".
- 4) "**Disarm and Straight/Moulinet straight thrust/cut**".

Respecting their characteristics, all these actions can be combined with other preparation actions to create other simple attack actions of more than one FT.

Art. 28

**Compound attack actions** - The compound attack actions (at least 2 FT) are:

- 1) Compound attacks against simple, ceding or yielding parries:
  - 1.1) "**Straight or Moulinet straight feint and disengagement or cut-over thrust/cut**": the feint of a straight or moulinet straight thrust or cut, provoking a simple parry, and a disengagement or cut-over thrust or cut.
  - 1.2) "**Disengagement feint and disengagement or cut-over thrust/cut**": the feint of a disengagement thrust or cut, provoking a simple parry, and a disengagement or cut-over thrust or cut.
  - 1.3) "**Cut-over feint and disengagement or cut-over thrust/cut**": the feint of a cut-over thrust or cut, provoking a simple parry, and a disengagement or cut-over thrust or cut.
  - 1.4) "**Glide feint and disengagement or cut-over thrust/cut**": the feint of a glide thrust or cut, provoking a ceding or yielding parry, and a disengagement or cut-over thrust or cut.
- 2) Compound attacks against counter or half-counter-parries:
  - 2.1) "**Straight or Moulinet straight feint and circulation thrust/cut**": the feint of a straight or moulinet straight thrust or cut, provoking a counter or half-counter-parry, and a circulation thrust or cut.
  - 2.2) "**Disengagement feint and circulation thrust/cut**": the feint of a disengagement thrust or cut, provoking a counter or half-counter-parry, and a circulation thrust or cut.
  - 2.3) "**Cut-over feint and circulation thrust/cut**": the feint of a cut-over thrust or cut, provoking a counter or half-counter-parry, and a circulation thrust or cut.
  - 2.4) "**Glide feint and circulation thrust/cut**": the feint of a glide thrust or cut, provoking a counter or half-counter-parry, and a circulation thrust or cut.
- 3) Compound attacks of more than one feint:
  - 3.1) "**Double feints and disengagement or cut-over thrust/cut**" (against simple, ceding or yielding parries)
  - 3.2) "**Double circulated feints and circulation thrust/cut**" (against counter or half-counter-parries)
  - 3.3) "**Double mixed feints and disengagement or cut-over or circulation thrust/cut**" (against simple, ceding, yielding, counter or half-counter-parries).
  - 4) "**Compound riposte**": a riposte executed with at least one feint.
  - 5) "**Compound remise**": a remise executed with at least one feint.

Respecting their characteristics, all these compound actions can be combined with the preparation actions to create other compound attack actions.

Art. 29

**Counter-attack actions** - The counter-attack actions are attack actions performed at the same time as the attack actions performed by the opponent. The counter-attack can be performed also against the opponent's counter-attack (Counter-time). The counter-attack actions are of three kinds:

- 1) "**Blow-time**": the counter-attack made at the last time (blow) of the opponent's attack (1 FT).

2) "**Preparation-time**": the counter-attack made at the time of preparation actions in simple attacks preceded by a preparation, or at the time of feints in compound attacks (1 FT).

3) "**Compound**": the compound counter-attack made against the opponent's counter-time parry (2 or more FT).

Art. 30

**Blow-time counter-attack actions** - The blow-time counter-attack actions are:

1) "**Counter-action**": the simple attack executed on the terminal movement and on the same line of any final attack action of the opponent, with the exact opposition, in order to obtain at the same time the complete deviation of the opposite blade.

2) "**Inquartata**": counter-action by dodging outside, subtracting the inner target.

3) "**Intagliata**": counter-action by dodging inside, subtracting the outer target.

4) "**Passata sotto**": counter-action by dodging down, subtracting the high target.

5) "**Rassembleé**": counter-action by dodging back the front foot, subtracting the low target. "**Jumping rassembleé**": a rassembleé performed by jumping high.

Art. 31

**Preparation-time counter-attack actions** - The preparation-time counter-attack actions are:

1) "**Stop-thrust**": the simple attack executed by thrust on the feint movement, blocking the opponent's blade, or on the preparation movements that precede an attack. "**Derobement**": a stop-thrust against the attempt to beat, in an opponent's attack performed by beat and straight thrust/cut.

1) "**Stop-cut**": the simple attack executed by thrust on the feint movement or on the preparation movements that precede an attack.

Art. 32

**Compound counter-attack actions** - The compound counter-attack actions are just counter attack actions combined with feints.

# 2

## CHAPTER 2

### CATEGORIES

#### WEAPONS AND EQUIPMENTS

Art. 33

**Categories** - Artistic fencing competitions are classified by categories, which are featured by different forms of choreography; some categories are classified by subcategories, according to the weapons used.

A category or subcategory event will only be held if at least 4 individuals/teams participate.

The categories are:

- 1) Solo;
- 2) Ensemble;
- 3) Duel;
- 4) Battle;
- 5) Fencing Lesson.

Art. 34

**Armaments** - Offensive and defensive weapons that can be used are:

Type 1 - Heavy Weapons:

- a. Two-handed sword (longsword, greatsword);
- b. Sword and shield (medieval sword or falchion and buckler or rondache or heater shield);
- c. Pole weapons (spear, halberd, partisan, spetum, bill).

Type 2 - Light Weapons:

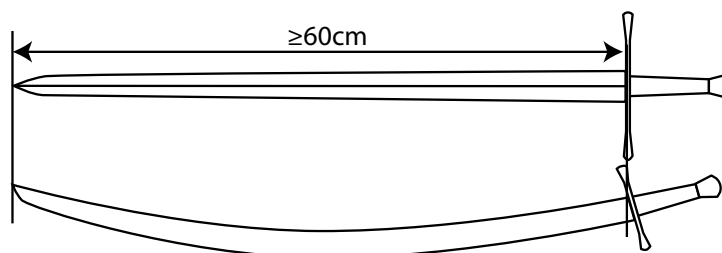
- a. Rapier or Dueling Saber;
- b. Rapier and dagger;
- c. Rapier and cape;

Type 3 - Sport Weapons:

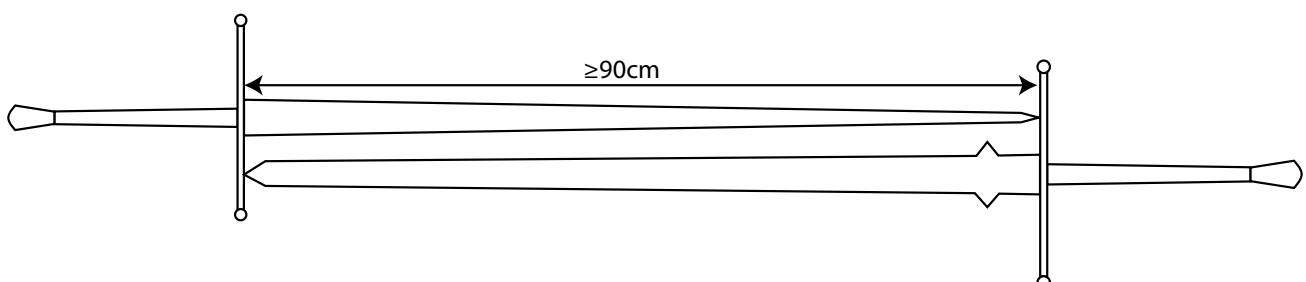
- a. FIE Foil;
- b. FIE/UIPM Epee;
- c. FIE/AAI Sabre.

Art. 35

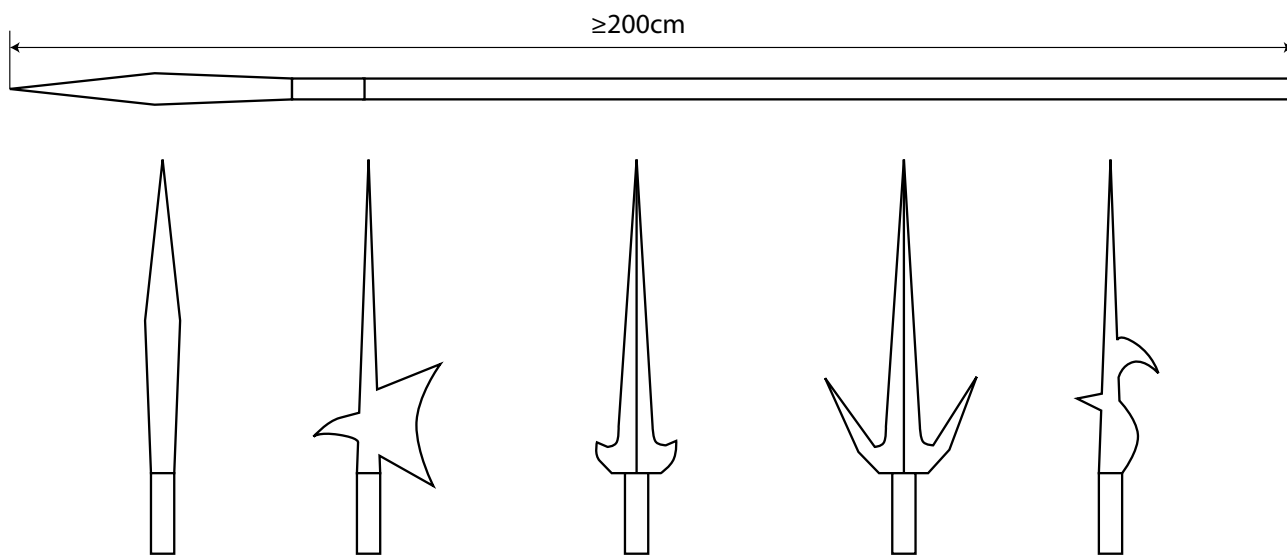
**Type 1** - The weight of the Type 1 weapon Single sword (medieval sword, falchion) must be at least 1000 grams and must have a blade of minimum length of 60cm, measured from the hilt to the tip.



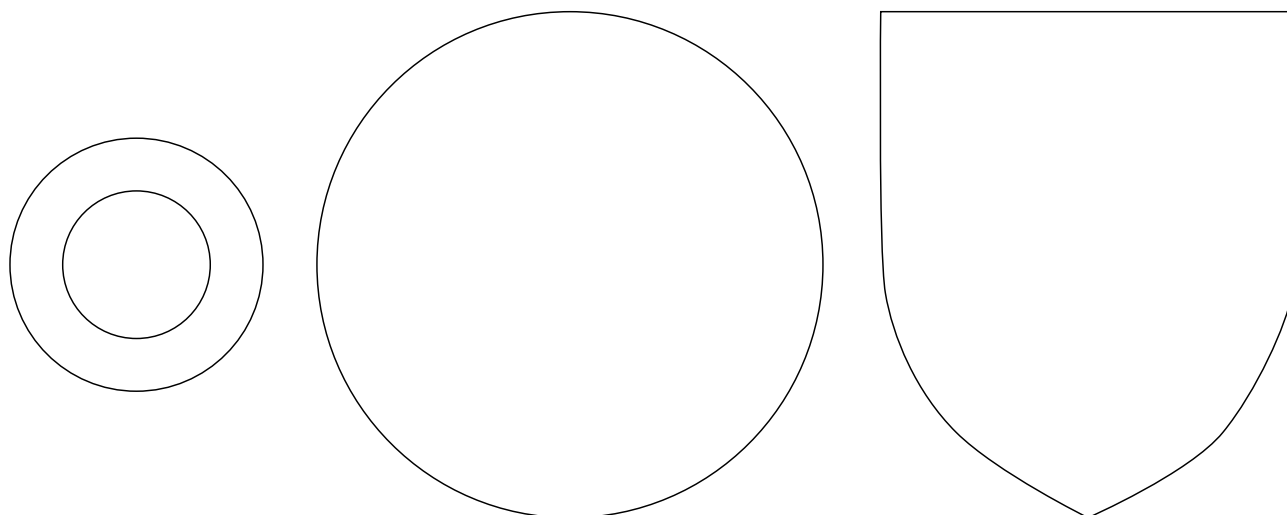
The weight of the Type 1 weapon Two-handed sword (longsword, greatsword) must be at least 1400 grams and must have a blade of minimum length of 90cm, measured from the hilt to the tip.



The weight of the Type 1 weapon Pole weapon (spear, halberd, partisan, spetum, bill) must be at least 1400 grams and must have a minimum full length of 200cm.

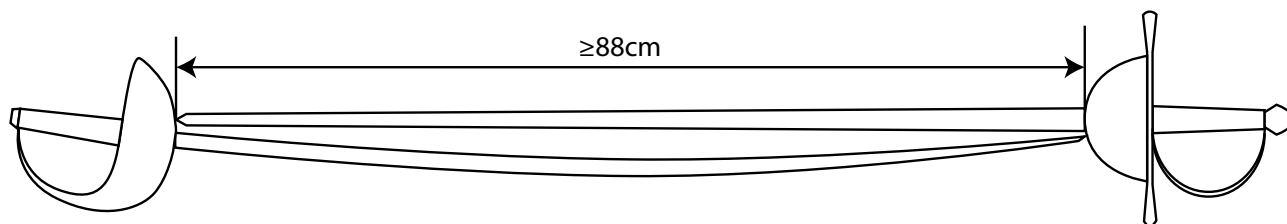


The weight of the shield that can be used with Type 1 weapons Single sword (buckler, rondache, heater shield) must be at least 800 grams.



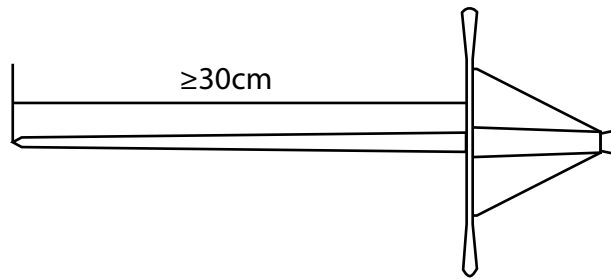
Art. 36

**Type 2** - The weight of the Type 2 weapon Rapier or Dueling Saber must be at least 800 grams and must have a blade of minimum length of 88cm, measured from the hilt to the tip.



The dagger that can be used with Type 2 Rapier must have a blade of minimum length of 30cm, measured from the hilt to the tip.



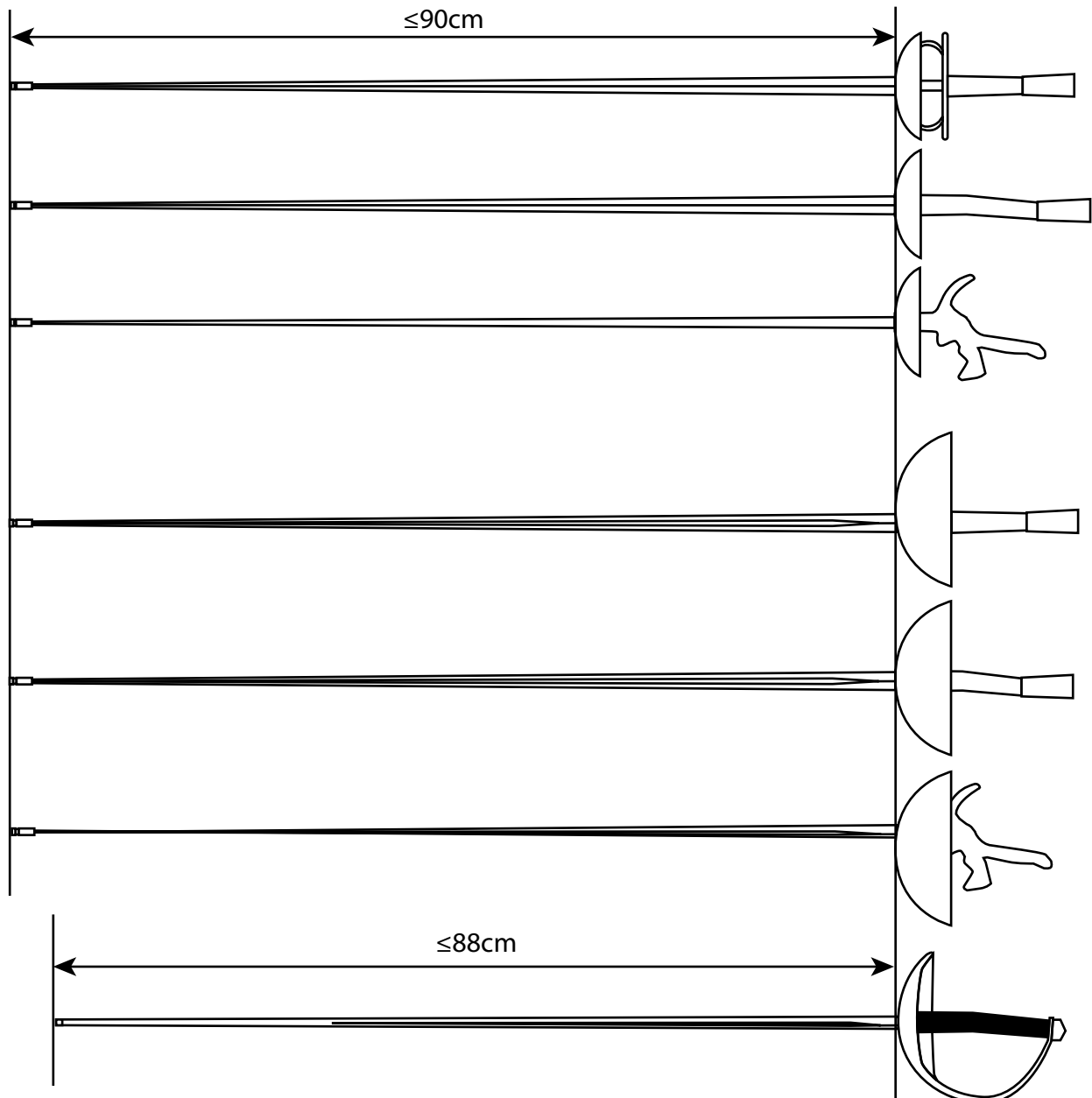


The weight of the cape that can be used with Type 2 Rapier must be at least 1000 grams.

Art. 37

**Type 3** - The Type 3 weapons, only for Fencing Lesson category, are the same described in FIE, UIPM and AAI rulesets for sport foil, epee (blade  $\leq 90\text{cm}$ ), sabre and dueling sabre (blade  $\leq 88\text{cm}$ ).

The weapons must have standard sport blades, but electrical components are not mandatory.



Art. 38

**Weapons control tests** - Offensive weapons must be in perfect condition, have a rounded tip and be without sharp edges; the pommels and quillons can not be pointed or sharp.

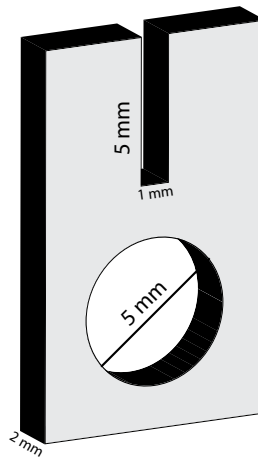
The shapes of the hilts, the pommels and the section of the blades are free, according with the corresponding weapons.

Similarly, defensive weapons must be in good condition and have no sharp points or edges.

The blades must be in steel or similar metal, the poles must be in wood or similar material, that does not produce splinters.

The tips of the blades, rounded, curled, riveted or welded with a stop tip, can not penetrate into a template consisting of a metal plate of 2 mm thickness, with a hole of 5 millimeters in diameter.

The test of the thickness of the edge of the blades will have to be made with the use of a template constituted by a metal plate of 2 mm thickness, provided with a groove having a width of 1 millimeters (+/- 0.1mm), and 5mm deep: the edge of the blade, sliding the groove from the tip to the heel, must never touch the bottom of the groove itself.



The test concerning the weight of the weapons must be performed with the use of a precision balance, which measures the weight in grams.

Art. 39

**Solo** - The Solo category is represented by combat choreographies against one or more imaginary adversaries, performed by a single fencer.

The Solo category is unique and the weapons that can be used are all those of Type 1, 2 and 3.

Eliminatory round dress, compulsory for all competitors, consists of black pants and a shirt with narrow sleeves, white or other colors (preferably national colors) except black.

The clothes of the final round (stage costumes) are free, but must be designed to allow the practice of fencing and to avoid any risk of accident.

The shoes should have a non-slip sole.

The maximum duration of the entire choreography of a Solo performance is 180 seconds.

Art. 40

**Ensemble** - The Ensemble category is represented by the combat choreography against one or more imaginary adversaries, performed by a team of minimum 2 and maximum 4 fencers, with the same weapons at the same time and pace.

The Ensemble category is unique and the weapons that can be used are all those of Type 1, 2 and 3, identical for all the members of a team (eg. all the members with medieval

sword and shield, or all with rapier and cape, or all with sport foil, etc.).

Eliminatory round dress, compulsory for all competitors, consists of black pants and a shirt with narrow sleeves, white or other colors (preferably national colors) except black.

The clothes of the final round (stage costumes) are free, but must be designed to allow the practice of fencing and to avoid any risk of accident.

The shoes should have a non-slip sole.

The maximum duration of the entire choreography of an Ensemble performance is 180 seconds.

#### Art. 41

**Duel** - The Duel category is represented by combat choreographies between two fencers.

The category Duel is divided into two sub-categories, classified as follows:

Duel 1: Heavy weapons;

Duel 2: Light Weapons;

Fencers may use different weapons, but always from the same type of weapons (eg. in a Duel 1 one fencer can use medieval sword and shield and the other a spear, in a Duel 2 one fencer with rapier and dagger and the other with rapier and cape, etc.).

Eliminatory round dress, compulsory for all competitors, consists of black pants and a shirt with narrow sleeves, white or other colors (preferably national colors) except black.

The clothes of the final round (stage costumes) are free, but must be designed to allow the practice of fencing and to avoid any risk of accident.

The shoes should have a non-slip sole.

Fencing gloves are mandatory for both hands.

The maximum duration of the entire choreography of a Duel performance is 300 seconds.

#### Art. 42

**Battle** - The Battle category is represented by odd combat choreography, a fencer alone against two or three at the same time, for up to 4 fencers on the stage.

The Battle category is divided into two sub-categories, classified as follows:

Battle 1: Heavy weapons;

Battle 2: Light Weapons;

Fencers may use different weapons, but always from the same type of weapons (as in Duel).

Eliminatory round dress, compulsory for all competitors, consists of black pants and a shirt with narrow sleeves, white or other colors (preferably national colors) except black.

The clothes of the final round (stage costumes) are free, but must be designed to allow the practice of fencing and to avoid any risk of accident.

The fencer who fights alone must be identified by a different color shirt, in the eliminatory round, and distinctive clothing, in final round.

The shoes should have a non-slip sole.

Fencing gloves are mandatory for both hands.

The maximum duration of the entire choreography of a Battle performance is 300 seconds.

#### Art. 43

**Fencing lesson** - The fencing lesson is a technical exercise that involves the execution of a series of fencing actions performed by a fencer, the student, to another, the teacher, who will have the task of promoting the better performance of the actions themselves, in terms of efficiency and aesthetics, giving the blade and being hit.

The execution of the actions must be carried out in the respect of the fundamental criteria of fencing, in a perfect way, for timing, speed, distance and style of execution, by

simulating a training lesson given to a regular student of the highest technical level.

The Fencing lesson category is divided into three sub-categories, classified as follows:

Lesson 1: Foil;

Lesson 2: Epee;

Lesson 3: Sabre.

Fencers must use weapons of the same kind, but they can use different grips (eg. in a Lesson 1 the student can use a pistol-grip foil and the teacher a french grip foil, etc.) .

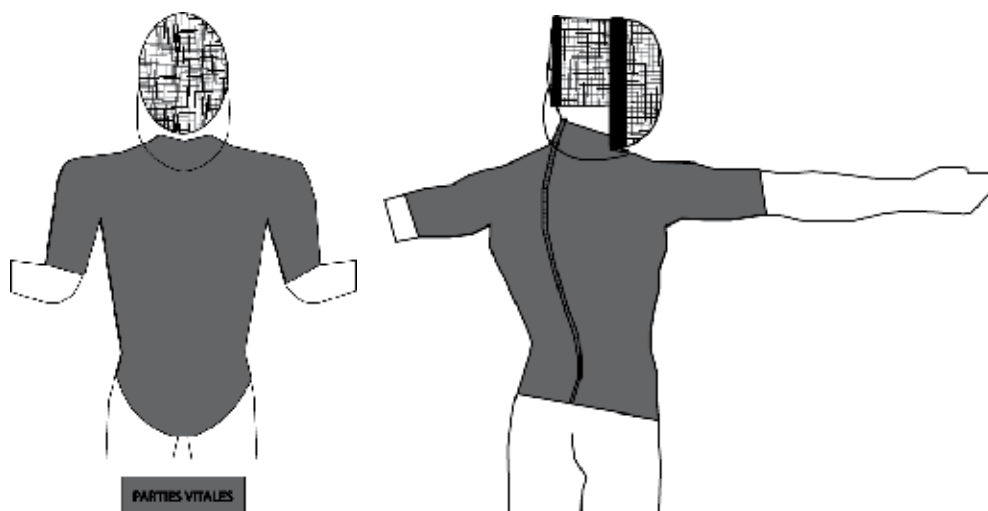
Eliminatory and final round dress consists of a white fencing suit (at least CE 350Nw), a white fencing glove and an epee fencing mask (FIE-CE 1600Nw) for the student.

The teacher must wear the fencing teacher equipment described in the AAI Material Rules for Fencing Lesson, that is:

1) Gym suit (jacket and pants).

2) Mask - The protective mask for the head and neck is the same as that used in international competitions, according to the FIE-CE1600Nw standards, and must have the approval mark; masks with transparent visor are forbidden; the mask must not have any lumps or signs of wear that could compromise its structural integrity and regularity of its shape.

3) Plastron - The plastron is a heavily padded jacket that fencing masters use to protect their chest during the lesson; the plastron must be made with a solid material, natural or synthetic, and must provide the maximum protection compatible with the freedom of movement necessary for the practice of fencing; the plastron should in no way have any tears or openings through which the student's blade can penetrate, and must be equipped with a rear lacing, in correspondence of the back; the plastron must cover all vital parts, in the illustrated diagram.

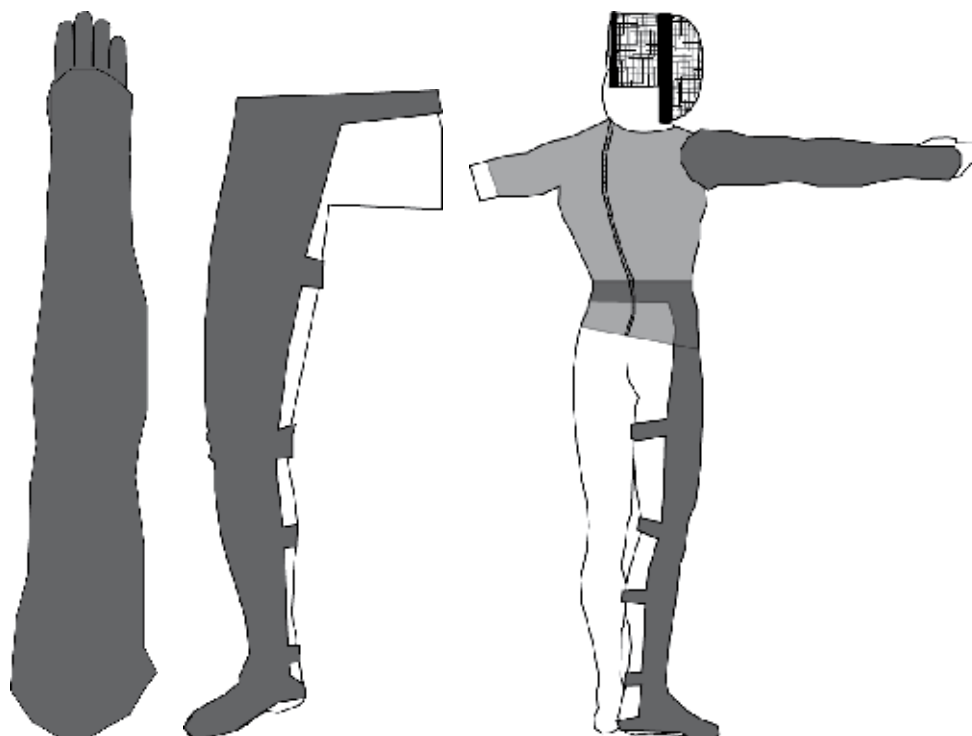


Top: included in the jacket, the armor must protect the neck below the flap superimposed with the latter, the two hollow below and above the clavicle, the retro arms axillary region and the precordium. Bottom: the abdomen, the two groin and genitals.

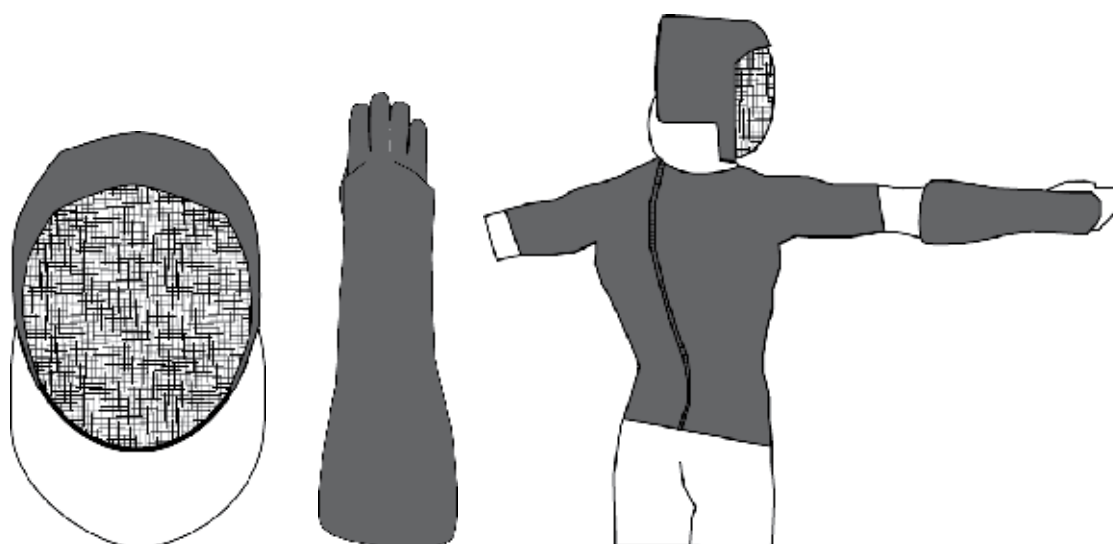
4) Glove - The glove for armed hand, must be leather or other material, natural or synthetic, with similar characteristics, lightly padded on the back of the hand, the fingers and the cuff, and must cover at least up in the middle of the forearm.

5) Protection gears for épée lesson - The protection for the armed arm is a single piece sleeve crafted in leather or other material, natural or synthetic, with similar characteristics, padded covering the back of the hand to the shoulder, without tears or openings through which the student's blade can penetrate; protection can be either detachable or fixed stably on the glove, and must cover the half inning of the plastron; the protection for the leg is a single trouser made of leather or other material, natural or synthetic, with similar characteristics, padded covering from waist to toe, with a posterior lacing from the base of the gluteus to the heel, in correspondence of the line of femoris

biceps muscle and the popliteal, without tears or openings through which the student's blade can penetrate; plastron should cover protection for the leg.



6) Protection gears for the saber lesson - A padded protection can be applied to cushion the blows on the top and sides of the mask, which is provided by a solid lacing behind the neck and under the chin, provided that such application does modifying or not affect structural integrity of the mask; protection for the armed arm is a sleeve crafted in leather or other material, natural or synthetic, with similar characteristics, padded covering the back of the hand to the elbow joint, without tears or openings through which the student blade can penetrate; protection can be either detachable or fixed stably on the glove.



The shoes should have a non-slip sole.

The maximum duration of a Fencing Lesson performance is 300 seconds.

The team composed by teacher and student is called the binomial

# 3

## CHAPTER 3

### COMPETITION GROUND

#### STAGE AND COMPETITION AREA

Art. 44

**Place of the competition** - The place of the competition must be homologated by the TD and must include the competition area, the stage, the area dedicated to the public and the structures dedicated to welcoming athletes and judges.

In the place of the competition will be present necessarily minimum equipment of first aid; all competitions will start exclusively in the presence of the service doctor, who will ensure the presence of the aforementioned equipment.

If weather or terrain conditions are inconsistent with the safety and comfort of athletes, judges and the public, the competition will start or resume as soon as conditions permit, provided that the competition can be completed before midnight of the day set for its conclusion.

The movement of an open space to another covered, in case of bad weather, can be decided by the TD, provided that the location and the characteristics of the covered place have been indicated in the program and that the two structures are found within a radius of 5 km.

Art. 45

**Competition area** - In the competition area, ie the area of respect between the stage and the place dedicated to the public, are admitted exclusively the athletes, an assistant for each team or individual athlete, the judges, service staff, medical staff and organizers.

Art. 46

**Competition area organization** - The jury will be positioned in the center, 2 meters from the edge of the stage, at the same height as the stage; next to the jury office will be the officials, the timekeeper and the sound and light technicians.

Each judge must have a separate personal location of at least 1 meter from the others.

The line referees will take position in the back side of the stage, 1 meter away from the stage line.

The cameramen will take position on the two stage corners near to jury.

A security perimeter will exist 5 meters between the edge of the stage and the first row of the public.

Art. 47

**Podium** - In the competition area there must be an area for the prize-giving, which can also be set up in the center of the scene and which will consist of a podium with three steps, the highest central, the intermediate on the left and the lowest on the right.

Each step must have a surface that can support up to four athletes.

Art. 48

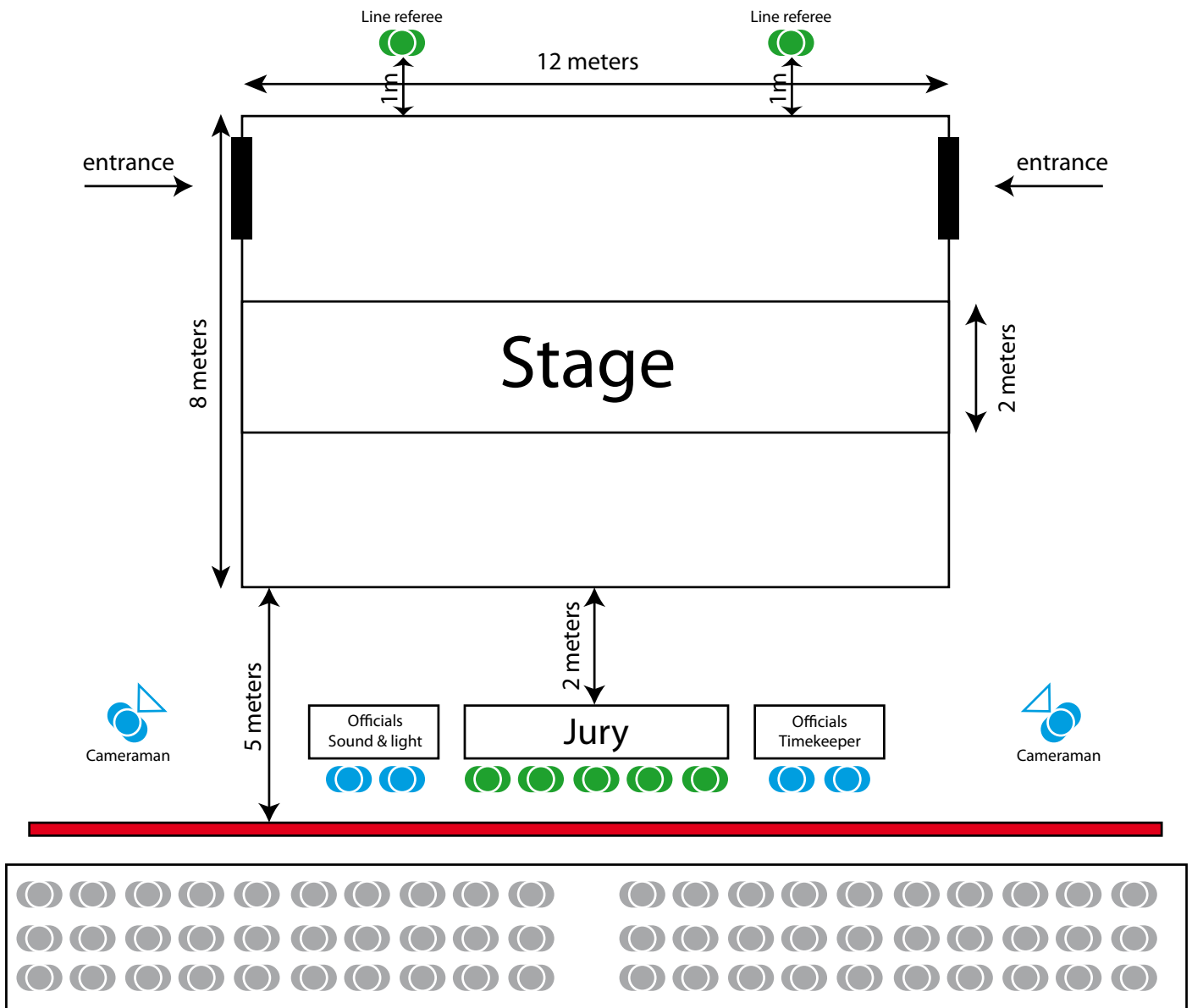
**Stage** - The area on which the choreographies will take place, said stage, shall be 12 meters wide and 8 meters deep. The scene will have two entrances: one on the left side with respect to the jury, and the other on the right side.

The surface of the stage shall be flat, smooth and not slippery, and its perimeter shall be clearly marked and visible.

In the center of the stage shall be marked a piste of 12 meters wide and 2 meters deep.

In indoor competitions, the height of the ceiling will never be less than 5 meters.

The stage of final round shall be equipped with an audio system and allow the best listening to music, voices and sounds related to fencing choreography.



Art. 49

**Athletes rooms** - The organization will provide rooms where athletes can rehearse, warm up and change clothes; in these rooms there will be all the information in real time on the course of the competitions and on the order of call on the stage.

Art. 50

**Control office and chamber** - The organization will provide a room or area with a desk for the CO and a chamber (meeting room) for the jury meetings and the jurisdictional procedures.

Art. 51

**Staff** - The organization will provide rooms and facilities for the members of the staff (officials, cameramen, timekeeper, security, etc.).





## **CHAPTER 4**

# **4**

### **TECHNICAL DOCUMENTATION AND STAGE ELEMENTS**

**CHOREOGRAPHY PROJECT, FENCING PLAY, FENCING LESSON PROJECT**

Art. 52

**Choreography Project** - Any artistic fencing performance of categories Solo, Ensemble, Duel and Battle must be based on a written choreographic project.

The choreography project shall contain:

- 1) title (mandatory);
- 2) category (Solo, Ensemble, Duel 1 or 2, Battle 1 or 2) (mandatory);
- 3) indication of the defensive / offensive weapons that will be used (only Type 1 or 2 weapons) (mandatory);
- 4) name and nationality of the team's members, specifying the roles (fencer / actor) and the characters (mandatory);
- 5) duration of fencing play in seconds (elimination round) (mandatory);
- 6) duration of the entire choreography in seconds (final round) (mandatory);
- 7) the detailed sequence of fencing actions (fencing play) (mandatory);
- 8) the Difficulty Coefficient;
- 9) the plot of the choreography (final round) (mandatory);
- 10) the soundtrack for the final round, if provided;
- 11) the list of the set elements (furniture, decorated panels, etc.) for the final round, if provided.

Any sexist or racist word, phrase, gesture, element or any behaviour that can offend the common sensibility will automatically be sanctioned by the non-conformity of the project or the elimination and exclusion of the competition.

In the Ensemble, Duel and Battle categories, only one fencer can be replaced by another, up to one hour before the competition starts.

Art. 53

**Duration of fencing play and of the entire choreography** - The fencing play is the pre-ordered written sequence of an armed combat choreography, according to technical and stylistic criteria.

The fencing choreography is the fencing play accompanied by scenic elements, such as stage costumes, set design, background music, spoken texts, with a precise characterization of the performers and the context.

The fencing play must have a minimum duration of 60".

The fencing play must represent at least the 50% of the time of the entire choreography, and can represent up to 100%.

Art. 54

**Detailed sequence of fencing actions (fencing play)** - The written description of the fencing actions of each choreography (fencing play) must be done according the fencing terminology, described in this regulation.

A fencing play is made by all actions of attack or counterattack that cause a defense (weapon, body or auxiliary defense) or counterattack reaction of the opponent: if the action-reaction is made of two FT it will be a Basic Phrase d'Armes (BPA), if is made of more than two FT it will be a Complex Phrase d'Armes (CPA).

E.g.

Straight thrust (1 FT) ---> )---Parry 4th (1 FT) = 1BPA

Straight feint and disengagement thrust (2 FT) ---> Parry 4th, parry 3rd (2 FT) = 1 CPA

The preparation actions, without an effective attack or counterattack action, shall not be considered as part of a BPA o CPA.

According to this regulation, fencing actions are only referred to all kind of sword or pole weapons, so the unarmed fight, or the use of shields, daggers or capes, without the main weapon, will be allowed if at least one of the fencers involved in the action (ie. a disarm) has a main weapon in his hand and the unarmed fencer recovers a main weapon immediately after the action; the prolonged combat (more of one BPA or CPA)

without the main weapon, shall not be considered fencing action.

It is forbidden to intentionally throw a weapon toward an opponent, as a projectile, with the exception of the cape.

Disarm or wrestling actions cannot be performed in the Solo and Ensemble categories.

Each fencing play must have a minimum number of BPA or CPA proportional to the actual time of the performance in seconds, that is 45%, rounded down (ie. a 60" fencing play must have a minimum of 27 BPA or CPA).

The editing of a fencing play is based upon a table with:

A) a column with the list of all the footwork marching actions that will be performed by all the fencers in the play;

B) a column to check the BPA;

C) a column to check the CPA;

D) a column for each fencer or team involved in the play; in Solo and Ensemble Category there will be one column for the actual fencer(s) and one for the imaginary opponent(s) (IO), in Duel two columns (one per fencer), in Battle two columns (one for the single fencer and one for the team of two or three).

**1st example of fencing play editing:** Fencer A steps forward and attacks with a straight thrust with advance-lunge, Fencer B steps backward and parries 4th and ripostes straight feint and disengagement thrust, Fencer A tries to parry 4th but is hit by the disengagement thrust.

Footwork	BPA	CPA	Fencer A	Fencer B
Step forward , Advance-Lunge, Step backward	x		Straight thrust <b>---</b> >	<b>)---</b> Parry 4th
		x	Tries to parry 4th and is hit by disengagement thrust <b>---</b> (	Riposte straight feint and <b>&lt;---</b> disengagement thrust

In each cell of the fencers columns the symbol **---**> or **<---** will indicate the action, which will correspond to the reaction indicated by the symbol **---**( or **)---**; the symbols will be written in bold.

**2nd example of fencing play editing:** Fencer A steps forward and attacks with a straight thrust with advance-lunge, Fencer B dodges down and counterattacks with a passata sotto, Fencer A does a forward recovery, counter-time parrying 2th and ripostes glide thrust, Fencer B is hit by the glide thrust (as the counter-attack is a reaction to an attack in the same time of an attack action, in the fencing play editing it will be doubled, one representing the reaction **)---** and one the action **<---**).

Footwork	BPA	CPA	Fencer A	Fencer B
Step forward , Advance-Lunge, Forward recovery	x		Straight thrust <b>---</b> >	<b>)---</b> Passata sotto (dodge down)
	x		Counter-time parry 2nd <b>---</b> (	<b>&lt;---</b> Passata sotto (straight thrust)
	x		Riposte by glide thrust <b>---</b> >	<b>)---</b> is hit by the glide thrust

Art. 55

**Difficulty Coefficient** - Each fencing play will be given a Difficulty Coefficient (DC), based on the following criteria:

A) weapons used (minimum DC = 0.5; maximum DC = 0.),

B) number of athletes per team (only for Ensemble and Battle categories);

C) footwork actions performed in the play;

D) defense, attack and counter-attack actions performed in the play;  
 E) number of CPA;  
 according to the following tables, and to the formula  $DC = A + B + C + D + E$ .

Table A - Weapons		
Type	Weapon	DC
1	Two-handed sword (longsword, greatsword)	0.2
1	Sword and shield (medieval sword or falchion and buckler or rondache or heater shield)	0.1
1	Pole weapons (spear, halberd, partisan, spetum, bill)	0.3
2	Rapier or Dueling Saber	0.1
2	Rapier and dagger	0.2
2	Rapier and cape	0.3

In case of mixed weapons in the same sub-category, only the weapon with the higher DC will be considered, and NOT the sum of the weapons DC (eg. falchion and buckler vs spear will be  $DC = 0.3$  and NOT  $0.1 + 0.3 = 0.4$ )

Table B - Number of athletes per team					
Category (N°)	Ensemble (2)	Ensemble (3)	Ensemble (4)	Battle (3)	Battle (4)
DC	0.0	0.1	0.2	0.0	0.1

Table C - Footwork actions		
Group	Actions	DC
1	1. Step (forward, backward, inside, outside); 2. Redouble step (forward, backward); 3. Cross step (forward, backward, inside, outside); 4. Pass (forward, backward); 5. Jumping step (forward, backward, inside, outside); 6. Fleche.	0.1
2	1. Lunge (Back-lunge, Outside-lunge, Inside-lunge) 2. Pass-lunge (Pass-back-lunge); 3. Recovery (Forward recovery, Center recovery).	0.1
3	1. Quarter-Volte (forward - backward - inside - outside); 2. False Volte.	0.1
4	1. Half-Volte (forward - backward - inside - outside); 2. Volte (forward - backward - inside - outside).	0.2
5	1. Advance-Lunge (Step forward + Lunge); 2. Redouble (Redouble step + Lunge); 3. Balestra (Jumping step + Lunge); 4. Reprise (Forward recovery + Lunge).	0.2

Table C, containing the footwork actions, is divided into groups: to calculate the DC it will be necessary to consider only one action per group, if actually present in the fencing play (the IO's footwork in Solo and Ensemble shall not be considered), to which to assign the relative coefficient, and then add all the coefficients detected (eg.: if the fencing play contains 5 advance-lunges, 2 balestras and 3 redoubles, all actions belonging to group 5, the coefficient will be 0.2 and NOT  $0.2 \times 10 = 2.0$  - if the fencing play contains 5 steps forward and 5 voltes, actions belonging to group 1 and 4, the coefficient will be  $0.1 + 0.2 = 0.3$  and NOT  $(5 \times 0.1) + (5 \times 0.2) = 1.5$ ).

**Table D - Defense, attack and counter-attack actions**

Group	Actions	DC
1	Simple parry Opposition Straight/Moulinet straight/Disengagement/Cut-over thrust/cut Riposte (Counter-time riposte) Remise	0.1
2	Straight/Moulinet straight feint + Disengagement/Cut-over thrust/cut Disengagement/Cut-over feint + Disengagement/Cut-over thrust/cut Compound riposte Compound remise	0.2
3	Ceding parry Yielding parry Glide thrust/cut Bind/Cross/Envelopment/Change of Engagement + Glide/Straight/ Moulinet straight thrust/cut Glide feint + Disengagement/Cut-over thrust/cut	0.2
4	Beat/Counter-beat/Glide-beat + Straight/Moulinet straight thrust/cut Beat/Counter-beat/Glide-beat + Disengagement/Cut-over thrust/cut Disarm + Straight/Moulinet straight thrust/cut	0.2
5	Dodge (down, up, inside, outside, back) Substitution Punch/Nudge/Kick/Knee/Header/Shove Wrestling actions	0.1
6	Parallel/Cross dagger parry United shield parry Pole parry Unwrapped cape parry Pole strike Hilt/Pommel strike Edge/Flat shield strike Cape strike	0.1
7	Hand parry Dagger parry Shield parry Wrapped cape parry Cape throw	0.2
8	Counter-parry Half-counter-parry Circulation thrust/cut;	0.2
9	Straight or Moulinet straight feint + circulation thrust/cut Disengagement feint + circulation thrust/cut Cut-over feint + circulation thrust/cut Glide feint + circulation thrust/cut	0.2
10	Double feints + disengagement/cut-over thrust/cut Double circulated feints + circulation thrust/cut Double mixed feints + disengagement/cut-over/circulation thrust/cut	0.2
11	Counter-action Rassemblé Stop-thrust, Stop-cut	0.1

Table D - Defense, attack and counter-attack actions		
Group	Actions	DC
12	Inquartata Intagliata Passata sotto Jumping rassemblé Derobement Compound counter-attack	0.2

Table D, containing the defensive, attack and counter-attack actions, is divided into groups: to calculate the DC it will be necessary to consider only one action per group, if actually present in the fencing play (the IO's actions in Solo and Ensemble shall not be considered), to which to assign the relative coefficient, and then add all the coefficients detected, in the same way of the table C procedure.

Table E - Number of CPA (more than two FT)						
CPA	0	1/40	41/80	81/120	121/140	>140
DC	0.0	0.1	0.2	0.3	0.4	0.5

Art. 56

**Plot** - The plot is the synthetic description of the events in the choreography, containing the description of the context, the names of the characters, the description of the places and the course of the action.

Art. 57

**Music** - The eventual music chosen for the final performance must be provided with the choreographic project in the form of a music CD or other digital media, as indicated by the organization of the competition and must be presented at the latest during the rehearsal phase.

Art. 58

**Set elements** - The eventual set elements for the final performance must be described in the choreographic project in the form of a list, which describes the dimensions (height, width and depth in centimeters) of each individual element and the total area occupied (in square meters).

The area occupied by all the set elements must not exceed 10% of the stage area (9.6 square meters) and the elements must in no way prevent the view of either the judges or the line referees and must not cause risks to the safety of the athletes, judges and the public.

The elements must be able to be assembled and disassembled within a maximum of 3 minutes, and must be placed within the perimeter of the stage without touching the lines.

If the jury considers that the set elements are not compliant with this regulation it may prohibit their use; an appeal to the TD is envisaged against this decision.

Art. 59

**Fencing Lesson Project** - Any artistic fencing performance of category Fencing Lesson must be based on a written project.

The Fencing Lesson project shall contain:

- 1) category (Foil, Epee, Sabre) (mandatory);
- 2) name and nationality of the team's members, specifying the roles (teacher / student) (mandatory);
- 3) the fencing actions that will be performed in each round (eliminary and

final), according to table C1 and D1 (mandatory);

4) the Difficulty Coefficient of each round (eliminary and final);

In the Fencing Lesson category, only one fencer can be replaced by another, up to one hour before the competition starts.

<b>Table C1 (Fencing Lesson) - Footwork actions</b>		
<b>Group</b>	<b>Actions</b>	<b>DC</b>
1	1. Step (forward, backward); 2. Redouble step (forward, backward); 3. Cross step (forward, backward); 4. Jumping step (forward, backward); 5. Fleche.	0.1
2	1. Lunge (Back-lunge) 2. Recovery (Forward recovery, Center recovery).	0.1
3	1. Advance-Lunge (Step forward + Lunge); 2. Redouble (Redouble step + Lunge); 3. Balestra (Jumping step + Lunge); 4. Reprise (Forward recovery + Lunge).	0.2

<b>Table D1 (Fencing Lesson) - Defense, attack and counter-attack actions</b>		
<b>Group</b>	<b>Actions</b>	<b>DC</b>
1	Simple parry Opposition Straight/Moulinet straight/Disengagement/Cut-over thrust/cut Riposte (Counter-time riposte) Remise	0.1
2	Straight/Moulinet straight feint + Disengagement/Cut-over thrust/cut Disengagement/Cut-over feint + Disengagement/Cut-over thrust/cut Compound riposte Compound remise	0.2
3	Ceding parry Yielding parry Glide thrust/cut Bind/Cross/Envelopment/Change of Engagement + Glide/Straight/ Moulinet straight thrust/cut Glide feint + Disengagement/Cut-over thrust/cut	0.2
4	Beat/Counter-beat/Glide-beat + Straight/Moulinet straight thrust/cut Beat/Counter-beat/Glide-beat + Disengagement/Cut-over thrust/cut Disarm + Straight/Moulinet straight thrust/cut	0.2
5	Counter-parry Half-counter-parry Circulation thrust/cut;	0.2
6	Straight or Moulinet straight feint + circulation thrust/cut Disengagement feint + circulation thrust/cut Cut-over feint + circulation thrust/cut Glide feint + circulation thrust/cut	0.2
7	Double feints + disengagement/cut-over thrust/cut Double circulated feints + circulation thrust/cut Double mixed feints + disengagement/cut-over/circulation thrust/cut	0.2



Table D1 (Fencing Lesson) - Defense, attack and counter-attack actions		
Group	Actions	DC
8	Counter-action Rassemblé Stop-thrust, Stop-cut	0.1
9	Inquartata Intagliata Passata sotto Jumping rassemblé Derobement Compound counter-attack	0.2

Table C1, containing the footwork actions, and D1 are divided into groups: to calculate the DCs it will be necessary to consider only one action per group, if actually present in the fencing lesson, to which to assign the relative coefficient, and then add all the coefficients detected (eg.: if the fencing lesson contains 5 advance-lunges, 2 balestras and 3 redoubles, all actions belonging to group 3, the coefficient will be 0.2 and NOT  $0.2 \times 10 = 2.0$ ).

Art. 60

**Sending and compliance procedures** - Competitors are responsible for the accuracy of the data provided, and the Choreography Project must be signed by all competitors.

The Choreography Project must be presented when registering for the competition, no less than 48 hours before the start of the eliminatory round in each category.

All Choreography Projects must be approved by the Jury at its first meeting, under the supervision of at least one TD member.

A Project can be accepted, if submitted after the end of the 48 hours and up to 3 hours before the start time of the eliminatory round, if accompanied by the payment of a penalty of the amount of € 250, that will be retained by the organizers.

If the form has not been presented within the time allowed, the competitor must not be admitted to the competition.

## Choreography project (sample 1)

**Title:** The Knight and the Death

**Category:** Solo

**Weapons:** Two-handed sword

**Team:** John Doe - Ruritania (fencer as the Knight)

**Duration of fencing play:** 72" (minimum BPA or CPA: 32)

**Duration of the entire choreography:** 132" (min. 60" - max. 180")

Footwork	N°	BPA	CPA	The Knight	The Death (IO)
Step forward, Advance- Lunge, Step backward	1	x		Straight thrust --->	)---Parry 4th
	2	x		Parry 5th ---(	<---Riposte straight cut
	3	x		Straight thrust --->	)---Parry 4th
	4	x		Parry 5th ---(	<---Riposte straight cut
	5	x		Straight thrust --->	)---Parry 4th
	6	x		Parry 5th ---(	<---Riposte straight cut
	7	x		Straight thrust --->	)---Parry 4th
	8	x		Parry 5th ---(	<---Riposte straight cut
	9	x		Straight thrust --->	)---Parry 4th
	10	x		Parry 5th ---(	<---Riposte straight cut
	11	x		Straight thrust --->	)---Parry 4th
	12	x		Parry 5th ---(	<---Riposte straight cut
	13	x		Straight thrust --->	)---Parry 4th
	14	x		Parry 5th ---(	<---Riposte straight cut
	15	x		Straight thrust --->	)---Parry 4th
	16	x		Parry 5th ---(	<---Riposte straight cut
	17	x		Straight thrust --->	)---Parry 4th
	18	x		Parry 5th ---(	<---Riposte straight cut
	19	x		Straight thrust --->	)---Parry 4th
	20	x		Parry 5th ---(	<---Riposte straight cut
	21	x		Straight thrust --->	)---Parry 4th
	22	x		Parry 5th ---(	<---Riposte straight cut
	23	x		Straight thrust --->	)---Parry 4th
	24	x		Parry 5th ---(	<---Riposte straight cut
	25	x		Straight thrust --->	)---Parry 4th
	26	x		Parry 5th ---(	<---Riposte straight cut
	27	x		Straight thrust --->	)---Parry 4th
	28	x		Parry 5th ---(	<---Riposte straight cut
	29	x		Straight thrust --->	)---Parry 4th
	30	x		Parry 5th ---(	<---Riposte straight cut
	31	x		Straight thrust --->	)---Parry 4th
	32	x		Is hit and KO ---(	<---Riposte straight cut

**Difficulty Coefficient:** (A = 0.2 + B = 0.0 + C = 0.3 + D = 0.1 + E = 0.0) = 0.6

**Plot:** A knight is sitting in front of a chessboard, holding his head in his hands as a sign of desperation: he played with the white pieces and the white king is checkmated. He played against Death and Death has won, but the knight has one last desperate move to make.

**Soundtrack:** G. Verdi: Requiem, Dies Irae

**Set elements list:**

- 1) Table with chessboard (height 71cm x width 70cm x depth 70cm)
- 2) Chair (height 51cm x width 50cm x depth 50cm)

## Choreography project (sample 2)

**Title:** The Knight and the Death

**Category:** Ensemble

**Weapons:** Two-handed sword

**Team:** John Doe, Jack Doe, James Doe - Ruritania (fencers as the Knight's Body, Mind and Soul)

**Duration of fencing play:** 72" (minimum BPA or CPA: 32)

**Duration of the entire choreography:** 132" (min. 60" - max. 180")

Footwork	N°	BPA	CPA	The Knights	The Death (IO)
Step forward, Advance- Lunge, Step backward	1	x		Straight thrust --->	)---Parry 4th
	2	x		Parry 5th ---(	<---Riposte straight cut
	3	x		Straight thrust --->	)---Parry 4th
	4	x		Parry 5th ---(	<---Riposte straight cut
	5	x		Straight thrust --->	)---Parry 4th
	6	x		Parry 5th ---(	<---Riposte straight cut
	7	x		Straight thrust --->	)---Parry 4th
	8	x		Parry 5th ---(	<---Riposte straight cut
	9	x		Straight thrust --->	)---Parry 4th
	10	x		Parry 5th ---(	<---Riposte straight cut
	11	x		Straight thrust --->	)---Parry 4th
	12	x		Parry 5th ---(	<---Riposte straight cut
	13	x		Straight thrust --->	)---Parry 4th
	14	x		Parry 5th ---(	<---Riposte straight cut
	15	x		Straight thrust --->	)---Parry 4th
	16	x		Parry 5th ---(	<---Riposte straight cut
	17	x		Straight thrust --->	)---Parry 4th
	18	x		Parry 5th ---(	<---Riposte straight cut
	19	x		Straight thrust --->	)---Parry 4th
	20	x		Parry 5th ---(	<---Riposte straight cut
	21	x		Straight thrust --->	)---Parry 4th
	22	x		Parry 5th ---(	<---Riposte straight cut
	23	x		Straight thrust --->	)---Parry 4th
	24	x		Parry 5th ---(	<---Riposte straight cut
	25	x		Straight thrust --->	)---Parry 4th
	26	x		Parry 5th ---(	<---Riposte straight cut
	27	x		Straight thrust --->	)---Parry 4th
	28	x		Parry 5th ---(	<---Riposte straight cut
	29	x		Straight thrust --->	)---Parry 4th
	30	x		Parry 5th ---(	<---Riposte straight cut
	31	x		Straight thrust --->	)---Parry 4th
	32	x		Is hit and KO ---(	<---Riposte straight cut

**Difficulty Coefficient:** (A = 0.2 + B = 0.1 + C = 0.3 + D = 0.1 + E = 0.0) = 0.7

**Plot:** A knight is sitting in front of a chessboard, holding his head in his hands as a sign of desperation: he played with the white pieces and the white king is checkmated. He played against Death and Death has won, but the knight has one last desperate move to make: he will fight with Body, Mind and Soul, three knights as one.

**Soundtrack:** G. Verdi: Requiem, Dies Irae

**Set elements list:**

- 1) Table with chessboard (height 71cm x width 70cm x depth 70cm)
- 2) Chair (height 51cm x width 50cm x depth 50cm)

## Choreography project (sample 3)

**Title:** The Knight and the Death      **Category:** Duel 1      **Weapons:** Two-handed sword

**Team:** John Doe - Ruritania (fencer as the Knight) Jane Doe - Ruritania (fencer as the Death)

**Duration of fencing play:** 72" (minimum BPA or CPA: 32)

**Duration of the entire choreography:** 132" (min. 60" - max. 300")

Footwork	N°	BPA	CPA	The Knight	The Death
Step forward, Advance- Lunge, Step backward	1	x		Straight thrust --->	)---Parry 4th
	2	x		Parry 5th ---(	<---Riposte straight cut
	3	x		Straight thrust --->	)---Parry 4th
	4	x		Parry 5th ---(	<---Riposte straight cut
	5	x		Straight thrust --->	)---Parry 4th
	6	x		Parry 5th ---(	<---Riposte straight cut
	7	x		Straight thrust --->	)---Parry 4th
	8	x		Parry 5th ---(	<---Riposte straight cut
	9	x		Straight thrust --->	)---Parry 4th
	10	x		Parry 5th ---(	<---Riposte straight cut
	11	x		Straight thrust --->	)---Parry 4th
	12	x		Parry 5th ---(	<---Riposte straight cut
	13	x		Straight thrust --->	)---Parry 4th
	14	x		Parry 5th ---(	<---Riposte straight cut
	15	x		Straight thrust --->	)---Parry 4th
	16	x		Parry 5th ---(	<---Riposte straight cut
	17	x		Straight thrust --->	)---Parry 4th
	18	x		Parry 5th ---(	<---Riposte straight cut
	19	x		Straight thrust --->	)---Parry 4th
	20	x		Parry 5th ---(	<---Riposte straight cut
	21	x		Straight thrust --->	)---Parry 4th
	22	x		Parry 5th ---(	<---Riposte straight cut
	23	x		Straight thrust --->	)---Parry 4th
	24	x		Parry 5th ---(	<---Riposte straight cut
	25	x		Straight thrust --->	)---Parry 4th
	26	x		Parry 5th ---(	<---Riposte straight cut
	27	x		Straight thrust --->	)---Parry 4th
	28	x		Parry 5th ---(	<---Riposte straight cut
	29	x		Straight thrust --->	)---Parry 4th
	30	x		Parry 5th ---(	<---Riposte straight cut
	31	x		Straight thrust --->	)---Parry 4th
	32	x		Is hit and KO ---(	<---Riposte straight cut

**Difficulty Coefficient:** (A = 0.2 + B = 0.0 + C = 0.3 + D = 0.1 + E = 0.0) = 0.6

**Plot:** A knight is sitting in front of a chessboard, holding his head in his hands as a sign of desperation: he played with the white pieces and the white king is checkmated. He played against Death and Death has won, but the knight has one last desperate move to make.

**Soundtrack:** G. Verdi: Requiem, Dies Irae

**Set elements list:**

- 1) Table with chessboard (height 71cm x width 70cm x depth 70cm)
- 2) Chair (height 51cm x width 50cm x depth 50cm)

## Choreography project (sample 4)

**Title:** The Knight and the Death

**Category:** Battle 1

**Weapons:** Two-handed sword

**Team:** John Doe, Jack Doe, James Doe, Ruritania (fencers as the Knights), Jane Doe, Ruritania (fencer as the Death)

**Duration of fencing play:** 72" (minimum BPA or CPA: 32)

**Duration of the entire choreography:** 132" (min. 60" - max. 300")

Footwork	N°	BPA	CPA	The Knights	The Death
Step forward, Advance- Lunge, Step backward, Half-Volte	1	x		Knight 1 - Straight thrust --->	)---Parry 4th
	2	x		Knight 2 - Straight cut --->	)---Parry 5th
	3	x		Knight 3 - Straight cut --->	)---Parry 2th
	4	x		Knight 1 - Parry 5th ---(	<---Riposte straight cut to Knight 1
	5	x		Knight 2 - Straight cut --->	)---Parry 5th
	6	x		Knight 3 - Straight cut --->	)---Parry 2th
	7	x		Knight 1 - Straight thrust --->	)---Half-counterparry 4th
	8	x		Knight 2 - Parry 5th ---(	<---Riposte straight cut to Knight 2
	9	x		Knight 3 - Straight cut --->	)---Parry 2th
	10	x		Knight 1 - Straight thrust --->	)---Half-counterparry 4th
	11	x		Knight 2 - Straight cut --->	)---Parry 5th
	12	x		Knight 3 - Parry 5th ---(	<---Riposte straight cut to Knight 3
	13	x		Knight 1 - Straight thrust --->	)---Parry 4th
	14	x		Knight 2 - Straight cut --->	)---Parry 5th
	15	x		Knight 3 - Straight cut --->	)---Parry 2th
	16	x		Knight 1 - Parry 5th ---(	<---Riposte straight cut to Knight 1
	17	x		Knight 2 - Straight cut --->	)---Parry 5th
	18	x		Knight 3 - Straight cut --->	)---Parry 2th
	19	x		Knight 1 - Straight thrust --->	)---Half-counterparry 4th
	20	x		Knight 2 - Parry 5th ---(	<---Riposte straight cut to Knight 2
	21	x		Knight 3 - Straight cut --->	)---Parry 2th
	22	x		Knight 1 - Straight thrust --->	)---Half-counterparry 4th
	23	x		Knight 2 - Straight cut --->	)---Parry 5th
	24	x		Knight 3 - Parry 5th ---(	<---Riposte straight cut to Knight 3
	25	x		Knight 1 - Straight thrust --->	)---Parry 4th
	26	x		Knight 2 - Straight cut --->	)---Parry 5th
	27	x		Knight 3 - Straight cut --->	)---Parry 2th
	28	x		Knight 1 - Is hit and KO ---(	<---Riposte straight cut to Knight 1
	29	x		Knight 2 - Straight cut --->	)---Parry 5th
	30	x		Knight 3 - Straight cut --->	)---Parry 2th
	31	x		Knight 2 - Is hit and KO ---(	<---Riposte straight cut to Knight 2
	32	x		Knight 3 - Straight cut --->	)---Parry 2th
	33	x		Knight 3 - Is hit and KO ---(	<---Riposte straight cut to Knight 3

**Difficulty Coefficient:** (A = 0.2 + B = 0.1 + C = 0.3 + D = 0.4 + E = 0.0) = 1.0

**Plot:** A knight is sitting in front of a chessboard, holding his head in his hands as a sign of desperation: he played with the white pieces and the white king is checkmated. He played against Death and Death has won, but the knight has one last desperate move to make.

**Soundtrack:** G. Verdi: Requiem, Dies Irae

**Set elements list:**

- 1) Table with chessboard (height 71cm x width 70cm x depth 70cm)
- 2) Chair (height 51cm x width 50cm x depth 50cm)

## Fencing lesson project (sample 5)

**Category:** Sabre

**Team:** John Doe, Ruritania (teacher), Jane Doe, Ruritania (student)

### Elimination Round

Footwork (C1)	Actions	DC
Group 1	Step	0.1
Group 2	Lunge, Recovery	0.1
Group 3	Advance-Lunge, Balestra	0.2

Defense, Attack and Counterattack (D1)	Actions	DC
Group 1	Simple parry, Straight cut, Riposte, Counter-time riposte	0.1
Group 2	Straight feint + cut-over cut	0.2
Group 3		
Group 4	Beat + straight cut	0.2
Group 5	Half-counter-parry	0.2
Group 6		
Group 7	Double feints + cut-over cut	0.2
Group 8	Stop-cut	0.1
Group 9	Derobement	0.2

**Difficulty Coefficient:** (C1 = 0.4 + D1 = 1.2) = 1.6

### Final Round

Footwork (C1)	Actions	DC
Group 1	Step	0.1
Group 2	Lunge, Recovery	0.1
Group 3	Advance-Lunge, Balestra	0.2

Defense, Attack and Counterattack (D1)	Actions	DC
Group 1	Simple parry, Straight cut, Riposte, Counter-time riposte	0.1
Group 2	Straight feint + cut-over cut	0.2
Group 3		
Group 4	Beat + straight cut	0.2
Group 5	Half-counter-parry	0.2
Group 6		
Group 7	Double feints + cut-over cut	0.2
Group 8	Stop-cut	0.1
Group 9	Derobement	0.2

**Difficulty Coefficient:** (C1 = 0.4 + D1 = 1.2) = 1.6



# 5

## CHAPTER 5

### REFEREEING, CONTROL AND JUDGEMENT

#### JURISDICTIONAL PROCEDURES, JUDGEMENT CRITERIA



#### Art. 61

**Jury** - The refereeing and judging of the competition is entrusted to a jury composed of five judges, plus two substitute judges.

They will be certified fencing teachers, experts in artistic or professional stage fencing, but in any case properly trained and certified upon the present ruleset.

They will be chosen from an existing panel of judges or from those proposed by the representatives of the competitors in the competition and, in any case, on appointment of the Executive Committee of the fencing organization that gives its patronage to the organization.

They will have no form of connection with the competitors (professional, personal, or, in international competitions, the same nationality); if not, they will abstain from voting during a performance and will be replaced by the deputy judges.

During the competition, the two judges not involved in the Jury will have the role of line referees.

At the first formal Jury meeting, at the latest one day before and under the supervision of at least one TD member, one of the judges will be appointed, with a majority of votes (4 out of 7), as President of the jury (JP), and will be the unique contact between the Jury and the TD, during the competition.

At that meeting, the Jury must check all the Choreography Projects, using the following criteria:

- a) verify the presence and the correct drafting of all the elements of the Projects;
- b) verify the absence of offensive elements in the Projects;
- c) check that the fencing play has no elements in contrast with the regulation (unarmed combat or throwing of weapons);
- d) check the correct attribution of the DC;
- e) check the compliance of the set elements.

All the compliant Projects must be signed by the JP and the TD member, and the list of approved and non-approved projects must be immediately published via the internet (website or social media page) or communicated directly to competitors.

#### Art. 62

**Line referees** - The two substitute judges, not involved in the Jury, will have the role of line referees during the competition.

The line referees duties are:

- a) to check weapons and clothing on stage;
- b) to check for any inadvertent exits from the stage during the performance;
- c) to stop a performance, in the cases provided for in this regulation.

#### Art. 63

**Timekeeper** - The timekeeper will be provided by the organizer; he works under the orders of the JP.

His task is to measure the total duration of each performance and the fencing time, according to the modalities defined in this regulation.

The chronometer must be clearly visible to everyone, especially the jury and the competitors.

#### Art. 64

**Secretary and service staff** - The Jury and the timekeeper will be assisted by a Secretary provided by the organizers, speaking at least english and whose task will be to count the votes, calculate the points awarded and keep a record of any incidents or penalties occurring during the performances; the Secretary will be able to coordinate all the necessary service personnel for the best realization of the course of the competition.

Art. 65

**Cameramen and video refereeing** - All the phases of the competition, except the rehearsal, shall be filmed.

The cameramen will be provided by the organizer; they work under the orders of the JP.

The video of each performance must be immediately made available to the Jury, in order to verify any doubtful actions, and subsequently transmitted to the TD.

The video recording must perfectly frame the area of the stage and the entire action of the competitors, from the first salute order to exit from the stage.

Art. 66

**Control Office** - The Control Office (CO) is composed of three members, two members of the jury and a service official (secretary).

Its mission is to control the conformity of weapons and equipment.

All competitors (fencers/actors) must report to CO in competition dress at the time established by the program, at least one hour before the start of each phase of the competition.

The CO will have to check the compliance with the regulation standards of all weapons (offensive and defensive, main and reserve), clothing and set elements and put a control mark on them.

If the case of equipment not compliant with the regulation, the athlete/team will have time until the beginning of their next performance to regularise themselves in front of the CO.

Art. 67

**Technical Directory** - The Technical Directory (TD) is composed of three Masters of Arms, preferably experts in artistic fencing, who will not be members of the jury or other arbitration bodies.

The TD will have control functions over the arbitration and appeals procedures, in accordance with the procedure provided for in this Regulation.

Art. 68

**Conflict of interest** - Judges and TD members will not have professional or personal relationships with competitors, such as to cause a conflict of interest; on this subject will be competent national and international sports justice bodies, depending on the nature of the competition.

Art. 69

**Complaint and appeal** - Any complaint against the decisions of the judges and other arbitration bodies, must be presented to the TD in written form (appeal), by all who may have an interest, by depositing a cash deposit (100€), within one hour of the fact, subject of the complaint, or, in any case, before this fact has any effect on the progress of the competition.

Art. 70

**Jurisdictional Proceedings** - The TD shall judge in chamber within one hour of the filing of the appeal, heard the claimants and the judges called in question.

Decisions will be taken by majority vote.

If the appeal is accepted, even partially, the deposit will be returned immediately, but otherwise it will be retained by the organizers.

The TD's judgment is final.

Art. 71

**Discipline** - Any judge, member of the TD or representative of the organization has the authority to expel any person, including athletes, who disturbs the regular and peaceful conduct of the competition or who promotes any rude, unfair or unsportsmanlike behaviour. Against this measure it is possible to present an appeal to the TD.

Art. 72

**Doping** - The sport of artistic fencing is subject to anti-doping rules and during the competition checks can be carried out based on WADA protocols.

Art. 73

**Judgement criteria of the fencing play** - The fencing play must be performed at full speed, without study pauses, dialogues, gestures or interludes of any genre, from beginning to end.

Being a technical and stylistic expression of a form of fencing, the fencing play's performance:

- 1) must be done with absolute seriousness of expression and bearing;
- 2) must be done with control and demonstrate perfect management of breathing (also using the voice with battle cries, eg. executing a blow), body balance and handling of weapons;
- 3) must be realistic and demonstrate power, speed and technical efficiency, as well as grace, rhythm and respect of the technical prescriptions;
- 4) must respect the fencing phrasing and demonstrate the correct timing and distance of actions;
- 5) must respect the written fencing play;
- 6) must be done using the main weapons, without prolonging unarmed combat for more than one BPA or CPA, and without throwing weapons to the opponent, except the cape;
- 5) must not have a theatrical character, nor express feelings or psychophysical states (eg. dramatized simulations of injury, death, drunkenness, madness, physical disability, etc.), nor stage tricks (slow motion, dance steps, acrobatics, etc.), nor verbal or non-verbal dialogues (except battle cries), nor anything other than the fencing technique.

Errors and inaccuracies will be detected based on the following criteria:

<b>Judgement technical criteria - All fencing actions</b>	
<b>Error</b>	<b>Inaccuracy</b>
1. Evident loss of balance	1. Minimum loss of balance
2. Evident loss of breathing control	2. Minimum loss of breathing control
3. Evident loss of weapon's control	3. Minimum loss of weapon's control
4. Evident lack of compliance with technical requirements	4. Slight lack of compliance with technical requirements
5. Action performed without power or speed	5. Loss of facial expression's control
6. Clumsy action	6. Theatrical character (dramatized simulations of injury, death, drunkenness, madness, physical disability, slow motion, dance steps, acrobatics, verbal or non-verbal dialogues)
7. Incorrect timing (eg. a parry or a counterattack performed before the execution of the blow)	
8. Incorrect distance (fencers too close or too far apart, relative to the actions performed)	
9. Non-compliance with the written fencing play	
10. Prolonged combat without the main weapon (more of one BPA or CPA)	
11. Intentional throw of a weapon toward an opponent, except the cape	

<b>Judgement technical criteria - Footwork actions prescriptions</b>	
<b>Action</b>	<b>Prescriptions</b>
Step (2 FT)	Keeping the same profiled body position Maintaining the same distance between the feet Move first the foot in the direction of the step
Redouble step (2 FT)	Keeping the same profiled body position Contact of the feet in first FT
Cross step (2 FT)	Keeping the same profiled body position
Pass (1 FT)	Inverting the profiled body position
Jumping step (1 FT)	Move first the foot in the direction of the step Landing with the feet in the same time
Fleche (1 FT)	Keeping the same profiled body position
Lunge (1 FT) Pass-lunge (1 FT)	In final position, the front leg's femur must be parallel with the ground, and the joints of knee and ankle must make an angle of 90° In final position, the rear leg must be fully stretched and the sole of the rear foot always in contact with the ground
Recovery (1 FT) Forward recovery (1 FT) Center recovery (1 FT)	The thrust of the legs must be horizontal and not vertical The movement must be fluid and not forced
False Volte (1 FT)	Inverting the profiled body position Must be a perfect 180° turn
Quarter-Volte (1 FT)	Must be a perfect 90° turn, without loss of balance
Half-Volte (1 FT)	Must be a perfect 180° turn, without loss of balance
Volte (2 FT)	Must be a perfect 360° turn, without loss of balance
Advance-Lunge (3 FT)	The step forward must be narrow The change of the rhythm must be between the first and the second FT ( _ . . )
Balestra (2 FT)	In the jumping step forward the feet must land perfectly at the same time
Redouble (2 FT)	Contact of the feet in first FT
Reprise (2 FT)	In the Forward Recovery the legs must be well bent

<b>Judgement technical criteria - Defense actions prescriptions</b>	
<b>Action</b>	<b>Prescriptions</b>
Simple Parry (1 FT)	Must not anticipate the blow Must cover its target precisely
Ceding Parry (1 FT)	Must not anticipate the blow Keeping the blade contact Must cover its target precisely
Yielding Parry (1 FT)	Must not anticipate the blow Keeping the blade contact Must cover its target precisely
Counter-Parry (1 FT)	Must not anticipate the blow The blade must do a perfect 360° circle Must cover its target precisely
Half-Counter-Parry (1 FT)	Must not anticipate the blow The blade must do a perfect 180° circle Must cover its target precisely
Opposition (1 FT)	The armed hand's wrist must bend toward the opponent's blade
Dodge (1 FT)	Must not anticipate the blow Movement without loss of balance
Substitution (1 FT)	Must not anticipate the blow
Dagger Parry (Parallel/Cross)	Must not anticipate the blow Must cover its target precisely

<b>Judgement technical criteria - Defense actions prescriptions</b>	
<b>Action</b>	<b>Prescriptions</b>
Shield/United Shield Parry (1 FT)	Must not anticipate the blow The shield must not cover the sight of the fencer
Wrapped/Unwrapped Parry (1 FT)	Must not anticipate the blow The cape must not cover the sight of the fencer
Hand Parry (1 FT)	Must not anticipate the blow Must be executed precisely and logically, not to be confused with a Substitution
Pole Parry (1 FT)	Must not anticipate the blow

<b>Judgement technical criteria - Attack and counterattack actions prescriptions</b>	
<b>Action</b>	<b>Prescriptions</b>
Pole Strike (1 FT)	Must be executed with weapon's control and tightening in time of the fingers
Hilt/Pommel Strike (1 FT)	Must be executed with weapon's control
Edge/Flat Shield Strike (1 FT)	Must be executed with weapon's control The shield must not cover the sight of the fencer
Cape Strike (1 FT)	Must be executed with weapon's control The cape must not cover the sight of the fencer
Cape Throw (1 FT)	Must be executed with weapon's control Must perfectly wrap the blade or the armed hand or the head of the opponent
Punch/Nudge/Kick/Knee/Header/Shove (1 FT)	Must be executed with blow's control
Wrestling actions	Must be executed with control, in particular regarding articular levers and takedowns
Straight thrust/cut (1 FT)	Must be executed with weapon's control and tightening in time of the fingers The armed arm must be fully stretched in its final movement
Moulinet Straight thrust/cut (1 FT)	Must be executed with weapon's control and tightening in time of the fingers The tip of the weapon must pass behind the fencer The armed arm must be fully stretched in its final movement
Disengagement/Circulation/Cut-over thrust/cut (1 FT)	Must be executed with weapon's control and tightening in time of the fingers The blade must not touch the opponent's one The armed arm must be fully stretched in its final movement
Glide thrust/cut (1 FT)	Must be executed with weapon's control and tightening in time of the fingers Keeping the blade contact The armed arm must be fully stretched in its final movement
Beat/Counter-beat + thrust/cut (2 FT)	The beat must hit instantly the medium-weak of the opponent's blade and actually deflect it The thrust/cut must respect the related prescriptions
Glide-beat + thrust/cut (2 FT)	The beat must glide from the weak to forte of the opponent's blade and actually deflect it The thrust/cut must respect the related prescriptions
Bind/Cross/Envelopment + thrust/cut (2 FT)	Keeping the blade contact during the Bind/Cross/Envelopment action The thrust/cut must respect the related prescriptions
Change of Engagement + thrust/cut (2 FT)	The blade must not touch the opponent's one during the disengagement or cut-over movement, but only in the new engagement The thrust/cut must respect the related prescriptions

<b>Judgement technical criteria - Attack and counterattack actions prescriptions</b>	
<b>Action</b>	<b>Prescriptions</b>
Disarm + thrust/cut (2 FT)	The disarming action must be strong and effective The thrust/cut must respect the related prescriptions
Feint/Double feint + thrust/cut (2 or more FT)	Each feint must be clearly visible and provoke the corresponding reaction of the opponent (parry, dodge, substitution or counterattack) Each feint must respect the related prescriptions of the simulated thrust or cut The actual final thrust/cut must respect the related prescriptions
Counter-action (1 FT)	The thrust/cut must be executed with the correct opposition and block the opponent's blade The armed arm must be fully stretched in its final movement
Inquartata (1 FT)	Must not anticipate the opponent's attack The dodge movement must be done with an half cross step outside, without loss of balance The armed arm must be fully stretched in its final movement
Intagliata (1 FT)	Must not anticipate the opponent's attack The dodge movement must be done with an half cross step outside, without loss of balance The armed arm must be fully stretched in its final movement
Passata sotto (1 FT)	Must not anticipate the opponent's attack The dodge movement must be done with a back-lunge, possibly placing the unarmed hand on the ground, without loss of balance The armed arm must be fully stretched in its final movement
Rassemblé (1 FT)	Must not anticipate the opponent's attack The dodge movement must be done joining the front foot to the rear one, stretching the legs and moving back with the pelvis The armed arm must be fully stretched in its final movement
Jumping rassemblé (1 FT)	Must not anticipate the opponent's attack The dodge movement must be done jumping high, bending the legs The armed arm must be fully stretched in its final movement
Stop thrust/cut (1 FT)	Must not anticipate the opponent's feint or preparation The armed arm must be fully stretched in its final movement
Derobement (1 FT)	Must not anticipate the opponent's attempt to beat or search for an engagement The blade must not touch the opponent's one The armed arm must be fully stretched in its final movement

#### Art. 74

**Judgement criteria of the fencing choreography** - The fencing choreography is the fencing play accompanied by scenic elements, such as stage costumes, set design, background music, spoken texts, with a precise characterization of the performers and the context.

Being both a form of fencing and a theatrical action, the fencing choreography:

- 1) must be performed with freedom of expression, following the plot and the script of the Choreography Project;
- 2) must be done with control and demonstrate perfect management of breathing (also using the voice with battle cries, eg. executing a blow), body balance and handling of weapons;
- 3) must be realistic and demonstrate power, speed and technical efficiency, as well as grace, rhythm and respect of the technical prescriptions;
- 4) must respect the fencing phrasing and demonstrate the correct timing and distance of actions;
- 5) must respect the written fencing play;
- 6) must be done using the main weapons, without prolonging unarmed combat

for more than one BPA or CPA, and without throwing weapons to the opponent, except the cape;

4) must have a theatrical character, and harmonize the execution of fencing actions with the context of the plot of the Choreography Project.

Errors and inaccuracies for the technical vote will be detected based on the same criteria used for the fencing play.

The artistic vote will be cast based on the following criteria:

<b>Judgement artistic criteria</b>		
<b>Elements</b>	<b>Judgements</b>	<b>Vote</b>
Originality and complexity of the plot	Not good	0
	Good	1
	Excellent	2
Costumes, accessories and make-up	Not good	0
	Good	1
	Excellent	2
Weapons design	Not good	0
	Good	1
	Excellent	2
Acting, gestures and salute performance	Not good	0
	Good	1
	Excellent	2
Set design and music	Not good	0
	Good	1
	Excellent	2

Art. 75

**Judgement criteria of the fencing lesson** - The fencing lesson, being a training exercise, must be performed at full speed, from beginning to end.

Being a technical and stylistic expression of a form of fencing, the fencing lesson's performance:

- 1) must be done with absolute seriousness of expression and bearing;
- 2) must be done with control and demonstrate perfect management of breathing, body balance and handling of weapons of both the binomial's members;
- 3) must be realistic and demonstrate power, speed and technical efficiency, as well as grace, rhythm and respect of the technical prescriptions and the project;
- 4) must respect the fencing phrasing and demonstrate the correct timing and distance of actions;

Errors and inaccuracies will be detected based on the following criteria:

<b>Judgement technical criteria (Fencing Lesson) - All fencing actions</b>	
<b>Error</b>	<b>Inaccuracy</b>
<ol style="list-style-type: none"> <li>1. Evident loss of balance</li> <li>2. Evident loss of breathing control</li> <li>3. Evident loss of weapon's control</li> <li>4. Evident lack of compliance with technical requirements and/or fencing lesson project</li> <li>5. Action performed without power or speed</li> <li>6. Clumsy action</li> <li>7. Incorrect timing</li> <li>8. Incorrect distance</li> <li>9. Lack of performance of a mandatory action</li> </ol>	<ol style="list-style-type: none"> <li>1. Minimum loss of balance</li> <li>2. Minimum loss of breathing control</li> <li>3. Minimum loss of weapon's control</li> <li>4. Slight lack of compliance with technical requirements</li> </ol>

<b>Judgement technical criteria (Fencing Lesson) - Footwork actions prescriptions</b>	
<b>Action</b>	<b>Prescriptions</b>
Step (2 FT)	Keeping the same profiled body position Maintaining the same distance between the feet Move first the foot in the direction of the step
Redouble step (2 FT)	Keeping the same profiled body position Contact of the feet in first FT
Cross step (2 FT)	Keeping the same profiled body position
Pass (1 FT)	Inverting the profiled body position
Jumping step (1 FT)	Move first the foot in the direction of the step Landing with the feet in the same time
Fleche (1 FT)	Keeping the same profiled body position
Lunge (1 FT) Pass-lunge (1 FT)	In final position, the front leg's femur must be parallel with the ground, and the joints of knee and ankle must make an angle of 90° In final position, the rear leg must be fully stretched and the sole of the rear foot always in contact with the ground
Recovery (1 FT) Forward recovery (1 FT) Center recovery (1 FT)	The thrust of the legs must be horizontal and not vertical The movement must be fluid and not forced
Advance-Lunge (3 FT)	The step forward must be narrow The change of the rhythm must be between the first and the second FT ( _ . . )
Balestra (2 FT)	In the jumping step forward the feet must land perfectly at the same time
Redouble (2 FT)	Contact of the feet in first FT
Reprise (2 FT)	In the Forward Recovery the legs must be well bent

<b>Judgement technical criteria (Fencing Lesson) - Defense actions prescriptions</b>	
<b>Action</b>	<b>Prescriptions</b>
Simple Parry (1 FT)	Must not anticipate the blow Must cover its target precisely
Ceding Parry (1 FT)	Must not anticipate the blow Keeping the blade contact Must cover its target precisely
Yielding Parry (1 FT)	Must not anticipate the blow Keeping the blade contact Must cover its target precisely
Counter-Parry (1 FT)	Must not anticipate the blow The blade must do a perfect 360° circle Must cover its target precisely
Half-Counter-Parry (1 FT)	Must not anticipate the blow The blade must do a perfect 180° circle Must cover its target precisely
Opposition (1 FT)	The armed hand's wrist must bend toward the opponent's blade

<b>Judgement technical criteria (Fencing Lesson) - Attack and counterattack actions prescriptions</b>	
<b>Action</b>	<b>Prescriptions</b>
Straight thrust/cut (1 FT)	Must be executed with weapon's control and tightening in time of the fingers The armed arm must be fully stretched in its final movement



<b>Judgement technical criteria (Fencing Lesson) - Attack and counterattack actions prescriptions</b>	
<b>Action</b>	<b>Prescriptions</b>
Moulinet Straight thrust/cut (1 FT)	Must be executed with weapon's control and tightening in time of the fingers The tip of the weapon must pass behind the fencer The armed arm must be fully stretched in its final movement
Disengagement/Circulation/Cut-over thrust/cut (1 FT)	Must be executed with weapon's control and tightening in time of the fingers The blade must not touch the opponent's one The armed arm must be fully stretched in its final movement
Glide thrust/cut (1 FT)	Must be executed with weapon's control and tightening in time of the fingers Keeping the blade contact The armed arm must be fully stretched in its final movement
Beat/Counter-beat + thrust/cut (2 FT)	The beat must hit instantly the medium-weak of the opponent's blade and actually deflect it The thrust/cut must respect the related prescriptions
Glide-beat + thrust/cut (2 FT)	The beat must glide from the weak to forte of the opponent's blade and actually deflect it The thrust/cut must respect the related prescriptions
Bind/Cross/Envelopment + thrust/cut (2 FT)	Keeping the blade contact during the Bind/Cross/Envelopment action The thrust/cut must respect the related prescriptions
Change of Engagement + thrust/cut (2 FT)	The blade must not touch the opponent's one during the disengagement or cut-over movement, but only in the new engagement The thrust/cut must respect the related prescriptions
Disarm + thrust/cut (2 FT)	The disarming action must be strong and effective The thrust/cut must respect the related prescriptions
Feint/Double feint + thrust/cut (2 or more FT)	Each feint must be clearly visible and provoke the corresponding reaction of the opponent (parry, dodge, substitution or counterattack) Each feint must respect the related prescriptions of the simulated thrust or cut The actual final thrust/cut must respect the related prescriptions
Counter-action (1 FT)	The thrust/cut must be executed with the correct opposition and block the opponent's blade The armed arm must be fully stretched in its final movement
Inquartata (1 FT)	Must not anticipate the opponent's attack The dodge movement must be done with an half cross step outside, without loss of balance The armed arm must be fully stretched in its final movement
Intagliata (1 FT)	Must not anticipate the opponent's attack The dodge movement must be done with an half cross step outside, without loss of balance The armed arm must be fully stretched in its final movement
Passata sotto (1 FT)	Must not anticipate the opponent's attack The dodge movement must be done with a back-lunge, possibly placing the unarmed hand on the ground, without loss of balance The armed arm must be fully stretched in its final movement
Rassemblé (1 FT)	Must not anticipate the opponent's attack The dodge movement must be done joining the front foot to the rear one, stretching the legs and moving back with the pelvis The armed arm must be fully stretched in its final movement
Jumping rassemblé (1 FT)	Must not anticipate the opponent's attack The dodge movement must be done jumping high, bending the legs The armed arm must be fully stretched in its final movement

<b>Judgement technical criteria (Fencing Lesson) - Attack and counterattack actions prescriptions</b>	
<b>Action</b>	<b>Prescriptions</b>
Stop thrust/cut (1 FT)	Must not anticipate the opponent's feint or preparation The armed arm must be fully stretched in its final movement
Derobement (1 FT)	Must not anticipate the opponent's attempt to beat or search for an engagement The blade must not touch the opponent's one The armed arm must be fully stretched in its final movement
Counter-time parry and riposte	Must not anticipate the opponent's counterattack The parry must cover its target precisely The armed arm must be fully stretched in its final movement (riposte)

Art.

### Judgement forms -

## Judge Sheet

Title of choreography: \_\_\_\_\_ Weapons: \_\_\_\_\_

Fencer's Name	1) _____	Fencer's Nationality	1) _____
	2) _____		2) _____
	3) _____		3) _____
	4) _____		4) _____

Round : Elimination ( )

Final ( )

Name of the Judge: _____		Technical Vote	
Starting vote: 0.0 = the performance is not performed or is not completed, 9.0 = the performance has errors or more than 2 inaccuracies, 10.0 = the performance is error-free, but can have up to 2 inaccuracies.			
Errors (1 point)		Inaccuracies (0.5 points)	
<b>VOTE (Starting vote - Errors/Inaccuracies)</b>			_____.

Name of the Judge: _____		Artistic Vote		
Originality and complexity of the plot		0	1	2
Costumes, accessories and make-up		0	1	2
Weapons design		0	1	2
Acting, gestures and salute performance		0	1	2
Set design and music		0	1	2
<b>VOTE</b>			_____	
Signature of the Judge _____				
Penalties notes:				

### Solo Judgement Sheet

Passing Order number (elimination round)		Passing Order number (final round):	
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Title of choreography: \_\_\_\_\_ Weapons: \_\_\_\_\_

Fencer's Name	Fencer's Nationality
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Declared duration of fencing play	_._	Duration of fencing play (T1)	_._	Declared duration of fencing choreography	_._	Duration of fencing choreography (T2)	_._
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<b>Performance Fencing Time (PFT) = ((T1 x 100) : T2)</b>	_._
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#### Judgement of Elimination round

Judge 1	_._.____	<b>Penalties</b>	$\checkmark$	<b>Points</b>
Judge 2	_._.____	Delay in the presentation on the stage		1.0
Judge 3	_._.____	Non-compliance of dress or weapons within the presentation on the stage		1.0
Judge 4	_._.____	Advance or delay in execution (calculated in seconds and rounded down), from 6 to 10 seconds before or after the time in the project		1.0
Judge 5	_._.____	Every second in advance or delay, over 10 seconds, in execution - (write here the seconds in advance or delay) = _____ x 0.1		x 0.1
<b>Raw score</b> (average of 3 judges, without the highest and the lowest)	_._.____	Contact or exit from the stage perimeter lines		1.0
		Breaking of a weapon		1.0
		Light wound caused by a weapon		3.0
		<b>Total penalties</b>		_._.____
		<b>Difficulty Coefficient (DC)</b>		_._.____
		<b>Elimination round's final score</b> ((Raw score - penalties) x DC)		_._.____

#### Judgement of final round

Judge 1 (Tech)	_._.____	Judge 1 (Art)	_._.____
Judge 2 (Tech)	_._.____	Judge 2 (Art)	_._.____
Judge 3 (Tech)	_._.____	Judge 3 (Art)	_._.____
Judge 4 (Tech)	_._.____	Judge 4 (Art)	_._.____
Judge 5 (Tech)	_._.____	Judge 5 (Art)	_._.____
<b>Raw technical score</b> (average of 3 judges, without the highest and the lowest)	_._.____	<b>Artistic score</b> (average of 3 judges, without the highest and the lowest)	_._.____

<b>Final round's final score</b> (((Raw tech. score - penalties) x DC) + artistic score)	_._.____
<b>Final ranking score</b> (Elimination round's score + Final round's score)	_._.____

<b>Penalties</b>	$\checkmark$	<b>Points</b>
Delay in the presentation on the stage		1.0
Non-compliance of dress or weapons within the presentation on the stage		1.0
Advance or delay in execution (calculated in seconds and rounded down), from 6 to 10 seconds before or after the time in the project		1.0
Every second in advance or delay, over 10 seconds, in execution - (write here the seconds in advance or delay) = _____ x 0.1		x 0.1
PFT from 49 to 45: 1 point;		1.0
PFT less than 45: 0.5 points for each lower percentage point - (write here the lower percentage points) = _____ x 0.5		x 0.5
Contact or exit from the stage perimeter lines		1.0
Breaking of a weapon		1.0
Light wound caused by a weapon		3.0
<b>Total penalties</b>		_._.____
<b>Difficulty Coefficient (DC)</b>		_._.____
<b>Technical score</b> ((Raw tech. score - penalties) x DC)		_._.____

JP Signature \_\_\_\_\_

### Ensemble Judgement Sheet

Passing Order number (elimination round)		Passing Order number (final round):	
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Title of choreography: \_\_\_\_\_ Weapons: \_\_\_\_\_

Fencer's Name 1) _____ 2) _____ 3) _____ 4) _____	Fencer's Nationality 1) _____ 2) _____ 3) _____ 4) _____
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Declared duration of fencing play	_._	Duration of fencing play (T1)	_._	Declared duration of fencing choreography	_._	Duration of fencing choreography (T2)	_._
<b>Performance Fencing Time (PFT) = ((T1 x 100) : T2)</b>							_._

#### Judgement of Elimination round

		<b>Penalties</b>	√	<b>Points</b>
Judge 1	_._	Delay in the presentation on the stage		1.0
Judge 2	_._	Non-compliance of dress or weapons within the presentation on the stage		1.0
Judge 3	_._	Advance or delay in execution (calculated in seconds and rounded down), from 6 to 10 seconds before or after the time in the project		1.0
Judge 4	_._	Every second in advance or delay, over 10 seconds, in execution - (write here the seconds in advance or delay) = _____ x 0.1		x 0.1
Judge 5	_._	Contact or exit from the stage perimeter lines		1.0
		Breaking of a weapon		1.0
		Light wound caused by a weapon		3.0
<b>Raw score</b> (average of 3 judges, without the highest and the lowest)		<b>Total penalties</b>		_._
		<b>Difficulty Coefficient (DC)</b>		_._
		<b>Elimination round's final score</b> ((Raw score - penalties) x DC)		_._

#### Judgement of final round

Judge 1 (Tech)	_._	Judge 1 (Art)	_._
Judge 2 (Tech)	_._	Judge 2 (Art)	_._
Judge 3 (Tech)	_._	Judge 3 (Art)	_._
Judge 4 (Tech)	_._	Judge 4 (Art)	_._
Judge 5 (Tech)	_._	Judge 5 (Art)	_._
<b>Raw technical score</b> (average of 3 judges, without the highest and the lowest)	_._	<b>Artistic score</b> (average of 3 judges, without the highest and the lowest)	_._

<b>Final round's final score</b> (((Raw tech. score - penalties) x DC) + artistic score)	_._
<b>Final ranking score</b> (Elimination round's score + Final round's score)	_._

<b>Penalties</b>	√	<b>Points</b>
Delay in the presentation on the stage		1.0
Non-compliance of dress or weapons within the presentation on the stage		1.0
Advance or delay in execution (calculated in seconds and rounded down), from 6 to 10 seconds before or after the time in the project		1.0
Every second in advance or delay, over 10 seconds, in execution - (write here the seconds in advance or delay) = _____ x 0.1		x 0.1
PFT from 49 to 45: 1 point;		1.0
PFT less than 45: 0.5 points for each lower percentage point - (write here the lower percentage points) = _____ x 0.5		x 0.5
Contact or exit from the stage perimeter lines		1.0
Breaking of a weapon		1.0
Light wound caused by a weapon		3.0
<b>Total penalties</b>		_._
<b>Difficulty Coefficient (DC)</b>		_._
<b>Technical score</b> ((Raw tech. score - penalties) x DC)		_._

JP Signature \_\_\_\_\_

### Duel Judgement Sheet

Passing Order number (elimination round)		Passing Order number (final round):	
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Title of choreography: \_\_\_\_\_ Weapons: \_\_\_\_\_

Fencer's Name	1) _____ 2) _____	Fencer's Nationality	1) _____ 2) _____
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Declared duration of fencing play	_._	Duration of fencing play (T1)	_._	Declared duration of fencing choreography	_._	Duration of fencing choreography (T2)	_._
<b>Performance Fencing Time (PFT) = ((T1 x 100) : T2)</b>							_._

#### Judgement of Elimination round

Judge 1	_._	<b>Penalties</b>	√	<b>Points</b>
Judge 2	_._	Delay in the presentation on the stage		1.0
Judge 3	_._	Non-compliance of dress or weapons within the presentation on the stage		1.0
Judge 4	_._	Advance or delay in execution (calculated in seconds and rounded down), from 6 to 10 seconds before or after the time in the project		1.0
Judge 5	_._	Every second in advance or delay, over 10 seconds, in execution - (write here the seconds in advance or delay) = _____ x 0.1		x 0.1
		Contact or exit from the stage perimeter lines		1.0
		Breaking of a weapon		1.0
		Light wound caused by a weapon		3.0
		<b>Total penalties</b>		_._
		<b>Difficulty Coefficient (DC)</b>		_._
		<b>Elimination round's final score ((Raw score - penalties) x DC)</b>		_._
<b>Raw score</b> (average of 3 judges, without the highest and the lowest)	_._			

#### Judgement of final round

Judge 1 (Tech)	_._	Judge 1 (Art)	_._
Judge 2 (Tech)	_._	Judge 2 (Art)	_._
Judge 3 (Tech)	_._	Judge 3 (Art)	_._
Judge 4 (Tech)	_._	Judge 4 (Art)	_._
Judge 5 (Tech)	_._	Judge 5 (Art)	_._
<b>Raw technical score</b> (average of 3 judges, without the highest and the lowest)	_._	<b>Artistic score</b> (average of 3 judges, without the highest and the lowest)	_._

<b>Final round's final score</b> (((Raw tech. score - penalties) x DC) + artistic score)	_._
<b>Final ranking score</b> (Elimination round's score + Final round's score)	_._

<b>Penalties</b>	√	<b>Points</b>
Delay in the presentation on the stage		1.0
Non-compliance of dress or weapons within the presentation on the stage		1.0
Advance or delay in execution (calculated in seconds and rounded down), from 6 to 10 seconds before or after the time in the project		1.0
Every second in advance or delay, over 10 seconds, in execution - (write here the seconds in advance or delay) = _____ x 0.1		x 0.1
PFT from 49 to 45: 1 point;		1.0
PFT less than 45: 0.5 points for each lower percentage point - (write here the lower percentage points) = _____ x 0.5		x 0.5
Contact or exit from the stage perimeter lines		1.0
Breaking of a weapon		1.0
Light wound caused by a weapon		3.0
<b>Total penalties</b>		_._
<b>Difficulty Coefficient (DC)</b>		_._
<b>Technical score</b> ((Raw tech. score - penalties) x DC)		_._

JP Signature \_\_\_\_\_

### Battle Judgement Sheet

Passing Order number (elimination round)		Passing Order number (final round):	
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Title of choreography: \_\_\_\_\_ Weapons: \_\_\_\_\_

Fencer's Name 1) _____ 2) _____ 3) _____ 4) _____	Fencer's Nationality 1) _____ 2) _____ 3) _____ 4) _____
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Declared duration of fencing play	_._	Duration of fencing play (T1)	_._	Declared duration of fencing choreography	_._	Duration of fencing choreography (T2)	_._
<b>Performance Fencing Time (PFT) = ((T1 x 100) : T2)</b>							_._

#### Judgement of Elimination round

		<b>Penalties</b>	√	<b>Points</b>
Judge 1	_____	Delay in the presentation on the stage		1.0
Judge 2	_____	Non-compliance of dress or weapons within the presentation on the stage		1.0
Judge 3	_____	Advance or delay in execution (calculated in seconds and rounded down), from 6 to 10 seconds before or after the time in the project		1.0
Judge 4	_____	Every second in advance or delay, over 10 seconds, in execution - (write here the seconds in advance or delay) = _____ x 0.1		x 0.1
Judge 5	_____	Contact or exit from the stage perimeter lines		1.0
		Breaking of a weapon		1.0
		Light wound caused by a weapon		3.0
<b>Raw score</b> (average of 3 judges, without the highest and the lowest)		<b>Total penalties</b>		_____
		<b>Difficulty Coefficient (DC)</b>		_____
		<b>Elimination round's final score</b> ((Raw score - penalties) x DC)		_____

#### Judgement of final round

Judge 1 (Tech)	_____	Judge 1 (Art)	_____
Judge 2 (Tech)	_____	Judge 2 (Art)	_____
Judge 3 (Tech)	_____	Judge 3 (Art)	_____
Judge 4 (Tech)	_____	Judge 4 (Art)	_____
Judge 5 (Tech)	_____	Judge 5 (Art)	_____
<b>Raw technical score</b> (average of 3 judges, without the highest and the lowest)	_____	<b>Artistic score</b> (average of 3 judges, without the highest and the lowest)	_____

<b>Final round's final score</b> (((Raw tech. score - penalties) x DC) + artistic score)	_____
<b>Final ranking score</b> (Elimination round's score + Final round's score)	_____

<b>Penalties</b>	√	<b>Points</b>
Delay in the presentation on the stage		1.0
Non-compliance of dress or weapons within the presentation on the stage		1.0
Advance or delay in execution (calculated in seconds and rounded down), from 6 to 10 seconds before or after the time in the project		1.0
Every second in advance or delay, over 10 seconds, in execution - (write here the seconds in advance or delay) = _____ x 0.1		x 0.1
PFT from 49 to 45: 1 point;		1.0
PFT less than 45: 0.5 points for each lower percentage point - (write here the lower percentage points) = _____ x 0.5		x 0.5
Contact or exit from the stage perimeter lines		1.0
Breaking of a weapon		1.0
Light wound caused by a weapon		3.0
<b>Total penalties</b>		_____
<b>Difficulty Coefficient (DC)</b>		_____
<b>Technical score</b> ((Raw tech. score - penalties) x DC)		_____

JP Signature \_\_\_\_\_

### Fencing Lesson Judgement Sheet

Passing Order number (elimination round)		Passing Order number (final round):	
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Category: \_\_\_\_\_

Fencer's Name	1) _____ 2) _____	Fencer's Nationality	1) _____ 2) _____
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Declared duration of fencing play	_._	Duration of fencing play (T1)	_._	Declared duration of fencing choreography	_._	Duration of fencing choreography (T2)	_._
<b>Performance Fencing Time (PFT) = ((T1 x 100) : T2)</b>							_._

#### Judgement of Elimination round

		<b>Penalties</b>	√	<b>Points</b>
Judge 1	_._	Delay in the presentation on the stage		1.0
Judge 2	_._	Non-compliance of dress or weapons within the presentation on the stage		1.0
Judge 3	_._	Advance or delay in execution (calculated in seconds and rounded down), from 6 to 10 seconds before or after 300"		1.0
Judge 4	_._	Every second in advance or delay, over 10 seconds, in execution - (write here the seconds in advance or delay) =      x 0.1		x 0.1
Judge 5	_._	Contact or exit from the stage perimeter lines		1.0
		Breaking of a weapon		1.0
		Light wound caused by a weapon		3.0
<b>Raw score</b> (average of 3 judges, without the highest and the lowest)		<b>Total penalties</b>		_._
		<b>Difficulty Coefficient (DC)</b>		_._
		<b>Elimination round's final score</b> ((Raw score - penalties) x DC)		_._

#### Judgement of final round

		<b>Penalties</b>	√	<b>Points</b>
Judge 1	_._	Delay in the presentation on the stage		1.0
Judge 2	_._	Non-compliance of dress or weapons within the presentation on the stage		1.0
Judge 3	_._	Advance or delay in execution (calculated in seconds and rounded down), from 6 to 10 seconds before or after 300"		1.0
Judge 4	_._	Every second in advance or delay, over 10 seconds, in execution - (write here the seconds in advance or delay) =      x 0.1		x 0.1
Judge 5	_._	Contact or exit from the stage perimeter lines		1.0
		Breaking of a weapon		1.0
		Light wound caused by a weapon		3.0
<b>Raw score</b> (average of 3 judges, without the highest and the lowest)		<b>Total penalties</b>		_._
		<b>Difficulty Coefficient (DC)</b>		_._
		<b>Final round's final score</b> ((Raw score - penalties) x DC)		_._

<b>Final ranking score</b> (Elimination round's score + Final round's score)	_._
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JP Signature \_\_\_\_\_

# 6

## CHAPTER 6

### CONDUCT OF THE COMPETITION

SOLO, ENSEMBLE, DUEL, BATTLE



Art. 76

**Rounds** - The competitions Solo, Ensemble, Duel (1 and 2) and Battle (1 and 2) will be held in two phases called rounds (elimination and final); each round will be featured by the performance of the same fencing play and by the performance of all participating fencers, one after the other.

The passing order of the elimination round will be obtained by lot by the jury at the delivery of the final list of competitors, while the order of the final round will be based on the placement of the score obtained in the elimination round, from the lowest to the highest.

Art. 77

**Rehearsal** - The rehearsal is granted to each competitor of the final round, to set up on stage his complete performance.

The rehearsal takes place in the presence of at least one member of the DT, who can intervene in case of problems, the timekeeper and the sound and light technicians.

It is done with free dress and is not noted.

Participation at the rehearsal is not mandatory; participation or non-participation in rehearsal will be noted on the registration form and a non-precision will be considered as non-participation.

Pass orders will be based on the placement of the score obtained in the elimination round, from the lowest to the highest.

The time granted, since the enter on the stage, is 240 seconds.

In case of technical problems, a second pass may be granted.

In case a competitor does not show up at the scheduled time, his rehearsal will be canceled.

The TD may however allow, if the absence is justified, a passage at the end of the session.

The TD will prevent competitors from rehearsal, only in the event of non-compliance weapons, for security reasons.

Art. 78

**Call** - The JP will call on stage by name each competitor, following the passing order, and the competitor will have 30 seconds to appear on the center of the stage, standing in front of the jury, ready for salute.

If, after 2 other calls spaced 30 seconds apart, the competitor does not show up for the elimination round, he will be eliminated from the competition, while if he does not show up for the final round his performance will be scored 0 points ; the delay in the presentation on the stage will be sanctioned with 1 penalty point.

Art. 79

**Non-compliance on the stage** - When entering the scene, the line referees will check weapons and clothing, verifying the presence of the CO control mark.

If noticed a non-compliant dress or weapon or any other element on stage, in relation to security, the line referees will immediately communicate it to the JP, and there will be a break of 5 minutes, calculated by the timekeeper, during which the competitor will have to remedy, barely elimination (elimination round) or 0 points score (final round).

The non-compliance of dress or weapons within the presentation on the stage will be sanctioned with 1 point of penalty.

Competitors can have reserve weapons, checked by line judges, and put them off stage at opposite corners of the jury.

Art. 80

**Preliminary actions at the performance** - Before the beginning of the performance,

the competitor ready on stage, the JP will give the order "Saluez!" (Salute); at this command, the cameramen shall start to shoot.

The sequence of salute is free, but must be performed in a proper manner and must express respect and courtesy to the jury and the public; after the salute, the competitor must resume the initial position in front of the jury and wait for the next order.

The salute will be considered only in the artistic note of the final round.

Failure or refusal to perform salute will result in immediate disqualification.

After the salute, the JP will give the order "En garde!" (On guard), the competitor will position to start the performance, and will remain perfectly still.

Once the competitor's immobility has been established, the JP will give the order "Preparez!" (Get ready), the timekeeper will activate the starting sound signal, then the stopwatch, and the performance shall begin.

Art. 81

**Interruption of the performance** - Athletes will have to stop whenever a judge or a line referee orders "Alt!" (Stop) and maintain the position they were in at the time of the interruption; the timekeeper shall stop the stopwatch immediately and the cameramen will stop to shoot.

The interruption of a performance by a judge or a line referee must take place strictly and obligatorily in the following cases, immediately justifying his intervention:

- a) breaking of a weapon;
- b) injury of one of the athletes;
- c) a clear state of mental or physical alteration, which may cause loss of control by the fencers;
- d) evident and dangerous free combat, in contrast to the written fencing play (only in duel or battle category);
- e) any sexist or racist word, phrase or gesture or any behaviour that can offend the common sensibility;
- f) any behavior caused by one or more team members that can plausibly endanger the public;
- g) any circumstances external to the performance and the competitor, which could seriously jeopardize the safety of the athletes or alter the correct execution of the exercise.

When the interruption occurs for the reason described in letter a), the competitors will be able to repeat the performance from the beginning, only if they have reserve weapons already placed near the stage line, with a penalty of 1 point, otherwise the performance will be eliminated from the competition (elimination round), or scored 0 points (final round).

When the interruption occurs for the reasons described in letter b) and c), the competitors will be able to resume the performance from the beginning, only if the medical staff certifies the ability to continue the competition, according a time of medical intervention of 10 minutes maximum, calculated by the timekeeper; if the medical staff doesn't certify the ability to continue, the performance will be eliminated from the competition (elimination round), or scored 0 points (final round), if the medical staff certifies the ability to continue and the injury or the alteration are not caused by a weapon, the performance can be repeated without penalty, otherwise a 3-point penalty will be applied.

When the interruption occurs for one of the reasons described in letters d), e) and f), and the reason will be confirmed by the absolute majority of the Jury (3 out of 5), also using the video refereeing, the team will be eliminated from the competition (elimination round), or scored 0 points (final round); in case of unanimity of the Jury (5 out of 5) the team will be disqualified from whole competition.

In the case described in letter g) or in the absence of confirmation of the reasons d), e) or f), the execution shall be resumed from the beginning, once the dangerous circumstance has been eliminated.

If the performance has to be repeated, from the beginning, the JP will give the order "En garde!", and the cameramen will restart to shoot; once the competitor's immobility has been established, the JP will give the order "Preparez!", the timekeeper will activate the starting sound signal, then the stopwatch, and the performance will restart.

Art. 82

**Inadvertent exits from the stage** - If a fencer or a lost weapon (or a part of it) touches the lines of the perimeter of the stage or even goes out during the performance, the line referees will have to:

a) report to JP and Secretary the infringement at the end of the performance, if the exit was temporary and without consequences;

b) interrupt the performance if the exit causes one of the reasons for interruption provided for in this regulation.

Any contact or exit from the stage perimeter lines will be sanctioned with 1 penalty point; if the line judges disagree, the video can be checked and if the uncertainty persists the penalty will not be attributed.

Art. 83

**End of the performance** - At the end of the performance, all the fencers will have to take an immobile stand up position with the tip of his/her main weapon facing upwards, with a fully extended arm, and looking at the jury.

At that moment, the timekeeper will have to stop the stopwatch and give the end signal; the timekeeper must however give the end signal at the end of the maximum time allowed for the category (180" Solo and Ensemble - 300" Duel and Battle), and, if necessary, continue to time until the actual end of the performance.

After the performance, the JP will order "Preparez!" and the competitor will line up in front of the jury in the starting position, then the JP will order "Saluez!", the competitor will execute the final salute and leave the scene: at the exit of the competitor, the cameramen will stop shooting.

The judges will have to make their own judgment without communicating with each other, sign the vote paper and hand it over only to the Secretary.

The vote of the performance shall be communicated publicly and immediately, before the call of the next competitor.

Between the communication of the vote and the subsequent call, the eventual dismantling of the set elements and the subsequent preparation of the stage must take place as quickly as possible.

Art. 84

**Elimination Round** - The fencing play must be performed at full speed, without study pauses, dialogues, gestures or interludes of any genre, from beginning to end, respecting the technical criteria described in this regulation.

The main actions of fencing play should possibly be performed in the central area of the stage, in the 2 x 12 meter piste.

Art. 85

**Judgment of the Elimination Round** - After the performance and the salute, each Judge will cast his vote in tenths, using the following criteria:

a) During the performance, each judge must immediately detect errors (serious, 1 point), and inaccuracies (not serious, 0.5 points), respecting the judgement technical criteria described in this regulation.

b) At the end of the performance, each judge must start from the corresponding overall score, according to the following criteria,

0.0 = the performance is not performed or is not completed,  
9.0 = the performance has errors or more than 2 inaccuracies,  
10.0 = the performance is error-free, but can have up to 2 inaccuracies,  
and remove from this note the sum of the errors found (ie: the performance has 1 inaccuracy =  $10 - 0.5 = 9.5$ , the performance has 7 inaccuracies =  $9 - (0.5 \times 7) = 5.5$  the performance has three errors and two inaccuracies =  $9 - (1 \times 3) - (0.5 \times 2) = 5.0$ ).

The vote of each judge shall be transmitted immediately to the Secretary.

c) Of the five votes cast, the highest and the lowest will be eliminated and the average of the remaining three  $((J1 + J2 + J3) : 3)$  will be the raw score of the performance.

d) From the raw score, penalty points will be subtracted first and the result, never less than 0 points, will be multiplied by the DC, getting the round's final score.

Art. 86

**Penalty points (Elimination round)** - The penalty points, calculated by the Secretary on the recommendation of the JP, are:

a) delay in the presentation on the stage: 1 point;

b) non-compliance of dress or weapons within the presentation on the stage: 1 point;

c) advance or delay in execution (calculated in seconds and rounded down):  
up to 5 seconds before or after the time in the project (0 points);  
from 6 to 10 seconds before or after the time in the project (1 points);  
every second in advance or delay, over 10 seconds (0.1 point);

d) contact or exit from the stage perimeter lines: 1 point;

e) breaking of a weapon: 1 point;

f) light wound caused by a weapon: 3 points.

Art. 87

**Final Round** - The fencing choreography is the fencing play accompanied by scenic elements, such as stage costumes, set design, background music, spoken texts, with a precise characterization of the performers and the context.

In the final round the whole choreography will be performed, and being both technical and artistic expression of a style of fencing, therefore its execution must also be characterized by the freedom of expression of the performers, within the limits allowed by law and common sensibility, respecting the technical and artistic criteria described in this regulation.

The main actions of fencing play should possibly be performed in the central area of the stage, in the 2 x 12 meter piste.

Art. 88

**Setting of fencing choreography** - If the Choreography Project involves the use of set elements, each competitor will be responsible for the rapid assembly and subsequent dismantling on the stage.

Art. 89

**Judgment of the Final Round** - After the performance and the salute, each Judge will cast his vote in tenths, using the following criteria:

a) Technical vote

a.1) During the performance, each judge must immediately detect errors (serious, 1 point), and inaccuracies (not serious, 0.5 points), respecting the judgement technical criteria described in this regulation for the fencing play performance.

a.2) At the end of the performance, each judge must start from the corresponding overall score, according to the following criteria:

0 = the performance is not performed or is not completed;

9.0 = the performance has errors or more than 2 inaccuracies;  
10.0 = the performance is error-free, but can have up to 2

inaccuracies.

and remove from this note the sum of the errors found (ie: the performance has 1 inaccuracy =  $10 - 0.5 = 9.5$ , the performance has 7 inaccuracies =  $9 - (0.5 \times 7) = 5.5$  the performance has three errors and two inaccuracies =  $9 - (1 \times 3) - (0.5 \times 2) = 5.0$ ).

b) Artistic vote

b.1) At the end of the performance, each judge must also vote the artistic performance, based on his/her personal appreciation, respecting the judgement artistic criteria described in this regulation and assigning 0, 1 or 2 points for each of the following elements:

- 1) Originality and complexity of the plot.
- 2) Costumes, accessories and make-up.
- 3) Weapons design.
- 4) Acting, gestures and salute performance.
- 5) Set design and music.

and expressing a vote from 0 to 10.

The two votes (technical and artistic) of each judge shall be transmitted immediately to the Secretary.

b.2) Of the five technical votes cast, the highest and the lowest will be eliminated and the average of the remaining three will be the raw technical score of the performance.

b.3) Of the five artistic votes cast, the highest and the lowest will be eliminated and the average of the remaining three will be the artistic score of the performance.

b.4) From the raw technical score, penalty points will be subtracted first and the result, never less than 0 points, will be multiplied by the DC, getting the technical score.

b.5) The sum of the technical and artistic score will give the final round's score

The sum of the scores of the two rounds (elimination and final) will give the score for the final ranking.

Art. 90

**Calculation of fencing time** - The Performance Fencing Time (PFT) will be given by the proportion between the actual performance time of the elimination round (T1) and that of the final round (T2), using the following formula:

$$\text{PFT} = (T1 \times 100) : T2$$

The result, always rounded down, must be greater than or equal to 50 ( $\text{PFT} \geq 50$ ).

Art. 91

**Penalty points (Final round)** - The penalty points, calculated by the Secretary on the recommendation of the JP, are:

- a) delay in the presentation on the stage: 1 point;
- b) non-compliance of dress or weapons within the presentation on the stage:  
1 point;
- c) advance or delay in execution (calculated in seconds and rounded down):  
up to 5 seconds before or after the time in the project: 0 points;  
from 6 to 10 seconds before or after the time in the project: 1 point;  
every second in advance or delay: 0.1 point;
- d) failure to comply with fencing time ( $\text{FT} < 50$ ):  
FT from 49 to 45: 1 point;  
FT less than 45: 0.5 points for each lower percentage point;

- d) contact or exit from the stage perimeter lines: 1 point;
- e) breaking of a weapon: 1 point;
- f) light wound caused by a weapon: 3 points.

Art. 92

**Final ranking** - The final ranking of each category or sub-category will be given by the sum of the votes of the two rounds for the 4 finalists and by the vote of the eliminatory round for all the others.

Only the best three for each category or sub-category will be awarded.

In case of a tie, the competitor who has no penalties wins.

If a tie persists, the participant with the highest score of the eliminatory round wins.

If a tie persists, then the Jury will decide by majority.



# 7

## CHAPTER 7

### CONDUCT OF THE COMPETITION

#### FENCING LESSON



Art. 93

**Rounds** - The competition Fencing Lesson (Foil, Epee, Sabre) will be held in two phases called rounds (elimination and final); each round will be featured by the performance of a fencing lesson and by the performance of all participating fencers, one after the other.

The passing order of the elimination round will be obtained by lot by the jury at the delivery of the final list of competitors, while the order of the final round will be based on the placement of the score obtained in the elimination round, from the lowest to the highest.

Art. 94

**Call** - The JP will call on stage by name each binomial's member, following the passing order, and the binomial will have 30 seconds to appear on the center of the stage, standing in front of the jury, ready for salute.

If, after 2 other calls spaced 30 seconds apart, the competitor does not show up for the elimination round, he will be eliminated from the competition, while if he does not show up for the final round his performance will be scored 0 points ; the delay in the presentation on the stage will be sanctioned with 1 penalty point.

Art. 95

**Non-compliance on the stage** - When entering the scene, the line referees will check weapons and clothing, verifying the presence of the CO control mark.

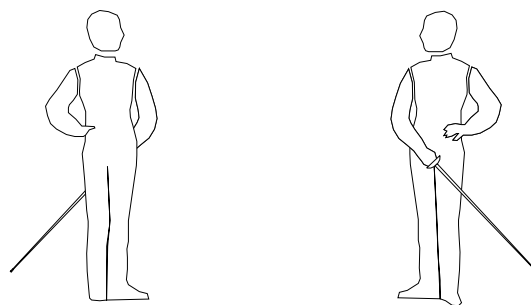
If noticed a non-compliant dress or weapon or any other element on stage, in relation to security, the line referees will immediately communicate it to the JP, and there will be a break of 5 minutes, calculated by the timekeeper, during which the competitor will have to remedy, barely elimination (elimination round) or 0 points score (final round).

The non-compliance of dress or weapons within the presentation on the stage will be sanctioned with 1 point of penalty.

Competitors can have reserve weapons, checked by line judges, and put them off stage at opposite corners of the jury.

Art. 96

**Preliminary actions at the performance** - Before the beginning of the performance, the binomial's members ready on the piste, one in front of the other in the first position (stand up, weapon at the side, without the fencing mask), the JP will give the order "Saluez!" (Salute); at this command, the cameramen shall start to shoot.



The sequence of salute is free, but must be performed in a proper manner and must express respect and courtesy, first between the fencers, then to the jury, then to the line referees; after the salute, the binomial must wear the mask, resume the first position in front of the jury and wait for the next order.

Failure or refusal to perform salute will result in immediate disqualification.

After the salute, the JP will give the order "Prets!" (Get ready), the fencers will position to start the performance, and will remain perfectly still.

Once the fencers immobility has been established, the JP will give the order "Allez!"

(Go) the timekeeper will activate the stopwatch, and the performance shall begin.

Art. 97

**Interruption of the performance** - Athletes will have to stop whenever a judge or a line referee orders "Alt!" (Stop) and maintain the position they were in at the time of the interruption; the timekeeper shall stop the stopwatch immediately and the cameramen will stop to shoot.

The interruption of a performance by a judge or a line referee must take place strictly and obligatorily in the following cases, immediately justifying his intervention:

- a) breaking of a weapon;
- b) injury of one of the athletes;
- c) a clear state of mental or physical alteration, which may cause loss of control by the fencers;
- d) any behavior caused by one or both binomial members that can plausibly endanger the public;
- e) any circumstances external to the performance and the binomial, which could seriously jeopardize the safety of the athletes or alter the correct execution of the exercise.

When the interruption occurs for the reason described in letter a), the competitors will be able to restart the performance from the beginning only if they have reserve weapons already placed near the stage line, with a penalty of 1 point, otherwise the performance will be eliminated from the competition (elimination round), or scored 0 points (final round).

When the interruption occurs for the reasons described in letter b) and c), the competitors will be able to restart the performance from the beginning only if the medical staff certifies the ability to continue the competition, according a time of medical intervention of 10 minutes maximum, calculated by the timekeeper; if the medical staff doesn't certify the ability to continue, the performance will be eliminated from the competition (elimination round), or scored 0 points (final round), if the medical staff certifies the ability to continue and the injury or the alteration are not caused by a weapon, the performance can be restarted without penalty, otherwise a 3-point penalty will be applied.

When the interruption occurs for the reason described in letters d), and the reason will be confirmed by the absolute majority of the Jury (3 out of 5), also using the video refereeing, the team will be eliminated from the competition (elimination round), or scored 0 points (final round); in case of unanimity of the Jury (5 out of 5) the team will be disqualified from whole competition.

In the case described in letter e) or in the absence of confirmation of the reason d), the execution shall be resumed from the beginning, once the dangerous circumstance has been eliminated.

If the performance has to be restarted, the JP will give the order "Prets!", and the cameramen will restart to shoot; once the competitor's immobility has been established, the JP will give the order "Allez!", the timekeeper will activate the stopwatch, and the performance will restart.

Art. 98

**Inadvertent exits from the stage** - If a fencer or a lost weapon (or a part of it) touched the lines of the perimeter of the piste or even went out during the performance, the line referees will have to:

- a) report to JP and Secretary the infringement at the end of the performance, if the exit was temporary and without consequences;
- b) interrupt the performance if the exit causes one of the reasons for interruption provided for in this regulation.

Any contact or exit from the stage perimeter lines will be sanctioned with 1 penalty point; if the line judges disagree, the video can be checked and if the uncertainty persists

the penalty will not be attributed.

Art. 99

**End of the performance** - At the end of the performance, the armed fencers will have to take an immobile first position.

At that moment the timekeeper will have to stop the stopwatch and give the end signal; the timekeeper must however give the end signal at the end of the maximum time allowed for the category (300"), and, if necessary, continue to time until the actual end of the performance.

After the performance, the JP will order "Prets!" and the fencers will line up in front of the jury in the starting position, then the JP will order "Saluez!", the competitors will execute the final salute and leave the scene: at the exit of the competitors, the cameramen will stop shooting.

The judges will have to make their own judgment without communicating with each other, sign the vote paper and hand it over only to the Secretary.

The vote of the performance shall be communicated publicly and immediately, before the call of the next binomial.

Art. 100

**Elimination Round** - In the elimination round the fencing lesson shall be performed at full speed, without verbal communication between the fencers, from beginning to end, respecting the technical criteria described in this regulation, the fencing lesson project and the following mandatory actions.

The mandatory actions of the elimination round are:

- 1) at least one Simple Attack action in one FT;
- 2) at least one Simple Attack action in more than one FT;
- 3) at least one Compound Attack action;
- 4) at least one Parry and Riposte;
- 5) at least one Counterattack action;
- 6) at least one Counter-time action.

The lack of performance of each mandatory action will be considered as an error.

The lack of performance of each action declared in fencing lesson project will be considered as an error.

Art. 101

**Judgment of the Elimination Round** - After the performance and the salute, each Judge will cast his vote in tenths, using the following criteria:

a) During the performance, each judge must immediately detect errors (serious, 1 point), and inaccuracies (not serious, 0.5 points), respecting the judgement technical criteria described in this regulation.

b) At the end of the performance, each judge must start from the corresponding overall score, according to the following criteria:

0 = the performance is not performed or is not completed;

9.0 = the performance has errors or more than 2 inaccuracies;

10.0 = the performance is error-free, but can have up to 2 inaccuracies.

and remove from this note the sum of the errors found (ie: the performance has 1 inaccuracy =  $10 - 0.5 = 9.5$ , the performance has 7 inaccuracies =  $9 - (0.5 \times 7) = 5.5$  the performance has three errors and two inaccuracies =  $9 - (1 \times 3) - (0.5 \times 2) = 5.0$ ).

The vote of each judge shall be transmitted immediately to the Secretary.

c) Of the five votes cast, the highest and the lowest will be eliminated and the average of the remaining three ( $(J1 + J2 + J3) : 3$ ) will be the raw score of the performance.

d) From the raw score, penalty points will be subtracted first and the result, never less than 0 points, will be multiplied by the DC, getting the round's final score.

Art. 102

**Penalty points (Elimination Round)** - The penalty points, calculated by the Secretary on the recommendation of the JP, are:

- a) delay in the presentation on the stage: 1 point;
- b) non-compliance of dress or weapons within the presentation on the stage:  
1 point;
- c) advance or delay in execution (calculated in seconds and rounded down):
  - up to 5 seconds before or after the time allowed (300") (0 points);
  - from 6 to 10 seconds before or after the time allowed (1 points);
  - every second in advance or delay, over 10 seconds (0.1 point);
- d) contact or exit from the stage perimeter lines: 1 point;
- e) breaking of a weapon: 1 point;
- f) light wound caused by a weapon: 3 points.

Art. 103

**Final Round** - In the final round the fencing lesson shall be performed at full speed, with free verbal communication between the fencers, from beginning to end, without mandatory actions, but always respecting the technical criteria described in this regulation and the fencing lesson project.

The lack of performance of each action declared in fencing lesson project will be considered as an error.

Art. 104

**Judgment of the Final Round** - After the performance and the salute, each Judge will cast his vote in tenths, using the following criteria:

a) During the performance, each judge must immediately detect errors (serious, 1 point), and inaccuracies (not serious, 0.5 points), respecting the judgement technical criteria described in this regulation.

b) At the end of the performance, each judge must start from the corresponding overall score, according to the following criteria:

0 = the performance is not performed or is not completed;

9.0 = the performance has errors or more than 2 inaccuracies;

10.0 = the performance is error-free, but can have up to 2 inaccuracies.

and remove from this note the sum of the errors found (ie: the performance has 1 inaccuracy =  $10 - 0.5 = 9.5$ , the performance has 7 inaccuracies =  $9 - (0.5 \times 7) = 5.5$  the performance has three errors and two inaccuracies =  $9 - (1 \times 3) - (0.5 \times 2) = 5.0$ ).

The vote of each judge shall be transmitted immediately to the Secretary.

c) Of the five votes cast, the highest and the lowest will be eliminated and the average of the remaining three ( $(J1 + J2 + J3) : 3$ ) will be the raw score of the performance.

d) From the raw score, penalty points will be subtracted first and the result, never less than 0 points, will be multiplied by the DC, getting the round's final score.

The sum of the scores of the two rounds (elimination and final) will give the score for the final ranking.

Art. 105

**Penalty points (Final Round)** - The penalty points, calculated by the Secretary on the recommendation of the JP, are:

- a) delay in the presentation on the stage: 1 point;
- b) non-compliance of dress or weapons within the presentation on the stage:  
1 point;
- c) advance or delay in execution (calculated in seconds and rounded down):
  - up to 5 seconds before or after the time in the project (0 points);
  - from 6 to 10 seconds before or after the time in the project (1 points);

- every second in advance or delay, over 10 seconds (0.1 point);
- d) contact or exit from the stage perimeter lines: 1 point;
- e) breaking of a weapon: 1 point;
- f) light wound caused by a weapon: 3 points.

Art. 106

**Final ranking** - The final ranking of each sub-category will be given by the sum of the votes of the two rounds for the 4 finalists and by the vote of the eliminatory round for all the others.

Only the best three for each sub-category will be awarded.

In case of a tie, the competitor who has no penalties wins.

If a tie persists, the participant with the highest score of the eliminatory round wins.

If a tie persists, then the Jury will decide by majority.