

ACADÉMIE D'ARMES INTERNATIONALE



SPORT 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.

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CHAPTER 1

GENERAL REGULATIONS

DEFINITIONS AND TERMINOLOGY

Art. 1

Purpose of the Regulations - The International Academy of Arms publishes these regulations for Sport Artistic Fencing Competitions, which shall be referred to hereinafter as "the Regulations".

The Regulations are mandatory *ne varietur* for official AAI events, including:
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 predetermined combat choreographies or weapon mastery exercises, which do not involve actual combat, and use cold steel-bladed weapons and techniques arising out of the Western tradition of fencing.

The Western tradition encompasses all the communities of the world that share the history and culture of the countries highlighted in green in the map, below.



Art. 3

Acceptance of the Regulations - Participation in artistic fencing competitions implies knowledge and acceptance of the Regulations.

Ignorance of the Regulations is not an excuse for any violations thereof.

The English version of the Regulations is the reference for any interpretation.

Art. 4

Artistic Fencing activities - Artistic Fencing athletes equip, dress, arm themselves and perform their choreographies 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.

Artistic Fencing athletes voluntarily agree to assume all the risk and take full responsibility for any injury (including, but not limited to, physical injury, disability and death), illness, damage, loss, claim, liability or expense of any kind that they may suffer or incur as a result of their participation in the competitions listed in the Regulations.

Competitors must have a valid fencing license issued by a national governing body and be covered by a general liability insurance policy secured through their club, their national governing body or their own personal insurance policy.

Art. 5

Languages used - The working languages at the World Championship and World Cup competitions are English and French.

All written materials provided at the World Championship and World Cup competitions shall be written in English.

The language of the organizer of the competition may be used as an additional working language.

The organizer shall provide the means of translation to ensure that the competition is understandable to all.

Art. 6

Participants - Artistic fencing athletes are of two categories:

Fencer: any person who takes part actively 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 are eligible to receive competition awards.

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

These people do not participate in active fighting, their eventual performance is not counted in fencing time and they are not eligible to receive competition awards.

Each individual athlete or team will also be indicated as "competitor" in the Regulations.

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 Team Captain, who will be the only one to represent the team, even before the TD.

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

Art. 7

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

The program will include the competitor's registration deadlines and the schedules of the presentation to the Control Office, the expected start of elimination round, the expected start of final round, the expected start of the award ceremony.

The program will also specify the barrage criterion, i.e. the number of competitors admitted to the final round, according with the ranking of the elimination round.

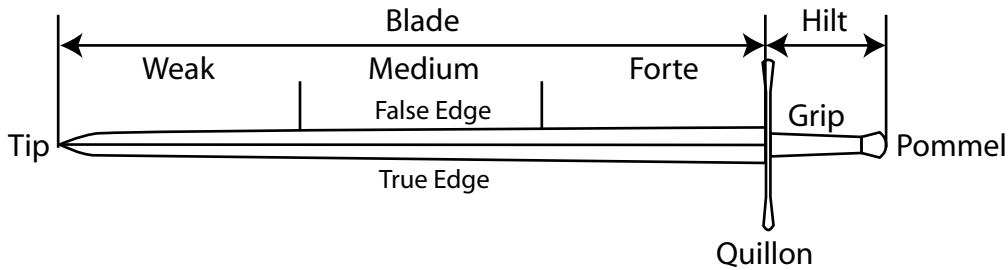
Art. 8

Fencing terminology - Regardless of the terminology used by the various European schools or referenced in the historical fencing treaties, only the terminology adopted in the Regulations shall be used in documentation and technical judgments of artistic fencing competitions.

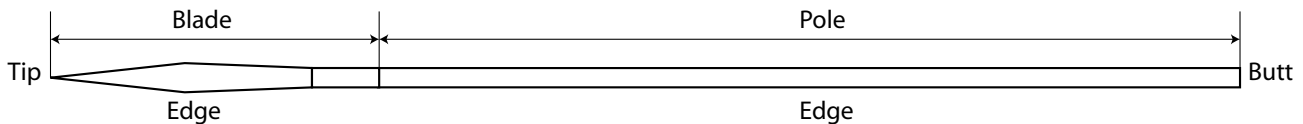
Art. 9

Weapon parts - The weapons and their parts are:

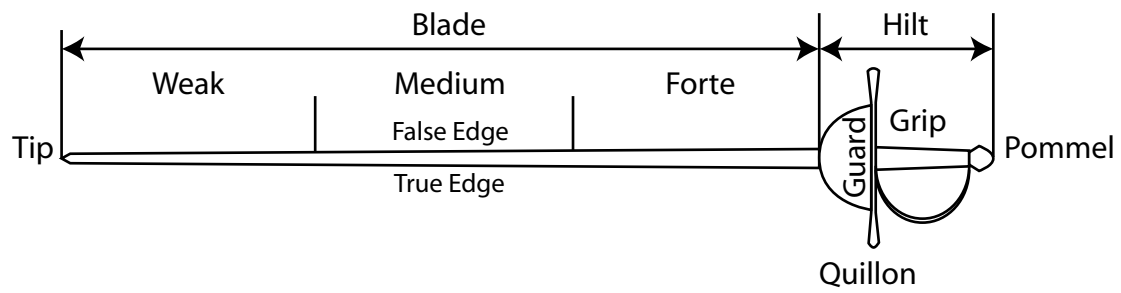
1) Swords (sword, longsword, greatsword): blade (tip, true edge, false edge, weak, middle, forte), hilt (quillons, grip, pommel).



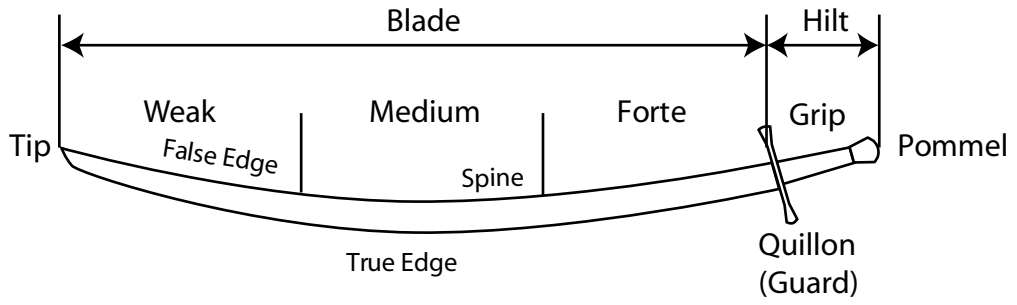
2) Pole weapons: blade (tip, edge), pole (edge, butt).



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



4) Sabers (falchion, cavalry saber, dueling sabre) : blade (tip, true edge, false edge, spine, weak, medium, 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.

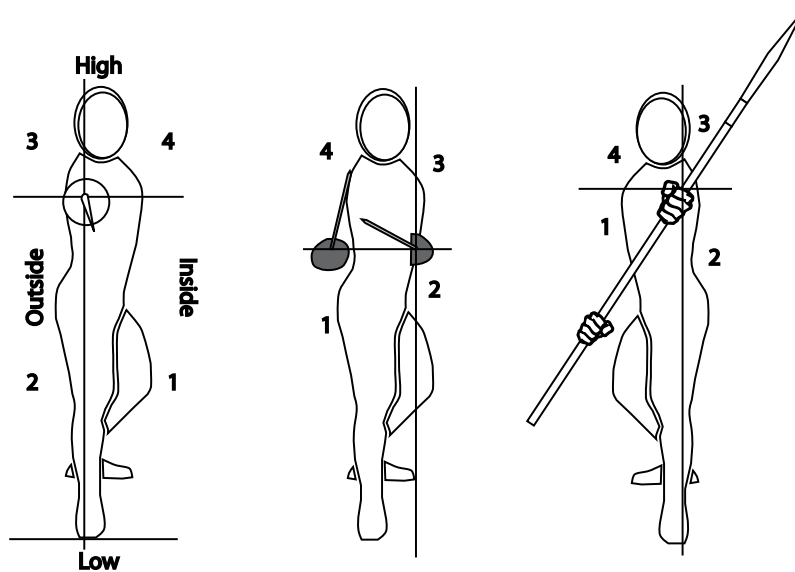
3) "**Point in line**": a particular guard with the tip of the weapon turned towards the opponent, with the fully extended arm.

4) "**Invitation**": the position where a target is intentionally exposed, to encourage the opponent's attack, with the tip of the weapon turned away from the opponent.

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

Art. 11

Targets - The figure of the fencer is divided 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; 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 in the same time (upper and lower limb movements).

Every fencing action consists of at least one FT.

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

1) "**Step forward**": from the straight/reverse "on guard" stance, front foot moves first, beginning by lifting the toes and landing on the heel, and then the rear foot is brought forward to the initial "on guard" stance. "**Step backward**": from the straight/reverse "on guard" stance, rear foot reaches backwards, then the front foot is brought backward to the initial "on guard" stance. "**Step inside**": from the straight/reverse "on guard" stance, the rear foot moves laterally, in the direction of the chest, then the front foot follows into the initial "on guard" stance. "**Step outside**": from the straight/reverse "on guard" stance, the front foot moves laterally, in the direction of the back, then the rear foot follows into the initial "on guard" stance.

2) "**Reverse step forward**": from the straight/reverse "on guard" stance, the rear foot moves first, landing near to the front foot, which then moves forward to the initial "on guard" stance. "**Reverse step backward**": from the straight/reverse "on guard" stance, the front foot moves first, landing near to the back foot, which then moves backward to the initial "on guard" stance.

3) "**Cross step forward**": from the straight/reverse "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 initial "on guard" stance. "**Cross step backward**": from the straight/reverse "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 initial "on guard" stance. "**Cross step inside**": from the straight/reverse "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 initial "on guard" stance. "**Cross step outside**": from the straight/reverse "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 initial "on guard" stance.

4) "**Jumping step forward**": from the straight/reverse "on guard" stance, front foot moves first, by lifting, then, pushing on the rear foot and jumping, with both feet landing at the same time in the initial "on guard" stance. "**Jumping step backward**": from the straight/reverse "on guard" stance, rear foot moves first, by lifting, then, pushing on the front foot and jumping, with both feet landing at the same time in the initial "on guard" stance. "**Jumping step inside**": from the straight/reverse "on guard" stance, rear foot moves first, by lifting, then, pushing on the front foot and jumping laterally, in the direction of the chest, with both feet landing at the same time in the initial "on guard" stance. "**Jumping step outside**": from the straight/reverse "on guard" stance, front foot moves first, by lifting, then, pushing on the rear foot and jumping laterally, in the direction of the back, with both feet landing at the same time in the initial "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), 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), 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), 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 (straight -> reverse or vice-versa).

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

1) "**Lunge**": from straight/reverse "on guard" stance, push the front heel out by

extending the front leg from the knee. As the front leg extends, energetically push the body forward with the rear leg, land on the front heel and glide down into final position, with front shin perpendicular to the ground, the rear leg extended and both feet on the floor. "**Back-lunge**": the reverse movement of a lunge, moving the rear foot and bending the front leg. "**Outside-lunge**": the lunge outside, moving the front foot. "**Inside-lunge**": the lunge inside, moving the rear foot. "**Pass-lunge**": the lunge forward with the rear foot, changing the stance (straight -> reverse or vice-versa). "**Pass-back-lunge**": the lunge backward with the front foot, changing the stance (straight -> reverse or vice-versa). "**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**": from the straight/reverse "on guard" stance, the rear foot moves first, landing near to the front foot, which then moves forward by a lunge.

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

6) "**Fleche**": a leap forward with the rear foot crossing past the front foot.

Fencing Times of Footwork actions	
Action	FT
Jumping step Pass Quarter-Volte, False-Volte Lunge, Outside-lunge, Back-lunge, Inside-lunge Pass-lunge, Pass-back-lunge Recovery, Forward recovery, Center recovery Fleche	1
Step Reverse step Cross step Volte, Half-Volte Balestra Redouble Reprise	2
Advance-Lunge	3

Art. 15

Preparation actions - Preparation actions are any action that precedes the actual 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) "**Disengage**": the action of releasing blade from the opposing engagement or of evading and passing 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 over the opponent's tip. "**Circulation**": the action of evading from the attempt to take the blade by a full circular 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**" the action from the engagement, that encircles the opposing steel, so that the blade in a continuous motion and without a loss of contact, returns to the original line of engagement (1->1 or 2->2 or 3->3 or 4->4). "**Change of Engagement**": an action in which the blade is shifted so that it engages the opponent's steel in a line opposite the original engagement (1<->2 or 3<->4), after a disengage or a cut-over.

5) "**Beat**": A sharp measured blow to the opponent's blade, striking it in one point. "**Circle-beat**": a beat that is preceded by a disengage or a cut-over. "**Glide-beat**": a strong, sharp, accentuated glide along the opponent's blade. "**Grazing-beat**": a sliding beat in which the point is withdrawn backwards, passing beyond the opposing steel.

6) "**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 the shaft of a pole weapon on the enemy's blade or pole.

2) "**Shield beat**": beat executed with the shield on the enemy's blade or pole.

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

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

5) "**Unwrapped pressure**": the pressure on the enemy's blade with the loose cape.

6) "**Hand beat**": beat executed on the enemy's 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 - These 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 use a weapon as a projectile, by throwing it to an opponent, 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. "**Block 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**": a parry done by following the shortest route between the starting position (e.g. an invitation) and the final position of the movement.

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

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

1.5) "**Half-circle-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).

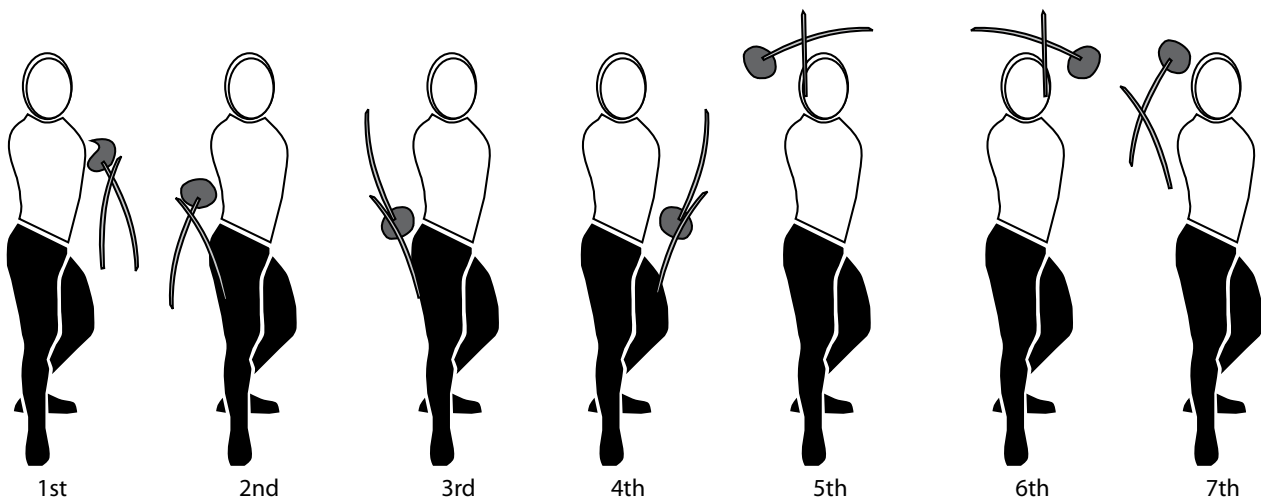
c) "**3rd**": it covers outside target, high tip. It can be performed in pronation ("tierce" of french school) or supination ("sixte" of french school).

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:

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**": a 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 close and parallel rapier and dagger blades. **“Cross dagger parry”**: a parry performed with close and crossed rapier and dagger blades.

2) **“Shield parry”**: a parry performed with only the shield. **“United shield parry”**: a parry performed with close sword and shield.

3) **“Unwrapped parry”**: a parry performed with the unwrapped cape. **“Wrapped parry”**: a parry performed with the wrapped cape.

4) **“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) **“Butt Thrust/Cut strike”**: the cut executed with a pole weapon, using the butt.

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”**: joint levers, blocks, takedowns.

Art. 25

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

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) "**Disengage 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 disengage. "**Circulation thrust/cut**": a disengage thrust/cut to avoid a bind or an envelopment.

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 attack action made immediately after a previous attack 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/Circle-beat/Glide-beat/Grazing-beat and Straight/Moulinet straight/Disengage/Circulation/Cut-over thrust/cut**".

2) "**Bind/Cross/Envelopment/Change of Engagement and Glide/Straight/Moulinet/Disengage/Circulation/Cut-over thrust/cut**".

3) "**Disarm and Straight/Moulinet straight thrust/cut**".

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 disengage or cut-over thrust/cut**": the feint of a straight or moulinet straight thrust or cut, aimed at provoking a simple parry, which is then eluded by a disengage or cut-over thrust or cut.

1.2) "**Disengage feint and disengage or cut-over thrust/cut**": the feint of a disengage thrust or cut, aimed at provoking a simple parry, which is then eluded by a disengage or cut-over thrust or cut.

1.3) "**Cut-over feint and disengage or cut-over thrust/cut**": the feint of a cut-over thrust or cut, aimed at provoking a simple parry, which is then eluded by a disengage or cut-over thrust or cut.

1.4) "**Glide feint and disengage or cut-over thrust/cut**": the feint of a glide thrust or cut, aimed at provoking a ceding or yielding parry, which is then eluded by a disengage or cut-over thrust or cut.

2) Compound attacks against circle or half-circle parries:

2.1) "**Straight or Moulinet straight feint and circulation thrust/cut**": the feint of a straight or moulinet straight thrust or cut, aimed at provoking a circle or half-circle parry, which is then eluded by a circulation thrust or cut.

2.2) "**Disengage feint and circulation thrust/cut**": the feint of a disengage thrust or cut, aimed at provoking a circle or half-circle parry, which is then eluded by a circulation thrust or cut.

2.3) "**Cut-over feint and circulation thrust/cut**": the feint of a cut-over thrust or cut, aimed at provoking a circle or half-circle parry, which is then eluded by a circulation thrust or cut.

2.4) "**Glide feint and circulation thrust/cut**": the feint of a glide thrust or cut, aimed at provoking a circle or half-circle parry, which is then eluded by a circulation thrust or cut.

3) Compound attacks of more than one feint:

3.1) "**Double feints and disengage or cut-over thrust/cut**" (against simple, ceding or yielding parries)

3.2) "**Double circulation feints and circulation thrust/cut**" (against circle or half-circle parries)

3.3) "**Double mixed feints and disengage or cut-over or circulation thrust/cut**" (against simple, ceding, yielding, circle or half-circle parries).

4) "**Compound riposte**": a riposte executed with at least one feint.

5) "**Compound remise**": a remise executed with at least one feint.

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.

The counter-attack actions are:

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

2) "**On-Preparation-time**": the counter-attack made at the time of preparation actions in simple attacks in more than one FT, or at the time of feints in compound attacks (1 FT).

3) "**Compound**": the compound counter-attack is 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) "**Counterblow**": the counter-attack directed along the same line of the final movement of the opponent's attack with exactly enough opposition to deviate the incoming steel.

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

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

4) "**Passata sotto**": counter-attack by ducking, subtracting the high target.

5) "**Rassemble**": counter-attack by bringing back the front foot, subtracting the low target. "**Jumping rassemble**": a rassemble performed by jumping high.

Art. 31

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

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

2) "**Derobement**": a disengage or circulation thrust/cut executed against the opponent's attempt to attack by taking the blade.

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, based upon the type of choreography; certain categories are further classified into subcategories, according to the weapons used.

A minimum of 4 competitors are required for an event to take place in each category or subcategory.

The categories are:

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

Art. 34

Armaments - Eligible offensive and defensive weapons are:

Type 1 - Heavy Weapons:

a. **Single sword** (sword, falchion, cavalry saber) or **Sword and shield** (buckler or rondache or heater shield);

b. **Two-handed sword** (longsword, greatsword);

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 - Very light Weapons:

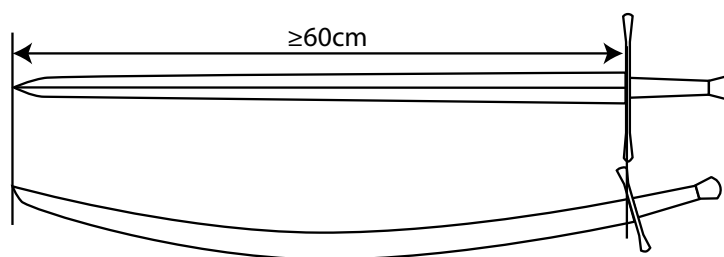
a. **FIE/UIPM/AAI Foil/Epee/Sabre** or **Smallsword**;

b. **Smallsword and dagger**;

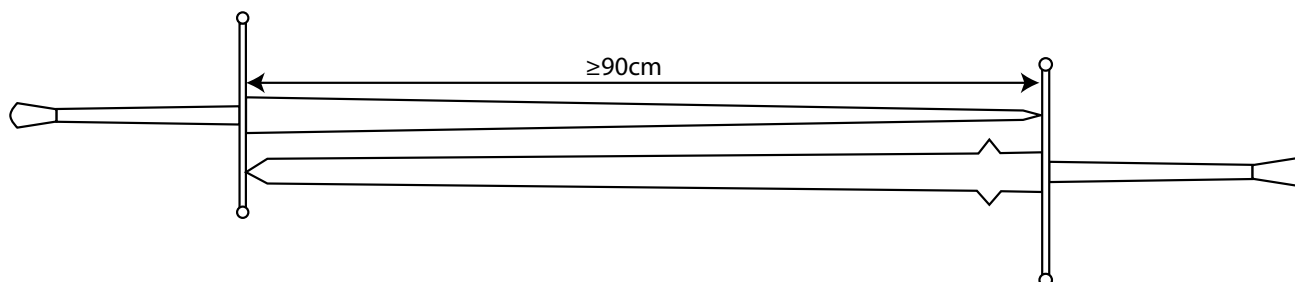
c. **Smallsword and cape**.

Art. 35

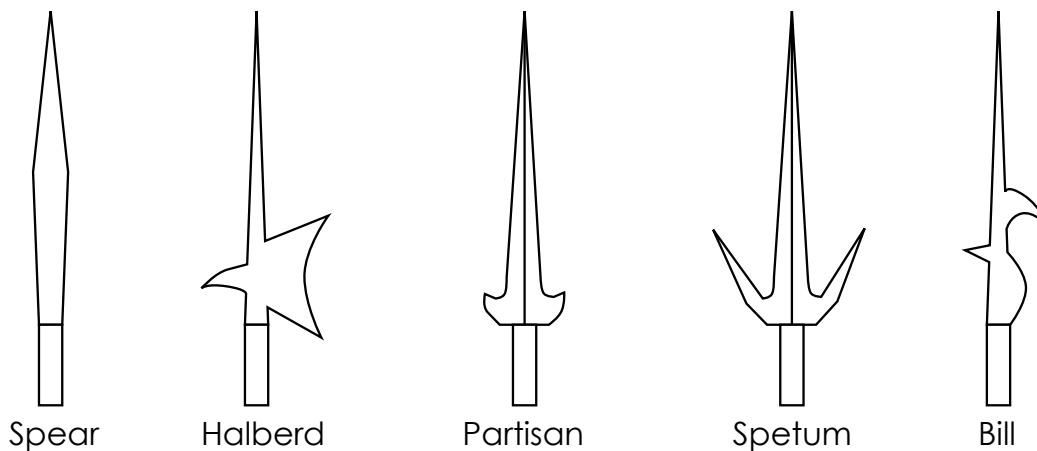
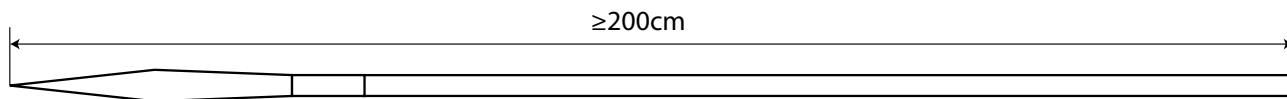
Type 1 - Type 1 weapon Single sword must weigh a minimum of 1000 grams and have a blade of minimum length of 60cm, measured from the hilt to the tip.



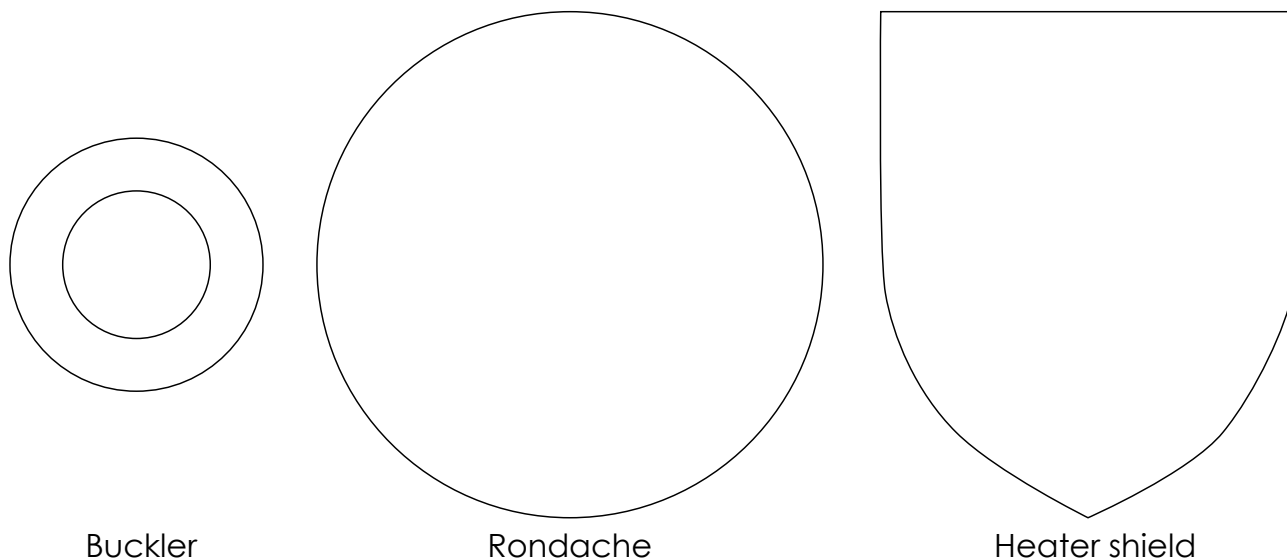
Type 1 weapon Two-handed sword must weigh a minimum of 1400 grams and have a blade of minimum length of 90cm, measured from the hilt to the tip.



Type 1 weapon pole-weapon must weigh a minimum of 1400 grams and have a minimum full length of 200cm.

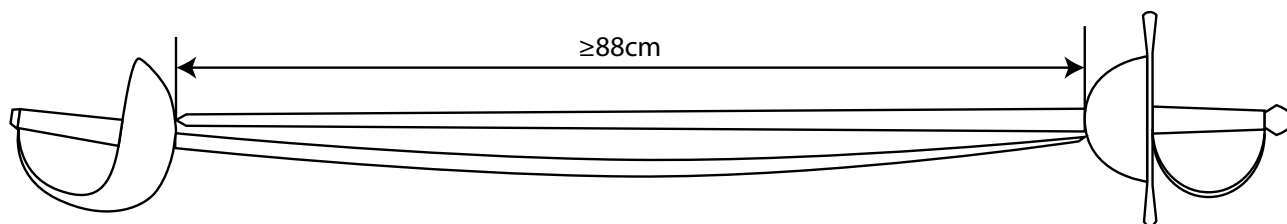


Shields that can be used with Type 1 weapon single sword must weigh a minimum of 800 grams.

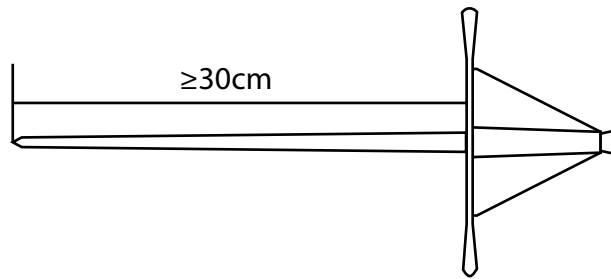


Art. 36

Type 2 - The Type 2 weapon Rapier or Dueling saber must weigh a minimum of 800 grams and 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 or Type 3 Smallsword must have a blade of minimum length of 30cm, measured from the hilt to the tip.



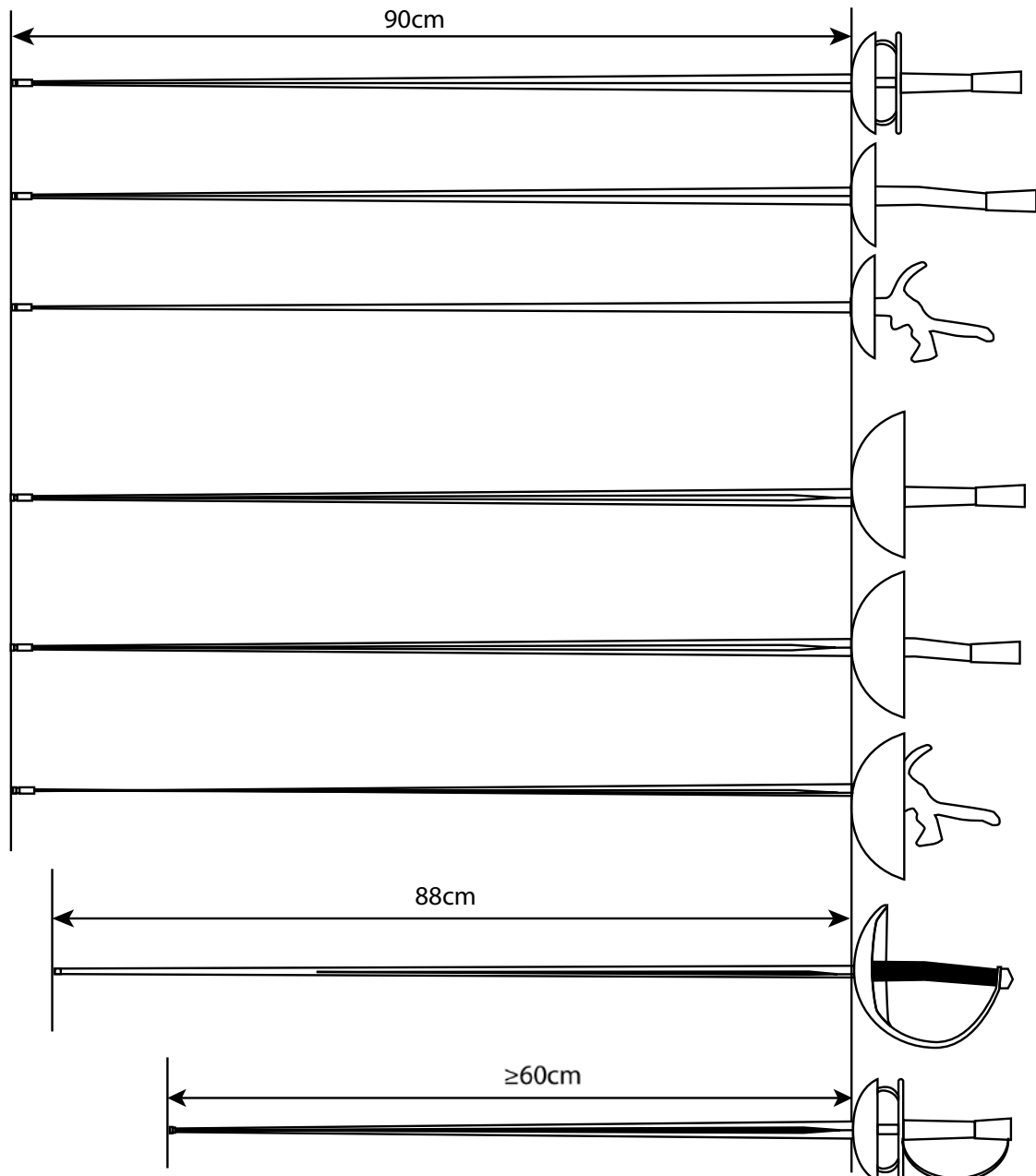
The cape that can be used with a Type 2 Rapier or Type 3 smallsword must weigh a minimum of 1000 grams.

Art. 37

Type 3 - The Type 3 weapons are the same as described in FIE, UIPM and AAI rules governing competitive foil, epee (blade = 90cm), sabre and dueling sabre (blade = 88cm); furthermore, the triangular blade smallsword with a minimum length of 60cm, is also part of this category and it can be used single, or with dagger or cape.

The weight of type 3 weapons must in any case be less than 800 grams.

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



Art. 38

Weapons control tests - Offensive weapons must have rounded tip and no sharp edges; the pommels and quillons cannot be pointed or sharp.

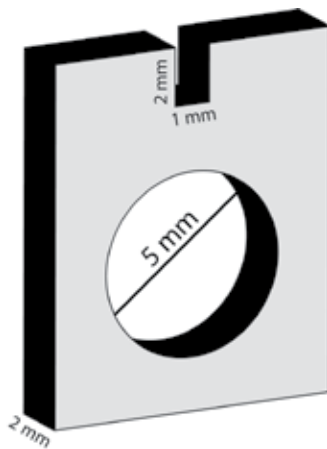
The shapes of the hilts, the pommels and the section of the blades are free, according with the corresponding weapons.

Similarly, defensive weapons must have no sharp points or edges.

The blades must be made of steel; the grips and the shafts of pole weapons must be made of wood or similar material, which does not produce splinters.

The tips of the blades must be rounded, curled, riveted or welded with a stop tip; they cannot penetrate a template consisting of a metal plate of 2 mm thickness, with a hole of 5 millimeters in diameter.

The thickness of the edge of the blades will be tested by using a template constituted by a metal plate of 2 mm thickness, provided with a groove having a width of 1 millimeter (+/- 0.1mm), and 2mm deep; specifically, the edge of the blade, sliding the groove from the tip to the heel, must never touch the bottom of the groove itself.



The weight of the weapons and the length of the blades will be tested by using a precision balance that measures the weight in grams and a tape measure.

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 only those of Type 1, 2 and 3.

The performance of a Solo choreography shall not exceed 180 seconds.

Art. 40

Ensemble - The Ensemble category is represented by combat choreographies 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 only those of Type 1, 2 and 3, identical for all the members of each team (e.g. all the members with sword and buckler, or all with rapier and cape, or all with sport foil, etc.).

The performance of an Ensemble choreography shall not exceed 180 seconds.

Art. 41

Duel - The Duel category is represented by combat choreographies, performed by teams of two fencers.

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

Duel 1: Heavy weapons;

Duel 2: Light Weapons;
Duel 3: Very Light Weapons.

Fencers may use different weapons, but always from the same type of weapons (eg. in a Duel 1 one fencer can use 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.).

The performance of a Duel choreography shall not exceed 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, with a maximum of 4 fencers on the stage.

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

Battle 1: Heavy weapons;
Battle 2: Light Weapons;
Battle 3: Very Light Weapons.

Fencers may use different weapons if they are of the same type (as in Duel category).

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

Art. 43

Attire - The attire for categories Solo, Ensemble, Duel and Battle shall be:

1) Attire for elimination round: all competitors shall wear black pants and a shirt with narrow sleeves; the shirt can be of any color except black (white or national colors are preferred).

2) Attire for final round: competitors shall wear a stage costume of their choice; the costume must allow them to perform their choreographies in the utmost safety.

In Battle category, the team members must wear the same color shirt, but the fencer who fights alone must be identified by a different color shirt in the elimination round, and distinctive clothing in final round.

In Duel and Battle categories, competitors shall use fencing gloves for both hands. Competitors must wear shoes with non-slip soles.

Art. 44

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, by giving the blade and being hit.

The execution of the actions must be carried out in accordance with the highest standards of fencing fundamentals, in a perfect way, with respect to timing, speed, distance and style of execution.

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.) .

Elimination and final round attire for the student consists of a white fencing suit (at least CE 350Nw), a white fencing glove and an epee fencing mask (at least CE 350Nw).

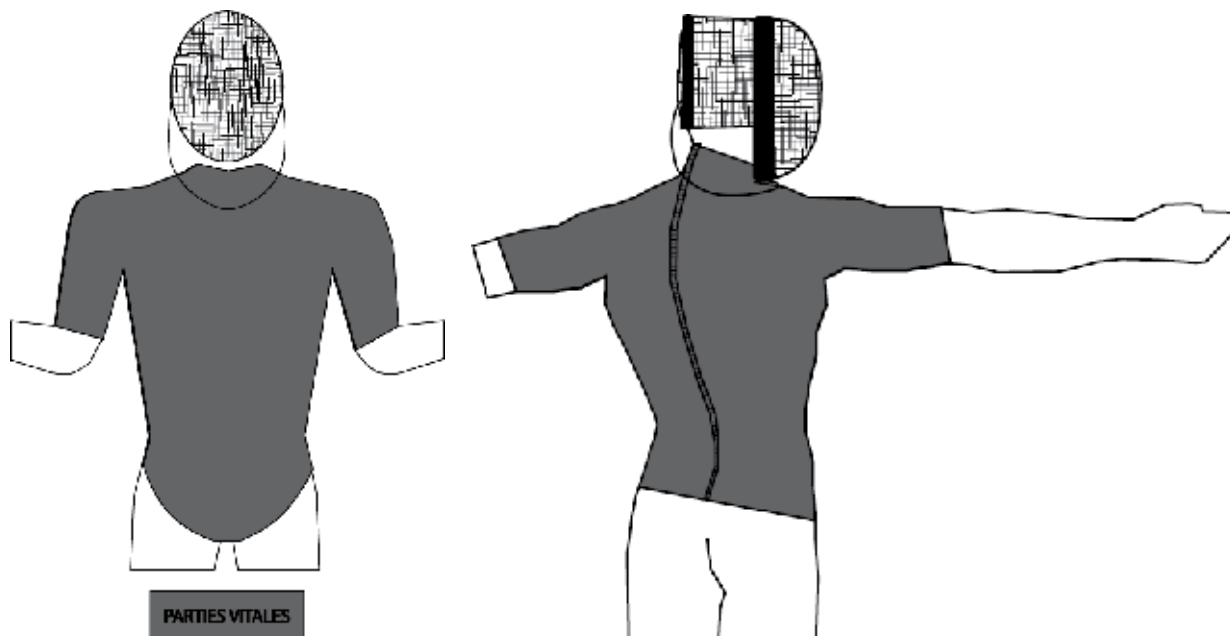
The teacher must wear the fencing teacher equipment described in the AAI Material Rules for Fencing Lesson, that is:

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-CE 1600Nw standards, and bearing 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; it 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.

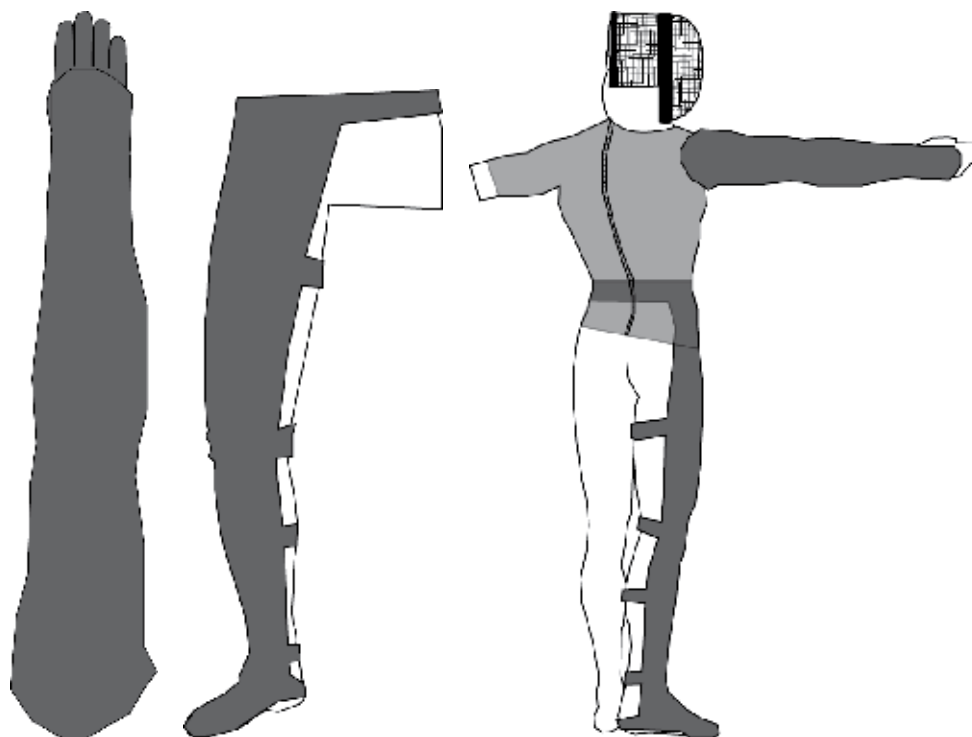


Top: the plastron must protect the neck below the bib superimposed with the latter, the two hollow below and above the clavicle, the retro arms axillary region and the precordium. Bottom: the abdomen, the two groin and genitals.

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.

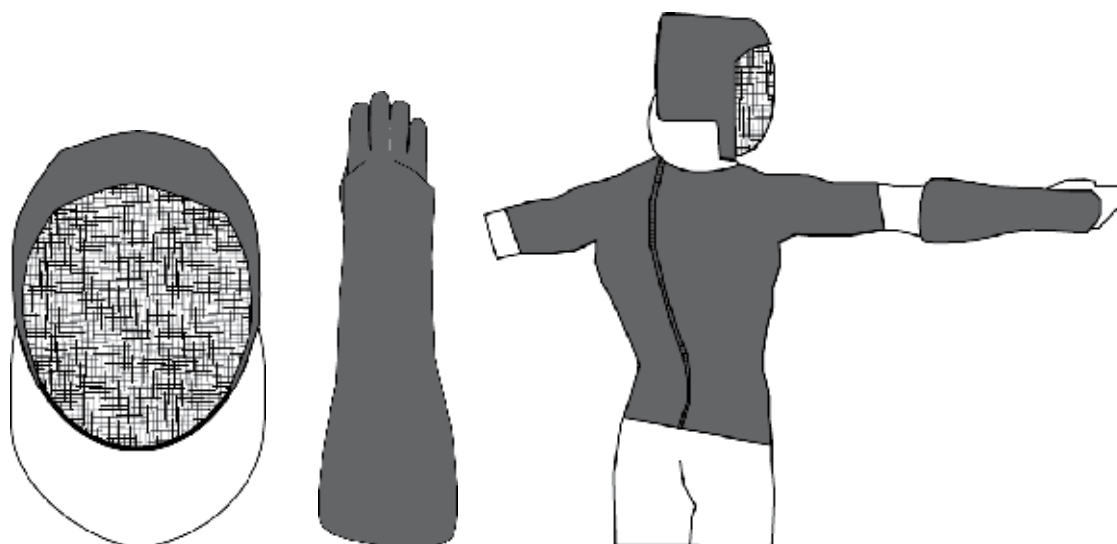
5) Protective gears for épée lesson (arm) - The protection for the armed arm is a single piece sleeve crafted in leather or other material, natural or synthetic, with similar characteristics; it must be padded, covering the back of the hand to the shoulder, without tears or openings through which the student's blade can penetrate; protection can be either detachable or fixed stably on the glove, and must cover the half inwing of the plastron.

6) Protective gears for épée lesson (leg) - 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.



7) Protective gears for sabre lesson (mask) - 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 not affect structural integrity of the mask.

8) Protective gears for sabre lesson (arm) - The 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.



All the fencing teacher equipment must bear the AAI approval mark.
 The shoes shall have a non-slip sole.
 The performance of a Fencing Lesson performance shall not exceed 300 seconds.

3

CHAPTER 3

COMPETITION VENUE

STAGE AND COMPETITION AREA

Art. 45

Competition venue - The venue 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. 46

Competition area - In the competition area, i.e. 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. 47

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

Each judge must have a separate personal desk, at not less than 1 meter from the others.

The line referees will take position on the opposite side of the stage from the judges and will be stationed at approximately 1 meter away from the stage line.

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

There will be a security distance of 5 meters between the front edge of the stage and the front perimeter of the spectator area.

Art. 48

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

Each step must support up to four athletes.

Art. 49

Stage - All the choreographies will take place in an area said stage.

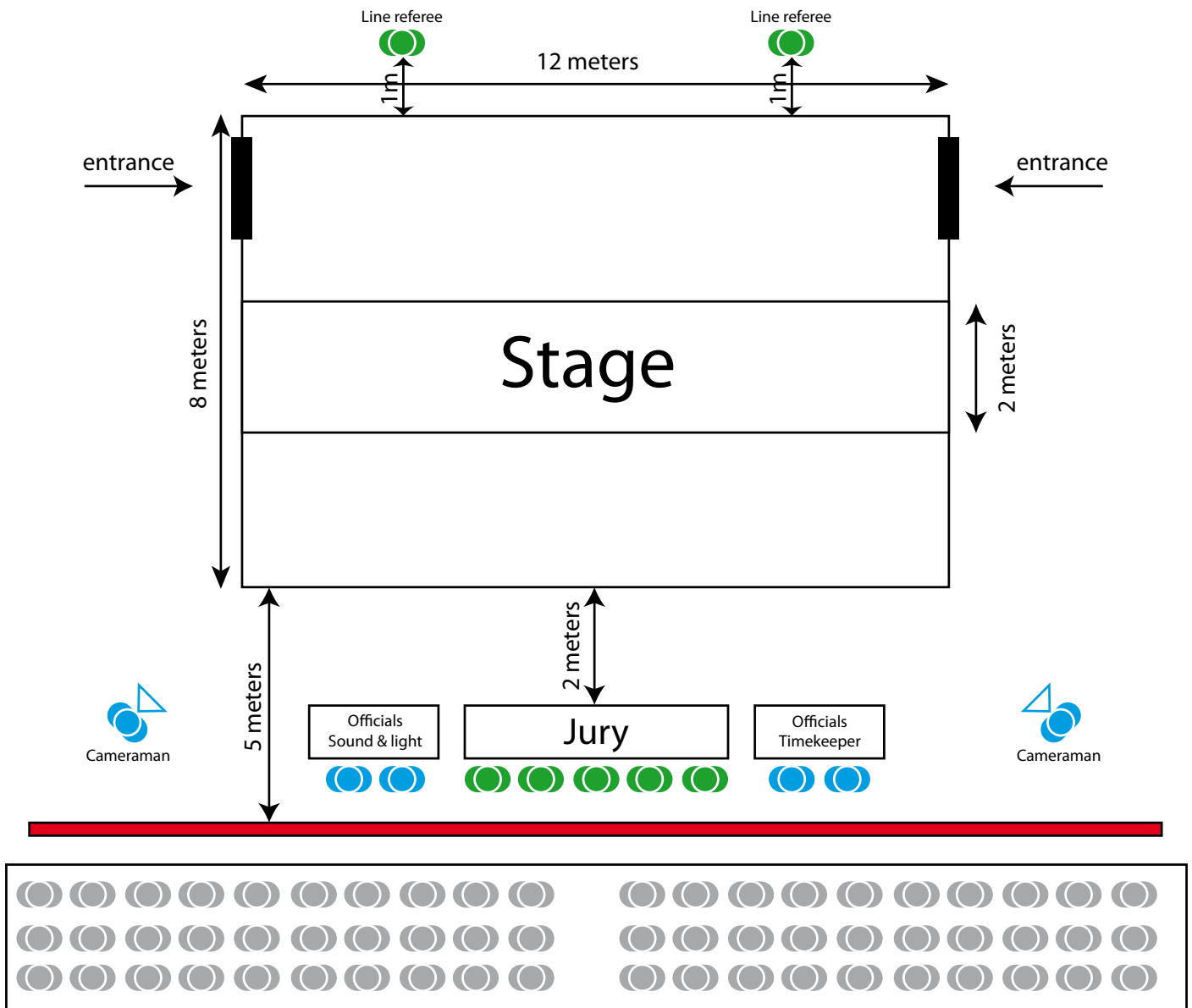
The stage shall be 12 meters wide and 8 meters deep, and have two entrances: one on the left side with respect to the Jury, and the other on the right side.

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, only for the Fencing Lesson competitions.

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

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. 50

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. 51

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. 52

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. 53

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, 2 or 3, Battle 1, 2 or 3) (mandatory);
- 3) indication of the defensive / offensive weapons that will be used (only Type 1, 2 or 3 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 by the competitor;
- 11) the list of the set elements (furniture, decorated panels, etc.) for the final round, if provided by the competitor.

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.

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

The number of participants on stage in each category cannot exceed 8.

Art. 54

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

The fencing choreography is the combination of fencing play with 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 seconds.

The duration of fencing play may range from a minimum of 50% up to 100% of the entire choreography.

Art. 55

Detailed sequence of fencing actions (fencing play) - The fencing play is the written list of fencing actions of a choreography; it must be drawn up according to the fencing terminology, described in the Regulations.

A fencing play includes all actions of attack or counterattack that cause a defense or counterattack reaction: an action-reaction made of two FT is a Basic Phrase d'Armes (BPA), but if it's made of more than two FT it is a Complex Phrase d'Armes (CPA).

E.g.

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

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

The preparation actions, not followed by an attack or counterattack action, shall not be considered as part of a BPA or CPA.

According to the Regulations, 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 only if at least one of the fencers involved in the action has a main weapon in his hand and the unarmed fencer recovers a main weapon immediately; the prolonged combat (more of one BPA or CPA) without the main

weapon, shall not be considered fencing action.

Except for the cape, it is strictly forbidden to use a weapon as a projectile, by intentionally throwing it toward an opponent; throwing a weapon for the purpose of passing it to an unarmed teammate is permitted.

Each fencing play must have a minimum number of BPA or CPA, which will correspond to 45%, of the actual time of performance in seconds, rounded down (i.e. a 60" fencing play must have a minimum of 27 BPA or CPA).

The editing of a fencing play by each competitor 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 other members of the team).

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 disengage thrust, Fencer A tries to parry 4th but is hit by the disengage thrust.

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

In each cell of the fencers columns the symbol ---> or <--- will indicate the offensive action, which will correspond to the defensive 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 ducks 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 (the notation of counter-attacks shall be split, one reaction)--- and one action <---).

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

Art. 56

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

A) weapons used;

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	Single sword (sword, falchion, cavalry saber)	0.1
1	Two-handed sword (longsword, greatsword)	0.2
1	Sword and shield (buckler or rondache or heater shield)	0.2
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
3	Sport foil/epée/sabre or Single smallsword	0.1
3	Smallsword and dagger	0.2
3	Smallsword and cape	0.3

In case of mixed weapons in the same sub-category, the DC will be the average of the coefficients of the different weapons used, rounded to have only one decimal - e.g. the DC of a Duel with falchion vs spear will be $(0.1 + 0.3)/2 = 0.2$; the DC of a Battle with a longsword, a single sword and a sword and shield will be $(0.2 + 0.1 + 0.2)/3 = 0.16 = 0.2$;

Table B - Number of athletes per team					
Category (N°)	Ensemble (2)	Ensemble (3)	Ensemble (4)	Battle (3)	Battle (4)
DC	0.0	0.2	0.3	0.0	0.2

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

Table C, containing the footwork actions, is divided into 3 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 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 3, 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 3, the coefficient will be $0.1 + 0.2 = 0.3$ and NOT $(5 \times 0.1) + (5 \times 0.2) = 1.5$).

Table D - Particular attack and counter-attack actions		
Group	Actions	DC
1	<ol style="list-style-type: none"> 1. Bind/Cross/Envelopment/Change of Engagement + Glide/Straight/Moulinet straight thrust/cut; 2. Beat/Circle-beat/Glide-beat/Grazing-beat + Straight/Moulinet straight thrust/cut; 3. Beat/Circle-beat/Glide-beat/Grazing-beat + Disengage/Cut-over thrust/cut; 4. Disarm + Straight/Moulinet straight thrust/cut. 	0.2
2	<ol style="list-style-type: none"> 1. Straight/Moulinet straight feint + Disengage/Cut-over thrust/cut; 2. Glide feint + Disengage/Cut-over thrust/cut; 3. Disengage/Cut-over feint + Disengage/Cut-over thrust/cut; 4. Compound riposte; 5. Compound remise. 	0.2
3	<ol style="list-style-type: none"> 1. Straight or Moulinet straight feint + circulation thrust/cut; 2. Disengage feint + circulation thrust/cut; 3. Cut-over feint + circulation thrust/cut; 4. Glide feint + circulation thrust/cut; 5. Compound counter-attack. 	0.3
4	<ol style="list-style-type: none"> 1. Inquartata; 2. Intagliata; 3. Passata sotto; 4. Jumping rassemblé; 5. Derobement; 	0.3
5	<ol style="list-style-type: none"> 1. Double feints + disengage/cut-over thrust/cut; 2. Double circulation feints + circulation thrust/cut; 3. Double mixed feints + disengage/cut-over/circulation thrust/cut; 4. Cape throw; 5. Wrestling actions. 	0.4

Table D, containing attack and counter-attack actions of particular technical complexity, is divided into 5 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	1/20	21/40	41/60	61/80	>80
DC	0.0	0.2	0.3	0.4	0.5	0.6

Art. 57

Plot - The plot is a concise description of the interrelated events in the choreography, containing the contextual background, the names of the characters, the description of the places and the ensuing action.

Art. 58

Music - If music is chosen for the final performance, it must be provided with the choreographic project in the form of a music CD or other digital media, as indicated by the organizer of the competition.

Art. 59

Set elements - If a set or elements of a set are contemplated for the final performance, their description must be included in a list attached to choreographic project; their description shall include 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 not obstruct in any way the view of the judges

and/or the line referees, or present an hazard to the detriment of the safety of the athletes, judges and/or the public.

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

If in the Jury's opinion the set or any of its elements do not conform to the rules of this section, it may prohibit their use during the combat choreography; such a decision may be appealed to the TD.

Art. 60

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 (elimination and final), according to table C1 and D1 (mandatory);
- 4) the Difficulty Coefficient of each round (elimination and final);

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

Table C1 (Fencing Lesson) - Footwork actions		
Group	Actions	DC
1	<ol style="list-style-type: none"> 1. Step (forward, backward); 2. Reverse step (forward, backward); 3. Cross step (forward, backward); 4. Jumping step (forward, backward); 5. Lunge (Back-lunge) 6. Recovery (Forward recovery, Center recovery). 	0.1
2	<ol style="list-style-type: none"> 1. Fleche 2. Advance-Lunge; 3. Redouble; 4. Balestra; 5. Reprise. 	0.2

Table C1, containing the footwork actions, is divided into 2 groups: to calculate the DC 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 (e.g.: if the fencing lesson contains 5 advance-lunges, 2 balestras and 3 redoubles, all actions belonging to group 2, the coefficient will be 0.2 and NOT $0.2 \times 10 = 2.0$).

Table D1 (Fencing Lesson) - Particular attack and counter-attack actions		
Group	Actions	DC
1	<ol style="list-style-type: none"> 1. Bind/Cross/Envelopment/Change of Engagement + Glide/Straight/Moulinet straight thrust/cut; 2. Beat/Circle-beat/Glide-beat/Grazing-beat + Straight/Moulinet straight thrust/cut; 3. Beat/Circle-beat/Glide-beat/Grazing-beat + Disengage/Cut-over thrust/cut; 4. Disarm + Straight/Moulinet straight thrust/cut. 	0.2
2	<ol style="list-style-type: none"> 1. Straight/Moulinet straight feint + Disengage/Cut-over thrust/cut; 2. Disengage/Cut-over feint + Disengage/Cut-over thrust/cut; 3. Glide feint + Disengage/Cut-over thrust/cut; 4. Compound riposte; 5. Compound remise. 	0.2

Table D1 (Fencing Lesson) - Particular attack and counter-attack actions		
Group	Actions	DC
3	<ol style="list-style-type: none"> 1. Straight or Moulinet straight feint + circulation thrust/cut; 2. Disengage feint + circulation thrust/cut; 3. Cut-over feint + circulation thrust/cut; 4. Glide feint + circulation thrust/cut. 5. Compound counter-attack; 	0.3
4	<ol style="list-style-type: none"> 1. Inquartata; 2. Intagliata; 3. Passata sotto; 4. Jumping rassemblé; 5. Derobement; 	0.3
5	<ol style="list-style-type: none"> 1. Double feints + disengage/cut-over thrust/cut; 2. Double circulation feints + circulation thrust/cut; 3. Double mixed feints + disengage/cut-over/circulation thrust/cut. 	0.4

Table D1, containing the attack and counter-attack actions of particular technical complexity, is divided into 5 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, in the same way of the table C1 procedure.

Art. 61

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

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

All 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 elimination round, if accompanied by the payment of a penalty of the amount of € 250, that will be retained by the organizers.

If the Project has not been presented within the timeframe set forth herein, the competitor shall not be admitted to the competition.

Choreography project (sample 1)

Title: The Knight and the Death

Category: Solo

Weapon: Longsword

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")

Actions	N°	BPA	CPA	The Knight	The Death (IO)
Footwork	1	x		Straight thrust --->	)---Parry 4th

Group 1 Step forward	2	x		Parry 5th ---(	<---Riposte straight cut
Group 2 Recovery	3	x		Straight thrust --->	)---Parry 4th
Group 3 Advance- Lunge	4	x		Parry 5th ---(	<---Riposte straight cut

Part. actions	5	x		Straight thrust --->	)---Parry 4th

Group 1	6	x		Parry 5th ---(	<---Riposte straight cut
-	7	x		Straight thrust --->	)---Parry 4th
Group 2	8	x		Parry 5th ---(	<---Riposte straight cut
-	9	x		Straight thrust --->	)---Parry 4th
Group 3	10	x		Parry 5th ---(	<---Riposte straight cut
-	11	x		Straight thrust --->	)---Parry 4th
Group 4	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 = 0.5 + D = 0.0 + 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.

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:** Longsword

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")

Actions	N°	BPA	CPA	The Knights	The Death (IO)
Footwork	1	x		Straight thrust --->	)---Parry 4th

Group 1 Step forward	2	x		Parry 5th ---(	<---Riposte straight cut
Group 2 Recovery	3	x		Straight thrust --->	)---Parry 4th
Group 3 Advance- Lunge	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
Part. actions	8	x		Parry 5th ---(	<---Riposte straight cut

Group 1	9	x		Straight thrust --->	)---Parry 4th
-	10	x		Parry 5th ---(	<---Riposte straight cut
Group 2	11	x		Straight thrust --->	)---Parry 4th
-	12	x		Parry 5th ---(	<---Riposte straight cut
Group 3	13	x		Straight thrust --->	)---Parry 4th
-	14	x		Parry 5th ---(	<---Riposte straight cut
Group 4	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 = 0.2 + C = 0.5 + D = 0.0 + E = 0.0) = **0.9**

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: Longsword

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")

Actions	N°	BPA	CPA	The Knight	The Death
Footwork	1	x		Straight thrust --->	)---Parry 4th
-----	2	x		Parry 5th ---(	<---Riposte straight cut
Group 1 Step forward	3	x		Straight thrust --->	)---Parry 4th
Group 2 Recovery	4	x		Parry 5th ---(	<---Riposte straight cut
Group 3 Advance- Lunge	5	x		Straight thrust --->	)---Parry 4th
-----	6	x		Parry 5th ---(	<---Riposte straight cut
Part. actions	7	x		Straight thrust --->	)---Parry 4th
-----	8	x		Parry 5th ---(	<---Riposte straight cut
Group 1	9	x		Straight thrust --->	)---Parry 4th
-	10	x		Parry 5th ---(	<---Riposte straight cut
Group 2	11	x		Straight thrust --->	)---Parry 4th
-	12	x		Parry 5th ---(	<---Riposte straight cut
Group 3	13	x		Straight thrust --->	)---Parry 4th
-	14	x		Parry 5th ---(	<---Riposte straight cut
Group 4	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 = 0.5 + D = 0.0 + 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.

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: Longsword

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")

Actions	N°	BPA	CPA	The Knights	The Death
Footwork	1	x		Knight 1 - Straight thrust --->	)---Parry 4th
-----	2	x		Knight 2 - Straight cut --->	)---Parry 5th
Group 1 Step forward	3	x		Knight 3 - Straight cut --->	)---Parry 2th
Group 2 Recovery	4	x		Knight 1 - Parry 5th ---(	<---Riposte straight cut to Knight 1
Group 3 Advance- Lunge	5	x		Knight 2 - Straight cut --->	)---Parry 5th
	6	x		Knight 3 - Straight cut --->	)---Parry 2th
	7	x		Knight 1 - Straight thrust --->	)---Half-circle-parry 4th
	8	x		Knight 2 - Parry 5th ---(	<---Riposte straight cut to Knight 2
-----	9	x		Knight 3 - Straight cut --->	)---Parry 2th
Part. actions	10	x		Knight 1 - Straight thrust --->	)---Half-circle-parry 4th
-----	11	x		Knight 2 - Straight cut --->	)---Parry 5th
Group 1 -	12	x		Knight 3 - Parry 5th ---(	<---Riposte straight cut to Knight 3
Group 2 -	13	x		Knight 1 - Straight thrust --->	)---Parry 4th
Group 3 -	14	x		Knight 2 - Straight cut --->	)---Parry 5th
Group 4 -	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-circle-parry 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-circle-parry 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 = 0.2 + C = 0.5 + D = 0.0 + E = 0.0) = **0.9**

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).

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, Lunge, Recovery	0.1
Group 2	Advance-Lunge, Balestra	0.2

Defense, Attack and Counterattack (D1)	Actions	DC
Mandatory actions	1. at least one Simple Attack action in one or more FT; 2. at least one Compound Attack action; 3. at least one Parry and Riposte; 4. at least one Counterattack action;	
Group 1	Beat + straight cut	0.2
Group 2	Straight feint + Cut-over thrust/cut;	0.2
Group 3	-	
Group 4	Stop-cut	0.3
Group 5	Double feint + cut-over cut	0.4

Difficulty Coefficient: (C1 = 0.3 + D1 = 0.9) = **1.4**

Final Round

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

Defense, Attack and Counterattack (D1)	Actions	DC
Group 1	Beat + straight cut	0.2
Group 2	Straight feint + Cut-over thrust/cut	0.2
Group 3	Straight feint + circulation thrust	0.3
Group 4	Derobement	0.3
Group 5	Double feint + cut-over cut	0.4

Difficulty Coefficient: (C1 = 0.3 + D1 = 1.2) = **1.7**

5

CHAPTER 5

REFEREEING, CONTROL AND JUDGEMENT

JURISDICTIONAL PROCEDURES, JUDGEMENT CRITERIA

Art. 62

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

Judges will be preferably selected among certified fencing teachers, particularly experts in artistic or professional stage fencing, but in any case they must have undergone training and certification as referees with knowledge of the Regulations.

They will be selected 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 event.

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 substitute judges.

During the competition, the two judges not involved in the Jury will act as line referees.

At the first formal Jury meeting, at the latest one day before the competition starts, 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.

It is possible to appeal to TD against the non-approval of a project.

Art. 63

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 crossing of the stage's perimeter lines during the performance;
- c) to stop a performance, in the cases provided for in the Regulations.

Art. 64

Timekeeper - The timekeeper will be provided by the organizer and work under the orders of the JP.

The timekeeper is responsible for measuring the total duration of each performance and of the fencing time, in accordance with the Regulations.

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

Art. 65

Secretary and service staff - The Jury and the timekeeper will be assisted by a Secretary provided by the organizers, fluent in the English language; the Secretary will

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 competition.

Art. 66

Cameramen and video refereeing - All the phases of the competition shall be filmed. The cameramen will be provided by the organizer; they work under the orders of the JP.

The video recording 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. 67

Control Office - The Control Office (CO) is composed of three members, two members of the Jury and the Secretary).

Its mission is to control the conformity of weapons, equipments and set elements.

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.

The organizers must provide the members of the CO with templates for the blade's tests, precision balance in grams and tape measure in centimeters.

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

Art. 68

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 Regulations.

Art. 69

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. 70

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. 71

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. 72

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. 73

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

Art. 74

Judgement criteria of the fencing play - The fencing play must be performed at full speed, without study pauses, dialogues, gestures or interludes of any kind, 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 proper control and demonstrate perfect management of breathing (e.g. using the voice with battle cries, 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, respecting the technical standards;
- 4) must respect the fencing phrase 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:

Judgement technical criteria - All fencing actions	
Error	Inaccuracy
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 or incorrect use of a weapon (e.g. single sword used with two hands, rapier held by the blade, etc.);	3. Minimum loss of weapon's control
4. Evident lack of compliance with technical standards;	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 like a projectile, except the cape;	

Judgement technical criteria - Footwork actions prescriptions	
Action	Prescriptions
Step (2 FT)	Keeping the same profiled body position Maintaining the same distance between the feet Moving first the foot in the direction of the step
Reverse 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)	Moving 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 rear foot always in contact with the ground
Recovery (1 FT) Forward recovery (1 FT) Center recovery (1 FT)	The movement of the legs must be horizontal and not vertical The movement must be fluid and not forced
False Volte (1 FT)	The stance must be inverted, keeping the profiled body position Must be a perfect 180° turn, without loss of balance
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 (FT_FT.FT) The lunge must be properly executed
Balestra (2 FT)	In the jumping step forward the feet must land perfectly at the same time The lunge must be properly executed
Redouble (2 FT)	Contact of the feet in first FT The lunge must be properly executed
Reprise (2 FT)	In the Forward Recovery the legs must be well bent The lunges must be properly executed

Judgement technical criteria - Defense actions prescriptions	
Action	Prescriptions
Simple Parry (1 FT)	Must not anticipate the blow Must cover its target precisely
Ceding Parry (1 FT)	Must not anticipate the blow The blade contact must be kept Must cover its target precisely
Yielding Parry (1 FT)	Must not anticipate the blow The blade contact must be kept Must cover its target precisely
Circle-parry (1 FT)	Must not anticipate the blow The blade must do a perfect 360° circle Must cover its target precisely
Half-Circle-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

Judgement technical criteria - Defense actions prescriptions	
Action	Prescriptions
Substitution (1 FT)	Must not anticipate the blow
Dagger Parry (Parallel/Cross)	Must not anticipate the blow Must cover its target precisely
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

Judgement technical criteria - Attack and counterattack actions prescriptions	
Action	Prescriptions
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 cover the face and 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 joint 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
Disengage/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 The blade contact must be kept The armed arm must be fully stretched in its final movement
Beat/Circle-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 particular related prescriptions
Glide/Grazing-beat + thrust/cut (2 FT)	The beat must glide on the opponent's blade and actually deflect it The thrust/cut must respect the particular related prescriptions
Bind/Cross/Envelopment + thrust/cut (2 FT)	The blade contact must be kept during the Bind/Cross/Envelopment action The thrust/cut must respect the particular related prescriptions
Change of Engagement + thrust/cut (2 FT)	The blade must not touch the opponent's one during the disengage or cut-over movement, but only in the new engagement The thrust/cut must respect the particular related prescriptions

Judgement technical criteria - Attack and counterattack actions prescriptions	
Action	Prescriptions
Disarm + thrust/cut (2 FT)	The disarming action must be strong and effective The thrust/cut must respect the particular 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 particular related prescriptions of the simulated thrust or cut The actual final thrust/cut must respect the particular related prescriptions
Counterblow (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 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 inside, 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. 75

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

The fencing choreography is both a form of fencing and a theatrical action, therefore:

- 1) it must be performed with freedom of expression, following the plot and the script of the Choreography Project;
- 2) it 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) it must be realistic and demonstrate power, speed and technical efficiency, as well as grace, rhythm and respect of the technical prescriptions;
- 4) it must respect the fencing phrasing and demonstrate the correct timing and distance of actions;
- 5) it must respect the written fencing play;
- 6) it 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;

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:

Judgement artistic criteria		
Elements	Judgements	Vote
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. 76

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

The fencing lesson is a technical and stylistic expression of a form of fencing, therefore:

- 1) it must be done with absolute seriousness of expression and bearing;
- 2) it must be done with control and demonstrate perfect management of breathing, body balance and handling of weapons of both the fencers;
- 3) it must be realistic and demonstrate power, speed and technical efficiency, as well as grace, rhythm, respecting of the technical standards and the written project;
- 4) it must respect the fencing phrase and demonstrate the correct timing and distance of actions;

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

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

Judgement technical criteria (Fencing Lesson) - Footwork actions prescriptions	
Action	Prescriptions
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
Reverse 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 rear foot always in contact with the ground
Recovery (1 FT) Forward recovery (1 FT) Center recovery (1 FT)	The movement 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 (FT_FT.FT) The lunge must be properly executed
Balestra (2 FT)	In the jumping step forward the feet must land perfectly at the same time The lunge must be properly executed
Redouble (2 FT)	Contact of the feet in first FT The lunge must be properly executed
Reprise (2 FT)	In the Forward Recovery the legs must be well bent The lunges must be properly executed

Judgement technical criteria (Fencing Lesson) - Defense actions prescriptions	
Action	Prescriptions
Simple Parry (1 FT)	Must not anticipate the blow Must cover its target precisely
Ceding Parry (1 FT)	Must not anticipate the blow The blade contact must be kept Must cover its target precisely
Yielding Parry (1 FT)	Must not anticipate the blow The blade contact must be kept Must cover its target precisely
Circle-parry (1 FT)	Must not anticipate the blow The blade must do a perfect 360° circle Must cover its target precisely
Half-Circle-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

Judgement technical criteria (Fencing Lesson) - Attack and counterattack actions prescriptions	
Action	Prescriptions
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

**Judgement technical criteria (Fencing Lesson) -
Attack and counterattack actions prescriptions**

Action	Prescriptions
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
Disengage/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 The blade contact must be kept The armed arm must be fully stretched in its final movement
Beat/Circle-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/Grazing-beat + thrust/cut (2 FT)	The beat must glide on the opponent's blade and actually deflect it The thrust/cut must respect the related prescriptions
Bind/Cross/Envelopment + thrust/cut (2 FT)	The blade contact must be kept 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 disengage 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
Counterblow (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 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 inside, 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
Rassemble (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 rassemble (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

**Judgement technical criteria (Fencing Lesson) -
Attack and counterattack actions prescriptions**

Action	Prescriptions
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)

6

CHAPTER 6

CONDUCT OF THE COMPETITION

SOLO, ENSEMBLE, DUEL, BATTLE

Art. 77

Rounds - The Solo, Ensemble, Duel (1, 2 and 3) and Battle (1, 2 and 3) competitions will be held in two phases called rounds (elimination and final); each round will feature by the performance of the same fencing play and the performance of all participating fencers, one after the other.

The pass 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 score obtained in the elimination round, from the lowest to the highest.

Art. 78

Call - The JP will call on stage by name each competitor, following the pass order, and the athletes 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, all the fencers called do not show up for the elimination round, they will be eliminated from the competition, while if they do not show up for the final round, their 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 stage, 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 notify the JP, and there will be a break of 5 minutes, calculated by the timekeeper, for the competitor to remedy, under penalty of 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 replacement weapons, checked by line referees; they must be placed 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 filming.

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 ascertained, the JP will give the order "Preparez!" (Get ready): the timekeeper will activate the starting sound signal (three tones interspersed with one second each and a more acute and prolonged tone), then the clock, and the performance shall begin.

Art. 81

Interruption of the performance - Athletes must stop whenever a judge or a line referee orders "Halte!" (Stop) and keep the position on stage they were in at the time of the interruption; the timekeeper shall stop the clock immediately and the cameramen will stop filming.

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) engaging in dangerous free combat (only in duel or battle category);
- e) any sexist or racist word, phrase or gesture or any behaviour that can offend the common decency;
- f) any behavior caused by one or more team members that may 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 under letter a), the competitors will be able to repeat the performance from the beginning, only if they have reserve weapons already placed, 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 letters 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 filming; 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 clock, 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 or crosses the vertical plane of the perimeter line of the stage 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 referees disagree, they can check the video replay at the end of the performance, 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 must stand still and facing the judges with the arm fully extended and the tip of the main weapon pointing upwards, then the JP shall order "Halte!".

At that moment, the timekeeper will stop the clock; the timekeeper must however give the signal (the acute tone of starting signal) of 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.

The cameramen will stop filming as competitors leave the stage.

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 performance's vote of each judge, the penalties and the round's final score 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 standards described in the Regulations.

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, 0.5 point), and inaccuracies (not serious, 0.3 points), respecting the judgement technical criteria described in the Regulations.

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 1 inaccuracy,

10.0 = the performance is error-free, but can have up to 1 inaccuracy,

The judge will remove from this note the sum of the errors/inaccuracies found (ie: the performance has 1 inaccuracy = $10 - 0.3 = 9.7$, the performance has 7 inaccuracies = $9 - (0.3 \times 7) = 6.9$, the performance has three errors and two inaccuracies = $9 - ((0.5 \times 3) + (0.3 \times 2)) = 6.9$).

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

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

d) Penalty points will be subtracted from the raw score and the result, never less than 0 points, will be multiplied by the DC, getting the round's final score, which will always be expressed with two decimals and eventually rounded down.

Art. 86

Penalty points (Elimination round) - Penalty points of elimination round are determined by the JP and calculated by the Secretary as per the table immediately below.

Penalty points (Elimination round)	
Penalty	Points
Delay in the presentation on the stage	1
Non-compliance of dress or weapons or set elements within the presentation on the stage	1

Penalty points (Elimination round)	
Penalty	Points
Advance or delay in execution (calculated in seconds and rounded down) up to 5 seconds before or after the time in the project	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
Advance or delay in execution (calculated in seconds and rounded down) - every second in advance or delay, over 10 seconds	0.1
Contact or exit from the stage perimeter lines	1
Breaking of a weapon	1
Light wound caused by a weapon	3

Art. 87

Final Round - In the final round the whole fencing choreography will be performed, 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 the Regulations.

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 votes in tenths, using the following criteria:

- a) Technical vote, with the same procedure of elimination round.
- 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 the Regulations 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.

Each judge will express a vote from 0 to 10.

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

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

b.3) 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.4) The highest and the lowest of the five artistic votes will be eliminated and the average of the remaining three will be the artistic score of the performance.

b.5) The sum of the technical and artistic score will give the final round's score, which will always be expressed with two decimals and eventually rounded down.

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:

$$PFT = (T1 \times 100) : T2$$

The result, always rounded down, must be greater than or equal to 50 (PFT ≥ 50).

Art. 91

Penalty points (Final round) - Penalty points of final round are determined by the JP and calculated by the Secretary as per the table immediately below.

Penalty points (Elimination round)	
Penalty	Points
Delay in the presentation on the stage: 1 point;	1
Non-compliance of dress or weapons or set elements within the presentation on the stage	1
Advance or delay in execution (calculated in seconds and rounded down) up to 5 seconds before or after the time in the project	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
Advance or delay in execution (calculated in seconds and rounded down) - every second in advance or delay, over 10 seconds	0.1 every second
Failure to comply with fencing time (PFT from 49 to 45)	1
Failure to comply with fencing time (PFT less than 45) - every lower percentage point	0.5 every % point
Contact or exit from the stage perimeter lines	1
Breaking of a weapon	1
Light wound caused by a weapon	3

Art. 92

Final ranking - The final ranking of each category or sub-category will be determined by the sum of the scores of the elimination and final rounds.

Only the top three competitors for each category or sub-category will receive an award.

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

If a tie persists, the competitor with the highest score of the elimination round wins.

If a tie persists, then the five judges will decide by majority vote.

Any judge(s) of the same nationality of the competitors involved will not be allowed to vote.

Solo Judgement Sheet

Pass Order number (elimination round)		Pass 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)	_._
Performance Fencing Time (PFT) = ((T1 x 100) : T2)							_._

Judgement of Elimination round

Judge 1	_____	Penalties	√	Points
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 declared duration		1.0
Judge 5	_____	Every second in advance or delay, over 10", in execution - (write here the seconds) = _____		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
		Total penalties		_____
		Difficulty Coefficient (DC)		_____
		Elimination round's score ((Raw score - penalties) x DC)		_____
Raw score (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)	_____
Raw technical score (average of 3 judges, without the highest and the lowest)	_____	Artistic score (average of 3 judges, without the highest and the lowest)	_____

Final round's score (Technical score + artistic score)	_____
Final ranking score (Elimination round's score + Final round's score)	_____

Penalties	√	Points
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
PFT from 49 to 45: 1 point;		1.0
PFT less than 45 (write here the further lower percentage points) = _____		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
Total penalties		_____
Difficulty Coefficient (DC)		_____
Technical score ((Raw tech. score - penalties) x DC)		_____

JP Signature _____

Ensemble Judgement Sheet

Pass Order number (elimination round)		Pass 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)	_._
Performance Fencing Time (PFT) = ((T1 x 100) : T2)							_._

Judgement of Elimination round

		Penalties	√	Points
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
Raw score (average of 3 judges, without the highest and the lowest)		Total penalties		____.____
		Difficulty Coefficient (DC)		____.____
		Elimination round's final score ((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)	____.____
Raw technical score (average of 3 judges, without the highest and the lowest)	____.____	Artistic score (average of 3 judges, without the highest and the lowest)	____.____

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

Penalties	√	Points
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
Total penalties		____.____
Difficulty Coefficient (DC)		____.____
Technical score ((Raw tech. score - penalties) x DC)		____.____

JP Signature _____

Duel 1 () 2 () 3 () Judgement Sheet

Pass Order number (elimination round)		Pass 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)	__._
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Performance Fencing Time (PFT) = ((T1 x 100) : T2)	__._
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Judgement of Elimination round

Judge 1	__._	Penalties	√	Points
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
Raw score (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
		Total penalties		__._
		Difficulty Coefficient (DC)		__._
		Elimination round's final score ((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)	__._
Raw technical score (average of 3 judges, without the highest and the lowest)	__._	Artistic score (average of 3 judges, without the highest and the lowest)	__._

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

Penalties	√	Points
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
Total penalties		__._
Difficulty Coefficient (DC)		__._
Technical score ((Raw tech. score - penalties) x DC)		__._

JP Signature _____

Battle 1 () 2 () 3 () Judgement Sheet

Pass Order number (elimination round)		Pass 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)	_._
Performance Fencing Time (PFT) = ((T1 x 100) : T2)							_._

Judgement of Elimination round

		Penalties	√	Points
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
Raw score (average of 3 judges, without the highest and the lowest)		Total penalties		____.____
		Difficulty Coefficient (DC)		____.____
		Elimination round's final score ((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)	____.____
Raw technical score (average of 3 judges, without the highest and the lowest)	____.____	Artistic score (average of 3 judges, without the highest and the lowest)	____.____

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

Penalties	√	Points
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
Total penalties		____.____
Difficulty Coefficient (DC)		____.____
Technical score ((Raw tech. score - penalties) x DC)		____.____

JP Signature _____

* = the fencer alone against the others

7

CHAPTER 7

CONDUCT OF THE COMPETITION

FENCING LESSON

Art. 93

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

The pass 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 team's member, following the pass order, and the fencers will have 30 seconds to appear on the center of the stage, standing in front of the Jury, ready for salute.

If all the team members do not show up for the elimination round, after 2 other calls spaced 30 seconds apart, the competitor will be eliminated from the competition, while if they do not show up for the final round, their 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 stage, the line referees will check weapons and clothing, verifying the presence of the CO control mark.

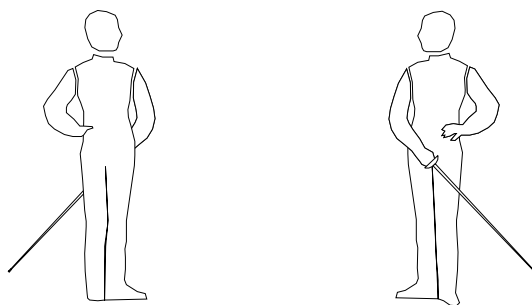
If noticed a non-compliant dress or weapon, the line referees will immediately communicate it to the JP, and there will be a break of 5 minutes, calculated by the timekeeper, during which the competitor will have to remedy, under penalty of elimination (elimination round) or 0 points score (final round).

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 the central piste at opposite corners of the Jury.

Art. 96

Preliminary actions at the performance - Before the beginning of the performance, both athletes will take their positions at the center of the piste, one in front of the other in the first position (standing with weapon at the side and not wearing the fencing mask), then the JP will order "Saluez!" (Salute); at this command, the cameramen will start filming.



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 athletes 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 order "Preparez!" (Get ready), and the fencers will take position anywhere on the piste, ready to start the performance, and will remain perfectly still.

Once the fencers immobility has been established, the timekeeper will activate the starting sound signal (three tones interspersed with one second each and a more acute and prolonged tone), then the clock, and the performance shall begin.

The performance must take place within the limits of the piste drawn in the center of the scene and the two fencers cannot reverse their positions, but only move forward or backward; if the fencer-student is left-handed, he must position himself on the left side of the Jury.

Art. 97

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

The interruption of a performance by a judge or a line referee must take place strictly and obligatorily in the following cases, immediately justifying the 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 athletes that can plausibly endanger the public;
- e) any circumstances external to the performance and the athletes, 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, 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 letters 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 letter 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 "Preparez!", and the cameramen will restart filming; once the competitor's immobility has been established, the timekeeper will activate the starting sound signal, then the clock, and the performance will restart.

Art. 98

Inadvertent exits - If a fencer or a lost weapon (or a part of it) exits the lines of the perimeter of the stage 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 the Regulations.

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.

The eventual exit from the central piste during the performance should be evaluated by the judges as lack of compliance with technical standards of fencing.

Art. 99

End of the performance - At the end of the performance, the fencers must stand still facing each other in the first position, then the JP shall order "Halte!".

At that moment the timekeeper shall stop the clock and activate the end signal; the timekeeper must however activate the end signal at the end of the maximum time allowed for the category (300"), and, if necessary, let the clock run until the actual end of the performance.

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

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 performance's vote of each judge, the penalties and the round's final score shall be communicated publicly and immediately, before the call of the next competitor.

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 the Regulations, the fencing lesson project and the mandatory actions, executed by the fencer-student.

The mandatory actions of the elimination round are:

- 1) at least one Simple Attack action;
- 3) at least one Compound Attack action;
- 4) at least one Parry and Riposte;
- 5) at least one Counterattack 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, 0.5 point), and inaccuracies (not serious, 0.3 points), respecting the judgement technical criteria described in the Regulations.

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 1 inaccuracy;

10.0 = the performance is error-free, but can have up to 1 inaccuracy.

The judge will remove from this note the sum of the errors/inaccuracies found (ie: the performance has 1 inaccuracy = $10 - 0.3 = 9.7$; the performance has 7 inaccuracies = $9 - (0.3 \times 7) = 6.9$; the performance has three errors and two inaccuracies = $9 - ((0.5 \times 3) +$

$(0.3 \times 2) = 6.9$.

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

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

d) Penalty points will be subtracted from the raw score and the result, never less than 0 points, will be multiplied by the DC, getting the round's final score, which will always be expressed with two decimals and eventually rounded down.

Art. 102

Penalty points (Elimination Round) - Penalty points of elimination round are determined by the JP and calculated by the Secretary as per the table immediately below.

Penalty points (Elimination round)	
Penalty	Points
Delay in the presentation on the stage: 1 point;	1
Non-compliance of dress or weapons within the presentation on the stage	1
Advance or delay in execution (calculated in seconds and rounded down) up to 5 seconds before or after the time in the project	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
Advance or delay in execution (calculated in seconds and rounded down) - every second in advance or delay, over 10 seconds	0.1
Contact or exit from the stage perimeter lines	1
Breaking of a weapon	1
Light wound caused by a weapon	3

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 the Regulations 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, with the same procedure of elimination round.

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, determined by the JP and calculated by the Secretary, are calculated in the same way of Elimination Round.

Art. 106

Final ranking - The final ranking of each sub-category will be given by the sum of the votes of the two rounds.

Only the top three competitors for each sub-category will receive an award.

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

If a tie persists, the competitor with the highest score of the elimination round wins.

If a tie persists, then the whole Jury will decide by majority, excluding from the vote the judges of the same nationality of the competitors involved.

Fencing Lesson Judgement Sheet

Pass Order number (elimination round)		Pass Order number (final round):	
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Category: **Foil lesson 1 () Epee Lesson 2 () Sabre lesson 3 ()**

Fencer's Name	1) _____ 2) _____	Fencer's Nationality	1) _____ 2) _____
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Judgement of Elimination round

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

Judgement of final round

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

Final ranking score (Elimination round's score + Final round's score)	____.____
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JP Signature _____