



USFA National
Junior Elite
Training Camp
UDC-1986

EPEE
TRAINING MANUAL

USFA - National Training Committee, 1986

APPENDIX A

PREPARATORY FOOTWORK EXERCISES

FOOTWORK

A. PREPARATORY EXERCISES FOR THE POSITION OF ON GUARD (CENTERING)

1. From Basic Position - Heels Up and Down
2. From Basic Position -
 - a. Step forward approximately 1 1/2 foot lengths (land on the ball of the lead foot first)
 - b. Heels up and down
 - c. Heels up
 - d. On guard (lower heels as knees bend)
 - e. Simultaneously extend knees and lift heels
 - f. Heels down (knees remain extended)
 - g. Return to basic position
3. From Basic Position
 - a. Raise and lower front toe
 - b. Raise toe and assume on guard position in one motion (land on lead heel first, lower toe as knees bend)
 - c. Return to basic position (lifting the toe first and landing on the heel)

B. PREPARATORY EXERCISES FOR ARM MOVEMENTS (SEQUENCING)

1. From Basic Position -
 - a. Extend weapon arm (shoulder height, palm up)
 - b. Extend back arm (shoulder height, palm up)
 - c. Bend weapon arm (by lowering elbow)
 - d. Raise back forearm (from elbow to 90 degrees)
 - e. Extend weapon arm (shoulder height, palm up)
 - f. Lower back forearm (shoulder height)
 - g. Simultaneously recover both arms to the basic position (palms down)
2. From Basic Position
 - a. Extend weapon arm (shoulder height, palm up)

- b. Extend back arm (shoulder height, palm up)
- c. Assume the on guard position (with arms and legs simultaneously)
- d. Extend weapon arm (shoulder height, palm up)
- e. Lower back hand (shoulder height)
- f. Assume basic position

C. INDEPENDENT FOOT MOVEMENTS

1. From Basic Position

- a. Front toe up and down
- b. Back toe up and down
- c. Back heel up and down
- d. Simultaneously front toe and back heel up and down

2. From Basic Position

- a. Squat position and up (bend knees, feet flat and extend knees)
- b. Squat position
- c. Front feet forward (straighten the leg, land on the heel)
- d. Return to squat position
- e. Back foot backward (straighten the leg, foot flat)
- f. Return to squat position
- g. Return to basic position

3. From Basic Position

- a. Assume on guard position
- b. Front toe up and down
- c. Back heel up and down
- d. Simultaneously front toe and back heel up and down
- e. Return to basic position

4. From Basic Position

- a. Assume on guard position

- b. Front foot forward (raise front toe, straighten the leg, land on the heel, keep toe up)
 - c. Return to on guard position (heels land first, then toe)
 - d. Back foot backward (straighten the leg - foot flat)
 - e. Return to on guard position
 - f. Return to basic position
5. From Basic Position
- a. Assume on guard position
 - b. Front foot to the right
 - c. Back foot to the right (returning to the on guard position)
 - d. Front foot to the left
 - e. Back foot to the left (returning to the on guard position)
 - f. Back foot to the right
 - g. Front foot to the right (returning to the on guard position)
 - h. Back foot to the left
 - i. Front foot to the left (returning to the on guard position)
 - j. Return to basic position
6. Directional Pivoting - (From a Basic Position Assume a Position of Attention)
- a. Moving left
 - 1). Raise left heel, raise right toe, pivoting to the left simultaneously on the left toe and right heel (toes touching)
 - 2). Raise left toe, raise right heel, pivoting to the left simultaneously on the left heel and right toe (heels touching)
 - b. Moving right
 - 1). Raise left toe, raise right heel, pivoting to

the right simultaneously on the left heel and right toe (toes touching)

2). Raise left heel, raise right toe, pivoting to the right simultaneously on the left toe and right heel (heels touching)

3). Return to basic position

D. CROSS OVER MOVEMENTS

(From basic position, assume on guard position)

1. Forward Cross Over

a. Move back foot forward (the back leg crosses forward in front of and perpendicular to the lead leg, ending with the same distance between the heels)

b. Move lead foot forward (the lead leg crosses forward behind and perpendicular to the back leg, ending with the same distance between the heels)

2. Backward Cross Over

a. Move lead foot backward (the lead leg crosses backward behind and perpendicular to the back leg, ending with the same distance between the heels)

b. Move back foot backward (then back leg crosses backward in front of and perpendicular to the lead leg, ending with the same distance between the heels)

3. Half Advance Forward Cross Over

Half advance, forward cross over (raise front toe, move lead foot forward, landing on the heel, knee slightly bent; transport the back foot as in (1.a.) and lead foot as in (1.b.))

4. Half Retreat Backward Cross Over

Half retreat, backward cross over (as the back foot moves backward, start to shift the CG backward, raise the lead toe, land the back foot on the toe and as the move finishes flatten the back foot; transport the lead foot as in (2.a.) and back foot as in (2.b.))

5. Forward Cross Over, Half Inverse Advance

Forward cross over, half inverse advance (same as in (1.a.) and (1.b.)); when (1.b.) finishes raise the back heel, move the back leg forward, land on the toe than heel)

NOTE: (1.b.) Should be a few inches longer than normal

6. Backward Cross Over, Half Inverse Retreat

Backward cross over, half inverse retreat (same as in (2.a.) and (2.b.)); when (2.b.) finishes, raise the lead toe up,

move the lead leg backward, land on the heel then toe)
NOTE: (2.b.) should be few inches longer than normal

7. Half Advance, Forward Cross Over, Half Inverse Advance

Same as (3), when (3) finishes, raise the back heel, move the back leg forward, land on the toe then heel)
NOTE: The end of (3) should be a few inches longer than normal

8. Half Retreat, Backward Cross Over, Half Inverse Retreat

Same as (4), when (4) finishes, raise the lead toe up, move the lead leg backward, land on the heel then toe (return to basic position)
NOTE: The end of (4) should be a few inches longer than normal

E. HALF - CROSS OVER MOVEMENTS

(From basic position - assume on guard position)

1. Forward half - cross over

a. Same as D. 1. a.

b. Recover to on guard position

2. Backward half - cross over

a. Same as D. 2. a.

b. Recover to on guard position

F. HALF ADVANCE AND HALF RETREAT

1. Half Advance

(From basic position - assume on guard position)

a. Move lead foot forward (raise lead toe, while moving the lead leg forward, transport the center of gravity slightly forward, land on the heel

b. Return to on guard position

2. Half Retreat

a. Move back foot backward (raise back heel, while moving the back leg backward, transport the center of gravity slightly backward, raise the lead toe and land on the toe then heel

b. Return to on guard position

G. COMBINATION OF D., E., AND F.

APPENDIX B

FENCING FOOTWORK TECHNIQUES

FENCING FOOTWORK

CONCEPT: FOOTWORK HELPS A FENCER ATTACK AND DEFEND AGAINST THE OPPONENT. THE PREPARATION AND COMPLETION OF CERTAIN ACTIONS AND THE MAINTENANCE AND REGULATION IS ACCOMPLISHED BY FOOTWORK.

Fencing footwork is divided into two groups: simple and compound.

The simple movements are:

- | | |
|------------------------------|-------------------------------------|
| 1) Forward Cross Over | (Passe Avant) |
| 2) Backward Cross Over | (Passe Arriere) |
| 3) Half advance | (Demie Marche) |
| 4) Half retreat | (Demie Retraite) |
| 5) Advance | (Marche) |
| 6) Retreat | (Retraite) (Romper) |
| 7) Lunge | (Fente) |
| 8) On Guard/On Guard Forward | (Retour En Garde/En Garde
Avant) |
| 9) Jump forward | (Bond Avant) |
| 10) Jump backward | (Bond Arriere) |
| 11) Fleche | (Fleche) |
| 12) Appel | (Appel) |
| 13) Slide | (Pas Glisse) |
| 14) Bluff | (Feinte) |

The Composed Movements are:

- | | |
|-----------------------|-----------------------------|
| 1) Double advance | (Double Marche) |
| 2) Double retreat | (Double Retraite) |
| 3) Advance - lunge | (Advance Fente) (Patinando) |
| 4) Jump forward lunge | (Balestra) |

The compound footwork consists of two or more simple movements. Theoretically, there can be more variations than mentioned above, but these are the most frequently used.

The Simple Foot Movements

CONCEPT: FOOT MOVEMENT CAN ONLY BE EXECUTED BY MOVING THE CENTER OF GRAVITY WHICH SHOULD BE ACCOMPLISHED SURREPTITIOUSLY. THE TRUNK SHOULD MOVE SIMULTANEOUSLY WITH THE LEGS. IT IS A MISTAKE FOR THE TRUNK TO EXECUTE A MOVEMENT BEFORE OR AFTER THE LEGS.

Foot movement from an on-guard position has many advantages. It provides:

- 1) better balance;
- 2) easier change of direction;
- 3) elimination of the up and down movement of the body's center of gravity;
- 4) simultaneous movement of trunk and legs.

In teaching footwork, any can be interrupted and broken down in order to enhance feeling for center of gravity. This is the preferred modern method.

TO UNDERSTAND, FEEL, AND LEARN THE COMMON TECHNICAL NORMS OF FENCING FOOTWORK, ONE SHOULD STRIVE FOR:

- a) uninterrupted fluid motion - "displacing" the center of gravity;
- b) a natural, erect position;
- c) parallel position of the shoulders to the floor during foot movements;
- d) simultaneous movement of the trunk with the legs;
- e) light, smooth change of direction;
- f) light, smooth footwork.

CONCEPT: THE CROSS STEP (PASSE AVANT) IS A VARIATION OF NATURAL WALKING FROM THE EN GARDE. IT IS NECESSARY TO FIND THE RELATIONSHIP BETWEEN THE KNOWN AND NATURAL MOVEMENTS, TO UNKNOWN AND ARTIFICIAL FENCING ACTIONS.

If one learns the cross step early in training one can avoid frequent errors which accompany the rising and lowering of the center of gravity, poor trunk posture, etc.

1) Forward Cross Over (Passe Avant)

When the cross step advance is made from the on-guard, the back foot is placed before the front foot, then the front foot steps forward to the on-guard. The center of gravity must not rise. (Figure 8 on page 11.)

2) Backward Cross Over (Passe Arriere)

When the cross step retreat is performed from the on-guard, the front foot is placed behind the back heel, the rear foot moves backward to the on-guard. The center of gravity should not rise. (Figure 9 on page 11.)

CONCEPT: IN LEARNING THE ADVANCE AND RETREAT, IT IS IMPORTANT TO FIRST LEARN THE HALF-ADVANCE AND HALF-RETREAT.

3) The Half-Advance (Demie Marche)

It is made from the on-guard. The center of gravity moves simultaneously forward with the front leg. The back leg pushes forward to help move the center of gravity. (Figure 10 on page 11.)

4) The Half-Retreat (Demie Retraite)

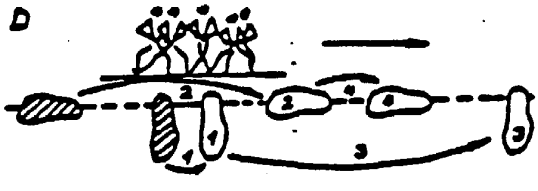
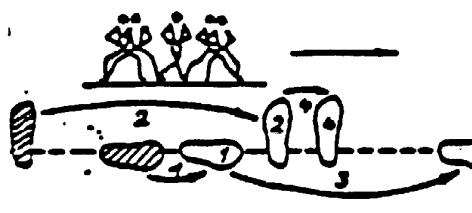
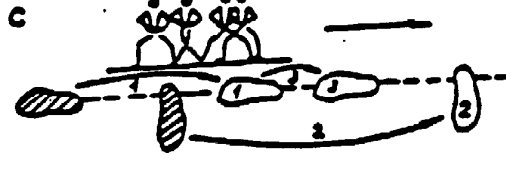
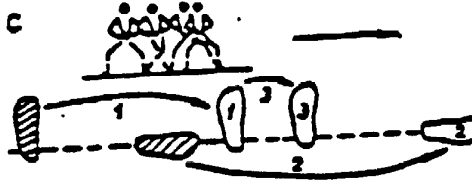
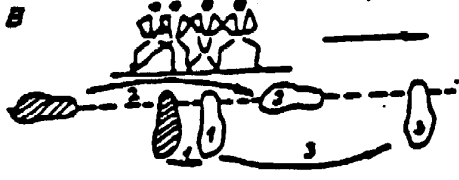
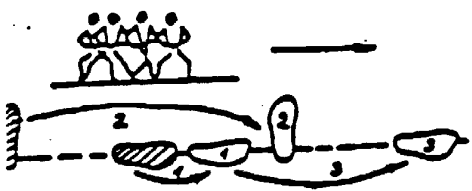
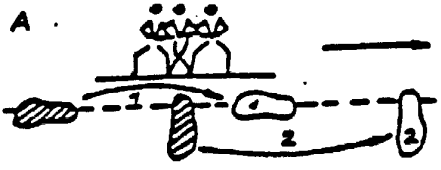
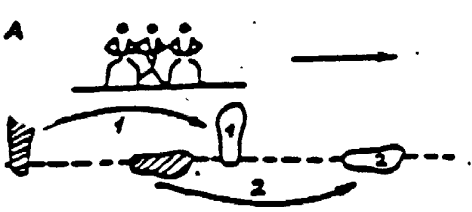
Learning to push the center of gravity is important to the proper execution of the retreat. It is performed from the on-guard. The rear leg moves backward simultaneously with backward displacement of the center of gravity. The front leg pushing back helps move the center of gravity. (Figure 10 on page 11.)

CONCEPT: INITIATION OF MOST FOOTWORK IS CHARACTERIZED BY A SLIGHT LIFTING OF THE TOE.

5) The Advance (Marche)

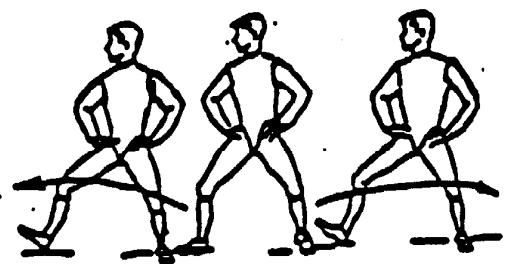
The advance is performed from the on-guard. Without fully extending the leg, the front foot moves forward one step. The movement is initiated with a slight raising of the toes. The heel should just clear the floor, neither touching nor raising it too high. The heel should land as the back leg pushes the center of gravity forward. The left foot should follow, covering the same distance as the leading foot. In the beginning it is not necessary to emphasize both feet landing together; more important is the immediate motion of the center of gravity. The trunk must move in a smooth, fluid motion and remain erect. At first the advances should be short. Long advances may cause gross changes in the position of the trunk and in one's center of gravity. After achieving correct and fluid motion, the student should start to accelerate the back foot. It can only be done if the front foot starts softly and slowly. (Figure 11 on page 11.)

Kogler's Technique

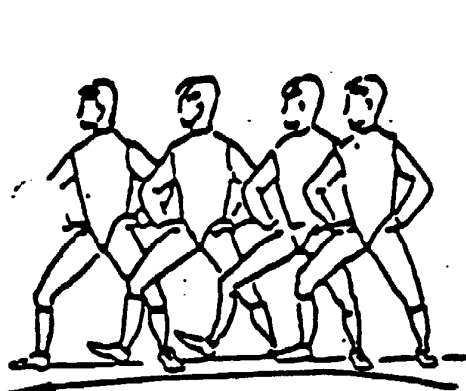


8.

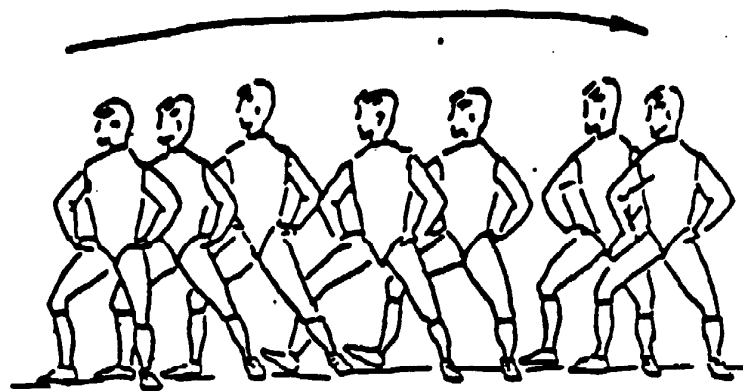
9.



10.



11.



12.

6) The Retreat (Retraite) (Romper)

It, too, is performed from the on-guard position. Without extending fully, the back leg moves backward one step. The front leg follows and covers the same distance as the trailing foot. The front leg pushes slightly to promote a fluid backward movement of the center of gravity. When performed correctly, it preserves contact and distance with the opponent. (Figure 12 on page 11.)

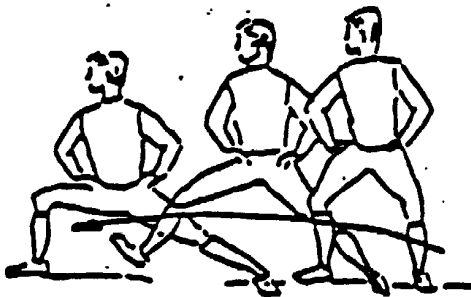
CONCEPT: FOOTWORK HAS TWO IMPORTANT REQUIREMENTS:

- A) REGARDLESS OF THE LENGTH OF MOVEMENT, NEITHER OF THE LEGS SHOULD BE EXTENDED FULLY.
- B) THE REAR FOOT SHOULD FOLLOW THE LEAD FOOT WITHOUT INTERRUPTION.

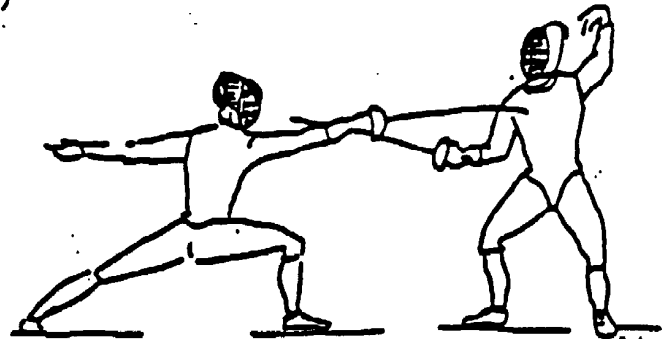
CONCEPT: FOOTWORK MUST ALWAYS BE RELAXED, NATURAL, ELASTIC, AND SUPPLE. ONE SHOULD AVOID HAVING THE CENTER OF GRAVITY MOVE IN A PARABOLIC FASHION.

7) The Lunge (Fente)

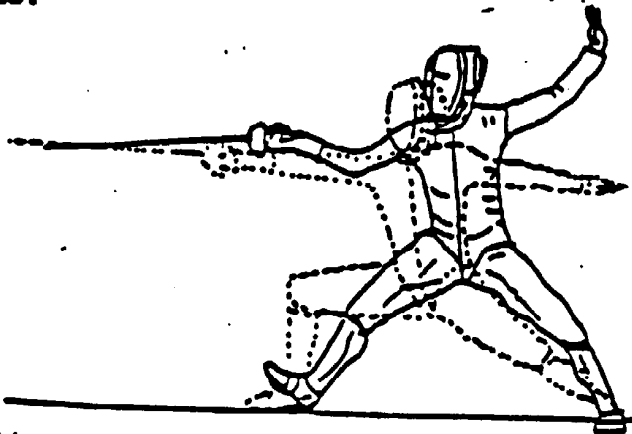
The lunge is one of the most important and complex foot movements. The front toes should rise and the foot should glide just barely above the floor. Simultaneously, the back leg should be rapidly extended. In this way the center of gravity is transported forward. The front heel should land first. The correct final position is as follows: trunk upright, front thigh parallel to the floor, front knee perpendicular to instep of front foot, back leg extended but relaxed, back foot flat on the floor. (Figures 13, 14, 14a)



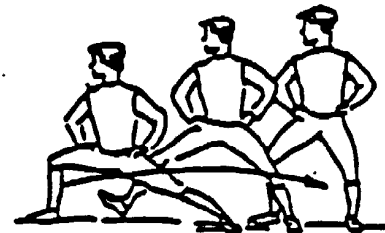
13.



14.



14a.



15.

When the lunge is performed with a weapon, the weapon arm is extended first, the shoulder relaxed, weapon in line with the arm, with point directed at the target. Near the completion of the back leg extension, the back arm should drop relaxed towards the back thigh, palm up. The front leg should arrive in its final position after the point strikes the target.

CONCEPT: WHEN PRACTICING THE LUNGE, THE POINT SHOULD HIT THE TARGET BEFORE THE FRONT FOOT HITS THE FLOOR.

CONCEPT: WHEN IN THE LUNGE, THE CENTER OF GRAVITY IS NOT EXACTLY IN THE BODY'S GEOMETRICAL CENTER: HOWEVER, THE FENCER SHOULD FEEL THAT HIS WEIGHT IS DISTRIBUTED EQUALLY ON BOTH FEET. THE DEPTH OF THE CENTER OF GRAVITY NATURALLY DEPENDS ON THE LENGTH OF THE LUNGE, SINCE IT IS ALWAYS LOWER IN THE LUNGE THAN IT IS IN THE ON-GUARD POSITION. THE CENTER OF GRAVITY SHOULD NOT BE LOWER THAN THE LINE WHICH CONNECTS THE RIGHT KNEE WITH THE LEFT ANKLE. THE BACK ARM SHOULD BE RELAXED AND PARALLEL WITH THE BACK LEG.

- 8) (Returning to the) On Guard/On Guard Forward (Retour En Garde/En Garde Avant)

In returning to the on-guard position from the lunge, the front leg pushes from the heel. By flexing the back leg sharply, the center of gravity is resumed to the on-guard position. The front foot returns to its original guard stance. (Figure 15 on page 12.)

Some coaches prefer their fencers to bend the weapon arm after returning to the guard position to cover the target area. Other coaches prefer fencers to bend the weapon arm first and then recover in order to emphasize relaxation of the shoulder. In either of these schools of thought, the center of gravity should move parallel to the floor without wavering.

- 9) The Jump Forward (Bond Avant)

In the jump forward, the front foreleg swings forward without elevating the knee. The toes remain straight. As the leading (front) leg descends, the back foot quickly moves forward a distance equal to that covered by the leading foot. Both feet should land simultaneously. The jump must be flat with the feet just grazing the floor--keeping the trunk vertical. The jump starts slowly but finishes with explosive speed.

10) The Jump Backward (Bond Arriere)

In the jump backward, the back foot moves backward one step. At the same time, the front foot makes a flat jump backward. Both feet land at approximately the same time.

11) Fleche (Fleche)

The fleche is a fast attack from a long distance in which the fencer propels himself forward by a leaping-running action that normally causes him to pass his opponent. The advantages of a fleche over an advance or a jump forward lunge are that it is one motion and it is difficult to counter-attack against it. The fleche is intended to surprise one's opponent.

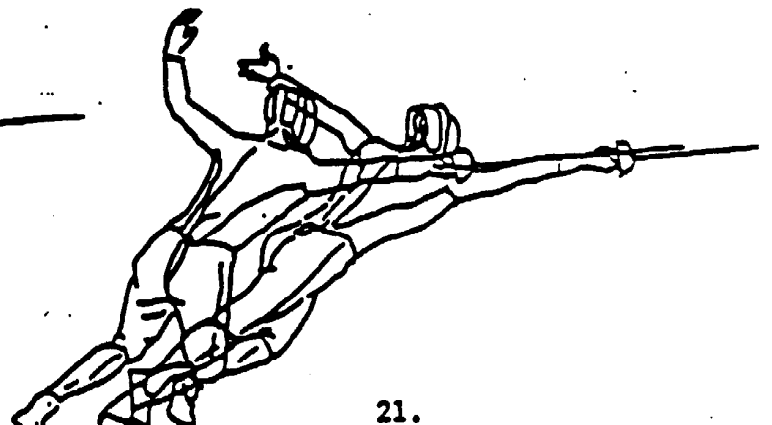
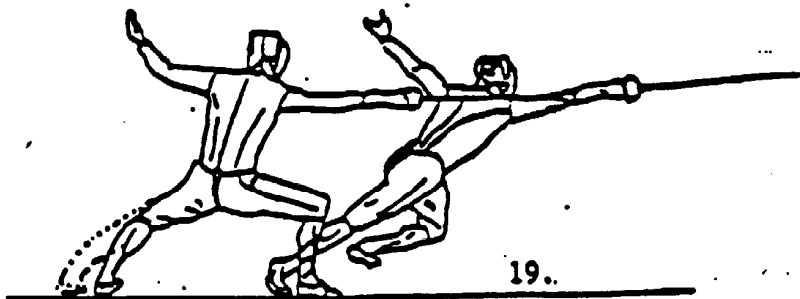
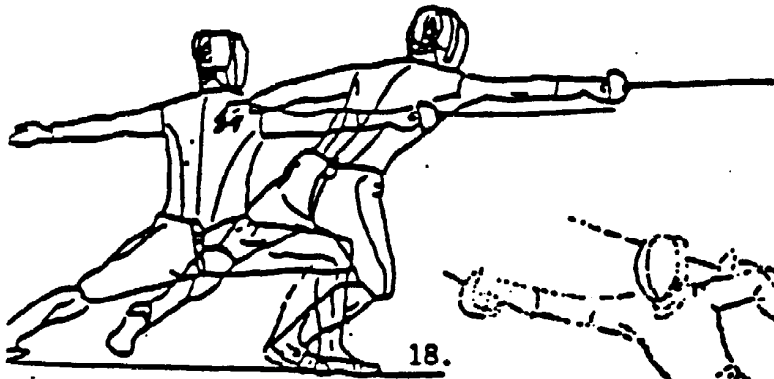
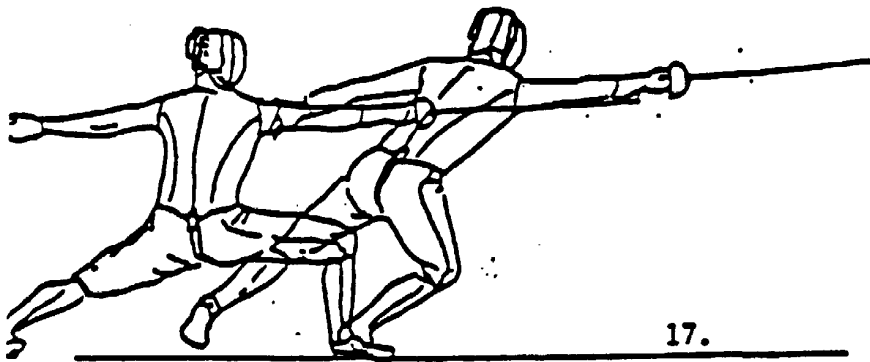
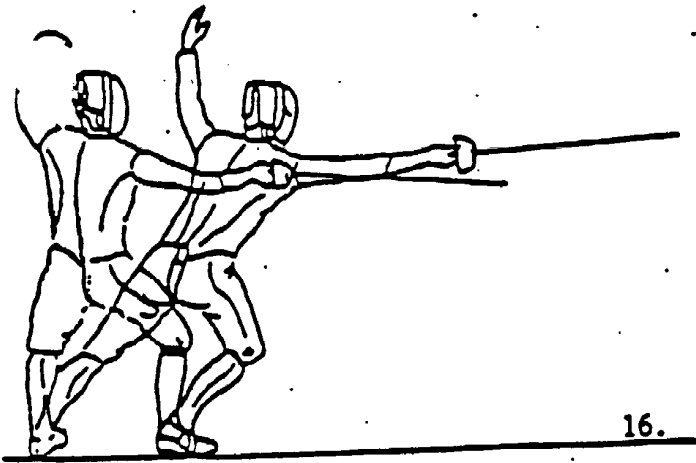
Unfortunately, after completing the fleche, it is very difficult to immediately initiate another action. That is why the fleche should be used with discretion and only after sufficient preparation.

The fleche resembles a "stretched out" cross step advance. (Passe Avant) When starting, the center of gravity is gradually moved to the front leg and the body moves forward until one's balance is lost. The back leg initiates the fleche, while the ball of the leading (front) foot provides the explosive impulse needed to drive the fencer towards the opponent. The back leg must execute a very long step forward as it crosses over the front leg. Upon landing, the fencer should retain his balance by running past his opponent, meanwhile avoiding body contact. (Figures 16-21 on page 14a.)

The hit should score before the back foot lands or at the same time that it lands. It is important that the pelvis and trunk move together. In the fleche, the back toes should be pointed forward, the shoulders remaining parallel to the floor. If the shoulder line changes, the back hip will tend to lift, causing the fleche to be shorter, higher, and slower.

12) The Appel (Appel)

From the on-guard position, the front toes are lifted; the foreleg swings slightly forward and then returns to the starting position. The entire sole of the front foot should hit the floor. The impact of the foot may be soft and soundless or hard and loud. The appel is a step with the leading foot intended to cause a distraction or reaction. It may also be used as a preparation to complete an aggressive action.



13) The Slide (Pas Glisse)

The slide starts as an advance. After the front foot lands, the center of gravity is shifted forward permitting the front foot to slide for a short distance. The movement ends when the delayed back foot lands. In performing the slide, the movement should be fluid and almost imperceptible.

14) The Bluff (Feinte)

This can be used for attack or defense. Bluffing may be defined as a false action intended to confuse one's opponent, to test their reactions, and to discover their intentions. It is often characterized by a sudden stop after starting an advance. The action ends in the on-guard position

COMPOSED FOOT MOVEMENTS:

1) The Double Advance (Double Marche)

To start the double advance, the front foot should step forward slowly. Then, the back foot, followed by a very slight pause, should accelerate smoothly to complete the first advance. To complete the second advance without loss of tempo, both soles should land on the floor at the same time.

2) The Double Retreat (Double Retraite)

To start the double retreat, the back foot should step backward slowly. Then, the front foot should accelerate smoothly to complete the first retreat. To complete the second retreat without loss of tempo, both soles should land on the floor almost at the same time.

CONCEPT: THE DOUBLE ADVANCE AND DOUBLE RETREAT PLAY AN IMPORTANT ROLE IN REGULATING THE DISTANCE.

3) The Advance-Lunge (Avance - Fente) (Patinando)

Successfully mastering the double-advance will make learning the advance-lunge much easier. The success of the advance-lunge depends on the fluid combination of the advance and the lunge, and is used to launch the attack from long distance. The action should gradually accelerate with the culmination of the advance being short and fast. With the completion of the advance, both feet should land at the same time. The lunge should explode immediately thereafter.

4) The Jump Forward-Lunge (Balestra)

The jump forward-lunge is executed with both feet skimming the floor and then both feet simultaneously regaining floor contact. During the jump, the torso remains vertical. The lunge should be launched immediately after the jump.

CONCEPT: EVEN THE MOST PERFECT FOOTWORK IS COMPOSED OF POSITIVE AND NEGATIVE PHASES. THESE ACCOMPANY THE FOOTWORK NATURALLY AND CANNOT BE TOTALLY ELIMINATED BUT ONLY SIGNIFICANTLY REDUCED.

To significantly reduce the problems that may accompany learning correct footwork techniques, the following recommendations are directed to the reader:

- a) Avoid prolonging the advance, retreat, or jump;
- b) The foot should be in the air as short a time as possible;
- c) The final movements should be completed without delay;
- d) The trunk and the legs should move in coordination with each other;
- e) The center of gravity should move parallel to the floor;
- f) Avoid telegraphing the action;
- g) While keeping fencing distance, the fencer should be able to change the rhythm of footwork;

CONCEPT: ONLY BY CHANGING THE RHYTHM OF THE FOOTWORK IS IT POSSIBLE TO TAKE OVER THE INITIATIVE AND GET THE RIGHT DISTANCE FOR AN ATTACK.

CONCEPT: WHILE KEEPING THE DISTANCE, EVEN DURING A SUDDEN CHANGE OF DIRECTION, A FENCER SHOULD MAINTAIN NATURAL UNITY, REQUIRED

CONCEPT: FOOTWORK CAN BE DONE IN FIRST OR SECOND INTENTION. IN SECOND INTENTION, THE FOOTWORK IS EXECUTED IN SUCH A WAY THAT THE FENCER CAN, AT A CERTAIN POINT, REFRAIN FROM COMPLETING THE FOOT MOVEMENT.

**APPENDIX C
(PARTS A-H)**

BLADEWORK EXERCISES

NATIONAL TRAINING MATERIALS FOR FENCING

NOTE FOR EPEE - UNLESS SPECIFICALLY STATED OTHERWISE, ON THE COACHES' SIGNAL THE PUPIL RETURNS ON-GUARD WITH THE WEAPON ARM LOOSELY EXTENDED.

PART A -] INTRODUCTION - PREPARATORY EXERCISES

Material covered:

Thrust
Parry
Parry-Thrust
Thrust-Parry
Thrust-Parry-Thrust

Exercises from LUNGE distance(middle distance)

C - Coach, P - Pupil

1. Thrust

C - Opens Target
P - Straight Thrust with Lunge

2. Parry

C - Straight Thrust with Advance
P - Parry without Retreating

3. Parry-Thrust

C - Straight Thrust with Advance
P - Parry without Retreating
C - Opens Target with Retreat
P - Straight Thrust with Lunge

4. Thrust-Parry

C - Opens Target
P - Straight Thrust with Lunge
C - Allows hit; Straight Thrust with Advance
P - Parries with Recovery Back

5. Thrust-Parry-Thrust

C - Opens Target
P - Straight Thrust with Lunge
C - Allows Hit; Straight Thrust with Advance
P - Parries with Recovery Back
C - Opens Target with Retreat
P - Straight Thrust with Lunge

END OF PART A-1

PART A-2 INTRODUCTION - PREPARATORY EXERCISES (EPEE EMPHASIS)

Material covered:

Thrust
Thrust - counterattack
Thrust - counterattack - parry
Thrust - counterattack - parry - thrust
Thrust - counterattack - parry - thrust - counterattack

Exercises from LUNGE distance (middle distance)

C - Coach, P - Pupil

1. Thrust

C - Opens Target
P - Straight Thrust with Lunge

2. Thrust - Counterattack

C - Opens Target
P - Straight Thrust with lunge
C - Allows Hit, Steps forward with arm bent
P - Counterattack to the extended target with return on-guard

3. Thrust - Counterattack - Parry

C - Opens Target
P - Straight thrust with lunge
C - Allows hit, steps forward with bent arm
P - Counterattack to the extended target with return on-guard
C - Extends and threatens
P - Parry without retreating

4. Thrust - Counterattack - Parry - Thrust

C - Opens Target
P - Straight Thrust with Lunge
C - Allows hit, steps forward with bent arm
P - Counterattack to the extended target with return on-guard
C - Extends and threatens
P - Parry without retreating
C - Opens target with retreat
P - Straight thrust with lunge

PART A-2 (continued)

5. Thrust - Counterattack - parry - thrust - counterattack

- C - Opens Target
- P - Straight thrust with lunge
- C - Allows Hit, steps forward with bent arm
- P - Counterattack to the extended target with return on-guard
- C - Extends and threatens
- P - Parry without retreating
- C - Opens Target with retreat
- P - Straight thrust with lunge
- C - Allows hit, steps forward with bent arm
- P - Counterattack to extended target with return on-guard

END OF PART A-2

NOTE FOR ALL EPEE EXERCISES: THRUSTS MAY BE MADE DIRECT (AS IN FOIL), IN OPPOSITION (OR OTHER PRISE DE FER), OR BY ANGLE THRUST. This series of exercises is designed to be applied with any of the above varieties of thrusts.

08/15/85

PART B: PRELIMINARY EXERCISES - NO MOVEMENT

Material Covered:

Parry - Direct Riposte Standing
Parry - Direct Riposte With Lunge
Straight Thrust
Straight Thrust/Parry in Lunge/Direct Counter
Riposte Remaining in the Lunge
Straight Thrust/Parry in Recovery Back/Direct Counter
Riposte Standing
Straight Thrust/Parry in Recovery Back/Direct Counter
Riposte With Lunge

The coach parries after every thrust to acquaint the pupil with the parry system. Thereafter, the coach "mixes in" parries, allowing the attack to hit sometimes and at others he parries and ripostes at random.

Preliminary Exercises:

Lunge distance. Coach does limited footwork. C - Coach, P - Pupil

1. C - Straight thrust with advance
P - Parry - Simple Riposte Standing
2. C - Straight Thrust with advance, then steps back
P - Parry - Direct Riposte with Lunge

Exercises from LUNGE distance (middle distance-coach stands still)

3. C - Opens Target
P - Straight Thrust with Lunge
4. C - Opens Target
P - Straight Thrust with Lunge
C - Parry and Direct Riposte
P - Parry and Direct Counterriposte Remaining in Lunge
5. C - Opens Target
P - Straight Thrust with Lunge
C - Parry and Direct Riposte with Advance
P - During Recovery Back and Direct Counterriposte Standing
6. C - Opens Target
P - Straight Thrust with Lunge
C - Parry and Direct Riposte with Advance, then Step Back
P - Parry during Recovery Back and Direct Counterriposte with Lunge

08/15/85

VARIATIONS

- a. Repeat with movement by coach, lunge distance
- b. Repeat as above using Part C actions. The coach parries the final action of the Pupil, then repeats the above. Coach stands still in first sequence. Add movement after this.
- c. Repeat as above from advance-lunge distance. The coach parries the final action of the pupil, then repeats the above.

E N D O F P A R T B

PART C: PRELIMINARY EXERCISES - NO MOVEMENT

Material Covered:

Straight Thrust
Feint of Straight Thrust - Disengage
Feint of Straight Thrust - Counterdisengage

Exercises from LUNGE Distance (Middle Distance-Coach Stands Still)

C - Coach, P - Pupil

1. C - Opens Target
P - Straight Thrust with Lunge
2. C - Opens Target
P - Straight Thrust Feint
C - Attempts Lateral Parry
P - Disengage, Lunge
3. C - Opens Target
P - Straight Thrust Feint
C - Attempts Circular Parry
P - Counterdisengage with Lunge
4. C - Opens Low Target
P - Straight Thrust Feint to Low Line
C - Attempts Semi-Circular Parry
P - Counterdisengage to High Line with Lunge
5. C - Opens High Target
P - Straight Thrust Feint to High Line
C - Attempts Semi-Circular Parry
P - Counterdisengage to Low Line with Lunge

Coach gives command to "recover" after each action.

NOTE: The beginner should not begin the lunge until after the extension in the feint. Higher level pupils may begin the lunge during the extension.

E N D O F P A R T C

08/15/85

PART D: PRELIMINARY EXERCISES IN MOVEMENT

Coach must move slowly so pupil recognizes distance factor. Give cues only when pupil has completed a step back or forward. The movement is to be considered simply as "transferring the lunge distance" to different places on the strip. THIS IS NOT COMBAT. It must be done slowly, smoothly, precisely. The cues must be given as pupil goes back at first; then as pupil comes forward while coach steps back. In beginning, actually come to a stop before giving the cue. Later, make the stop and the cue coincide. Repeat Part C with above movements. After pupil hits, hold pupil in lunge to check precision and then step forward. The pupil must automatically recover and regain proper lunge distance. This may require a small step(6") backward by the pupil upon recovery (if the lunge has brought the pupil closer to the coach).

E N D O F P A R T D

PART E: PRELIMINARY EXERCISES FROM BEYOND LUNGE DISTANCE
(ADVANCE-LUNGE)

Repeat Part C from advance/lunge distance. The coach stands still. The task of the pupil is to make the correct coordination of hand and foot and to execute the final attack action rapidly yet loosely. Coaches must insist on precision. Above all, the pupil must understand that the advance is a preparatory phase of the actual attack. This is vital to prepare the pupil for the various possibilities the opponent may make, e.g., a line, counter attack, attack on preparation, etc. -- all of which will be introduced later in the pupil's training. In saber, this is a most important area to focus on.

The entire process should be thought of as a simple transfer of the body from one spot to another closer to the opponent, i.e.: getting close enough to make a lunge. Only when the pupil has advanced without "leaning" to the coach, without stiffness in the arm, with perfect footwork, can the final action be allowed to begin. The presentation of any feint must be careful and meaningful.

08/15/85

When all of the above has been accomplished, simply repeat the exercises in Part C. The coach may make a small step backwards (6") as the lunge unfolds to help the pupil get used to hitting a moving target. The pupil will make a feint of a thrust in the advance. Higher level pupils may make an advance without feint, then straight thrust.

E N D O F P A R T E

PART F: PRELIMINARY EXERCISES FROM ADVANCE/LUNGE IN MOVEMENT

The coach has the task of demanding that the pupil respect the distance precisely. The coach will understand that when a pupil executes the lunge phase; there is a tendency upon recovery from the lunge for the pupil to "lose distance" by not stepping back enough. The pupil must regain the precise original advance/lunge distance with each recovery, as explained earlier.

As the coach and pupil move back and forth on the strip, the coach must constantly be alert to the correct distance and scold the pupil who does not keep it. The pupil must never allow the coach to "close in" or "get away". Also, the coach must not be too aggressive in the early phase of teaching. The exercises are properly done when the coach steps forward or backward slowly. The pupil learns the distance in this manner. Later, this can be done at a quicker pace. The exercise is properly done as follows:

1. Pushing the pupil back. The coach walks forward slowly one or several steps. The pupil keeps the distance. The coach and pupil stop. the instant the coach stops the pupil advances. The coach then reacts as in Part C.

2. Pulling the pupil forward. The pupil moves forward as coach moves back. Coach stops. Pupil immediately advances as above. Coach repeats exercises of Part C.

Coach: Remember to step back "as the lunge unfolds".

E N D O F P A R T F

08/15/85

**PART G: INTERMEDIATE EXERCISES INTRODUCING THE REMISE, REPRISE,
AND REDOUBLEMENT - NO MOVEMENT**

Materials Covered:

Straight Thrust
Straight Thrust/Parry in Lunge/Direct Counterriposte
Straight Thrust/Remise
Straight Thrust/Reprise
Straight Thrust/Redoublement

Exercises from LUNGE distance (middle distance)

C - Coach, P - Pupil

1. C - Opens Target
P - Straight Thrust with Lunge
2. C - Opens Target
P - Straight Thrust with Lunge
C - Parry and Direct Riposte Standing
P - Parry and Direct Counterriposte REMAINING IN THE LUNGE
3. C - Opens Target
P - Straight Thrust with Lunge
C - Parry, No Riposte (Slight Release)
P - Remise Remaining in the Lunge
4. C - Opens Target
P - Straight Thrust with Lunge
C - Parry, Light Press
P - Reprise Remaining in the Lunge
5. C - Opens Target
P - Straight Thrust with Lunge
C - Parry, Retreats without Riposte*
P - Redoublement from Lunge

* Coach may press or not as desired so that the pupil will use direct or indirect blade work in the redoublement.

08/15/85

PART H: ADVANCED EXERCISES - ATTACK ON PREPARATION

Materials Covered

**Straight Thrust on Preparation
Derobement
Feint-in-Tempo (Compound Attack on Preparation)**

Exercises from outside lunge distance (advance lunge)

C - Coach, P - Pupil

- 1. C - Advances in Invitation - Any line
P - Straight Thrust with Lunge on the Front Foot Motion
of the Coach**
- 2. C - Advances Attempting Quarte Engagement
P - Derobement with Lunge**
- 3. C - Advances Attempting Sixte Engagement
P - Derobement with Lunge**
- 4. C - Advances in Invitation - Any line
P - Straight Thrust Feint
C - Attempted Lateral Parry
P - Disengage with Lunge**

APPENDIX D

TACTICAL FOOTWORK

MEASURE AND DISTANCE

CONCEPT: THE DISTANCE BETWEEN TWO FENCERS MAY BE DESCRIBED AS:

- A. SHORT (ability to hit target by arm extension);
- B. MEDIUM (ability to hit target with a lunge);
- C. LONG (combined foot movements are needed to bring target within reach.)

For each attack and defense, a specific distance is required. This is frequently referred to as one's measure of distance, and is a prerequisite to successful action.

During the bout a fencer must perform two supposedly contradictory tasks. He must maintain a measure of distance favorable to his security, i.e., "keeping the distance"; and yet approach the opponent closely enough to hit the target, i.e., shorten the distance. These contradictory tasks necessitate complicated foot play.

CONCEPT: DISTANCE IS A LEARNED SKILL

1) Keeping the Distance

When practicing to keep the distance, students should be placed in pairs facing each other in the guard position. One student (A) should take the initiative and direct the foot exercises while the other student (B) keeps the distance. "A" should execute advances, retreats, and other simple foot actions correctly and slowly, alternating the movements. "B" should try to maintain perfect distance.

At first the students should be very close. Their front feet should be placed side-by-side. The students should now move on two parallel fencing lines. The weapon arm of "A" should be flexed with the palm up. "B" should place his palm on "A's". This position should permit "B" to feel "A's" initiation of movement.

Later, the students should keep the medium distance on one fighting line. Now "B" should try to perceive "A's" initiation visually. "A" and "B" holding an elastic cord between them can provide feedback to each other. The cord may become too slack or too tense.

Because this is an exercise and the objective is to learn how to keep the distance, "A" should execute the foot movements slowly with pauses between each movement. Later, the exercise should become more intricate. When "A" lunges, "B" retreats. When "A" recovers, "B" advances.

To vary the exercise, the instructor may use verbal commands, i.e., naming the movement with the final signal being the student's name. For example, the instructor commands: Advance, retreat, lunge--"A". "A" starts and "B" executes the reciprocal movements--retreat, advance, retreat.

In the following periods of practice after the students have mastered double-advance, double-retreat, and advance-lunge, "A" should increase the footwork variations. Employing different steps at varied rates of speed, "A" should alternate all known foot movements. The work of "B" now requires added skill in the use of more varied foot reactions.

As a method of practice, "keeping the distance" significantly increases the interest in footwork and lead the student to use the learned techniques in the bout.

2) Stealing the Tempo

In later periods of practice, the task should be to learn how to "steal" the tempo and to take the initiative of direction. The exercise should start with footwork already mastered. Only in the beginning should the instructor provide verbal instruction for the initiative of direction to "A". The fencers should use every skill of footwork they have learned. All decisions as to type and variety of footwork should be made by the fencers. The task is to practice footwork with varying rhythms. If the exercise is done perfectly, "B" should never be able to keep the distance. "A" and "B" should use the maximum range of rhythm change, speed and amplitude of movement, number and duration of short pauses, and change of direction. Fencers on offense should also use the bluff, double-advance, double-retreat, jump-forward, slide (glissement) and cross step (passe avant).

During the following training periods the students should practice without weapons. They should strive to acquire greater sensitivity of the foot movements, seeking opportunities to "catch" the tempo, detect a change of rhythm, and employ a method of stealing the distance. They should also sense the differences between their movements and those of their partner.

APPENDIX F

TACTICS

DEVISING A STRATEGY, TACTICAL DEVELOPMENT, AND OPPONENT'S
TENDENCIES

3) Where to Focus the Vision

The fovea centralis (center vision) should always be directed to the opponent's eyes or mask. The peripheral vision must encompass the opponent's entire body, including the feet. In this way, the fencer is able to check and to maintain the distance.

The gaining of correct distance for attack or defense depends on the ability to "feel the distance." To do so involves such factors as visual acuity, ability to concentrate, and the technical level of the fencer.

4) Ways of Shortening the Distance

A fencer may gain favorable distance by a surprising change of rhythm making it difficult for the opponent to defend himself. A fencer should be able to achieve the required distance by employing a variety of movements. There are several methods for shortening the distance:

- a) "Stealing" the distance. The opponent is made to move in a changing rhythm. By blade preparation and blade action the opponent's attention is drawn away from the foot play. Then softly, imperceptibly, the left foot is brought close to the right and a lunge is executed. This tactic is used most often in foil where the basic distance is shorter.
- b) Using the slide (glissement). The preparation is similar to 4a above. After an advance, a slow imperceptible slide should be made with an invitation. The distance should be shortened by the slide as the invitation is presented. The blade should be removed from the opponent's fovea centralis (center vision). During this action, the fencer should be prepared for a possible counter attack. The invitation should last until the finish of the slide. In this way the blade is still in motion and the fencer should be able to parry any counter attack from a stable on-guard position.
- c) Accelerating the foot movement. It is the most usual method of shortening the distance. The idea is to force the opponent backward and then to accelerate the attack, i.e., after a slow beginning, the final movement is then accelerated. For example:

slow advance, jump forward lunge or
 slow advance, half-advance-fleche; or
 slow advance, advance-lunge; or
 accelerated advances-fleches.

- d) Pressing (pushing) and drawing the opponent. Through the use of varied foot movements, the opponent is forced backward or allowed to move forward. The student should, by changing the rhythm of the footwork, shorten the distance. For example:

"Deluding" the opponent. Often it is sufficient (mainly in foil) to execute a half-advance with a sharp lowering of the center of gravity to force the opponent to take a full retreat. The right foot should return and the center of gravity replace to the guard position level. When the opponent starts his advance, the fencer should attack in tempo. An emphatic lowering of the center of gravity and then raising the center of gravity provokes the reaction of a full retreat. This causes a change of distance and the opponent may be surprised by an attack in tempo.

CONCEPT: THE SPEED AND RHYTHM OF THE FORWARD "PUSHING" (PRESSING) MOVEMENT MAY BE VARIED, BUT THE BACKWARD ("DRAWING") MOVEMENT SHOULD ALWAYS BE SLOW. DURING THIS SLOW MOVEMENT, IT IS POSSIBLE TO CHANGE LONGITUDINAL DIRECTION AT ANY TIME AND START THE ATTACK.

This sample is similar to the "deluding" principle above, except that a full advance pushes the opponent backward. Here, the speed, rhythm and distance of the advance may be varied, but the retreat should be slow. Distance is often gained with the forward movement of the opponent.

Against the opponent who efficiently maintains the distance, the double-advance is used for "gaining the distance." In executing the double-advance, the left foot accelerates with the first advance while the speed of the second advance depends on the opponent's reaction.

- e) After forcing the opponent to retreat by executing a fast jump forward, without pausing, the fencer should execute a slow, long advance to shorten the distance. With such a decelerated movement, it is possible to parry almost any counter attack by the opponent.
- f) If the opponent retains the initiative and is moving forward, he can be surprised, if, instead of retreating, the fencer lunges (usually with a feint).

APPLIED TACTICAL FOOTWORK EXERCISES

The following is a list of the footwork patterns that fencer A will use in the footwork exercises that are designed to help you apply basic tactics. You should be familiar with them before attempting to do the exercises.

1. Following an advance, execute a strong simple attack with lunge (fleche)
2. Advance; half retreat or pause; simple attack with lunge (fleche)
3. False attack with half lunge; return on-guard (back); simple attack with lunge (fleche)
4. Double advance - quick retreats; double advance; pause; simple attack with lunge (fleche)
5. False attack with half-lunge....; Change the false attack into a simple attack with advance lunge just as the front foot lands in the half-lunge (advance-fleche)
6. False attack with half lunge....; in the half-lunge, recover the weapon arm; simple attack by redoublement (fleche). BE SURE THE ARM STARTS FIRST.

TACTICAL FOOTWORK EXERCISES

1. FROM MIDDLE DISTANCE

- B - LEADS FOOTWORK
- A - FOLLOWS B
- B - ... RETREAT
- A - ... ADVANCE
- B - ADVANCE
- A - SIMPLE ATTACK WITH LUNGE (FLECHE) AS B BEGINS ADVANCE

2. FROM MIDDLE DISTANCE

- A - LEADS FOOTWORK WITH A UNIFORM RHYTHM AND TEMPO SETTING A PATTERN
- B - FOLLOWS A
- A - ... ADVANCE
- B - ... RETREAT
- A - HALF RETREAT (SHORT) OR ONLY PAUSE WHEN B IS VERY EASILY CAUGHT IN THE PATTERN
- B - ADVANCE
- A - SIMPLE ATTACK WITH LUNGE (FLECHE) AS B BEGINS ADVANCE

3. FROM MIDDLE DISTANCE

- A - LEADS FOOTWORK AND MAKES FALSE ATTACKS WITH HALF-LUNGES
- B - FOLLOWS A AND RETREATS ON A'S FALSE ATTACKS
- A - FALSE ATTACK WITH HALF-LUNGE
- B - RETREAT
- A - RETURN ON-GUARD (BACK) WHILE B IS STILL RETREATING
- B - ADVANCE TO REGAIN THE ORIGINAL DISTANCE
- A - SIMPLE ATTACK WITH LUNGE (FLECHE) AS B BEGINS ADVANCE

4. FROM MIDDLE DISTANCE

- A - LEADS FOOTWORK INCORPORATING DOUBLE ADVANCES FOLLOWED IMMEDIATELY BY RETREATS (OPEN DISTANCE QUICKLY AND LONG)
- B - FOLLOWS A AND TRYS TO REGAIN THE DISTANCE QUICKLY WHEN A CHANGES DIRECTION
- A - ... DOUBLE ADVANCE
- B - ... DOUBLE RETREAT

4. (CONTINUED)

A - HOLDS GROUND

B - ADVANCE

A - SIMPLE ATTACK WITH LUNGE (FLECHE) AS B BEGINS ADVANCE

5. FROM LONG DISTANCE

A - LEADS FOOTWORK AND MAKES FALSE ATTACKS WITH HALF-LUNGES

B - FOLLOWS A, BUT AFTER RETREATING AGAINST ONE OR TWO FALSE ATTACKS,
DECIDES TO HOLD GROUND

A - ... FALSE ATTACK WITH HALF LUNGE

B - ... HOLDS GROUND

A - DURING THE HALF-LUNGE PERCEIVES B'S DECISION NOT TO RETREAT, CONVERT
THE HALF-LUNGE TO AN ADVANCE-LUNGE SIMPLE ATTACK (PATINANDO TEMPO)

6. FROM MIDDLE DISTANCE

A - LEADS FOOTWORK AND MAKES FALSE ATTACKS WITH HALF-LUNGES

B - FOLLOWS A AND RETREATS ON A'S FALSE ATTACKS

A - ... FALSE ATTACK WITH HALF-LUNGE, REMAIN IN LUNGE AND RECOVER
ARM ONLY

B - ADVANCE

A - SIMPLE ATTACK BY REDOUBLEMENT (FLECHE) AS B BEGINS ADVANCE