The Pattern System For Teaching Fencing

Developed by Rich Jacobson
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INTRODUCTION

When developing a quality fencer, it is not enough to teach the actions of fencing, no matter how correct their execution. Attacks and defenses in a bout take place in a relationship - which begins at the moment two fencers face one other. It is this relationship of distances, tempo, blade positions, and strategy, combined with good technique that must be taught as a whole, if quality fencing is the purpose of instruction.

When instructing a beginner, all elements important in good fencing must be presented together as a unit. Each aspect must be shown to relate to all other parts. As a result, the learner will develop as a complete fencer. The pattern system was organized with this in mind.

As an instructor, it is up to you to create the complete, well-rounded fencer. What you should not do is create:
1. A purely technical fencer who lacks the understanding of the relationship between himself and the opponent and therefore has problems winning, and
2. An athletic fencer, who lacks the proper technique to progress in difficult competitions.

Both types of fencer are a loss to the sport as well as a disappointment to themselves and their coaches.

An over-riding concern, when teaching beginners, is sustaining their interest through the long learning period. New students tend to like concrete situations with small successful steps, gradually taking them to higher levels. Rewards of some kind - a simple check mark on a piece of paper or a patch on a jacket - help motivate the learner by visibly reinforcing "you are doing well". This is what Karate does so successfully with their "Kata" (which means pattern) and "Belt" systems.

A highly-technical sport such as fencing needs instructional procedures which are motivating and can be adapted for either an individuals own drills or for group instruction. The pattern system can be used for both.
PURPOSE The purposes of the pattern system are:

- To provides a reward/motivational system for both the new competitive fencer and the purely recreational fencer.
- To offers a practice situation that motivates the student to work on skill development.
- To teach the techniques of fencing in relation to distance, tempo, blade positioning and strategy.
- To teach the logic of fencing (why attack, why disengage, why counter-attack, etc.) with basic strategies.
- To develop the skills of relaxation and concentration for both learning and performance.
- To provide a concrete, step-by-step progression that is logical to the beginning student.

TECHNIQUE (STYLE) and TARGET AREAS

Differing from instructional systems, the pattern system is not style based. The patterns are designed, as much as possible, to be without style or not to have technique as part of their basis. It is meant to be a system for practice and a motivational tool, not a guide in style. Instructors must teach technique according to their own school of thought. Pretty much any school of technique can be used with the pattern system. For example, in foil, the hand position when on-guard could be facing upward, sideways, or even down. The position needs to relate to the other parts of the style, but will not effect the pattern system.

A few definitions are important to make the pattern system work for everyone. The lines of four, six, seven and eight are described throughout this manual, but only the target area is meant and not the associated hand positions that accompany such terms. The following four definitions will be used in this limited sense:

- Four target: the area above and to the chest side of the hand and blade. The hand positions of four, foil-five, or any other may be used for engagement in this line.
- Six or three target: the area above and to the back-side of the hand and blade. The hand positions of six, three, or any other may be used for engagement in this line.
- Seven target: the area below and to the stomach side of the hand and blade. The hand positions of seven, one, or any other may be used for engagement in this line.
- Eight target: the area below and to the back side of the hand and blade. The hand positions of eight, two, or any other may be used for engagement in this line.

A note concerning target area: each of the areas described are dynamic (changing), based upon where the hand and blade are at any moment. As the blade moves the area for each target changes in size. Most fencing texts describe these target areas as static, always the same, but in reality they change in size depending upon the position of the blade.
REPETITION

A key element for learning is repetition. The pattern system's ability to motivate a fencer to continue practicing is where it serves the most essential purpose. A fencer must memorize each sequence of movements to successfully complete a pattern. This takes repetition. Without the need to memorize the fencer will tend to think he knows everything important to learn after only a few repetitions. The fact that the patterns must be learned as a series of movements, which must be executed in a set order, forces the fencers to understand that practice must continue before moving on to something new.

Learning a pattern is a short-term goal, which can be mastered by any fencer. It is tangible to the new student with a definite completion point. The new fencer can see his step-by-step progress and will have a feeling of achievement as he moves from one level to another. Though a student will believe he is learning new things, mostly he will be repeating very similar actions throughout the various levels. This is a way of providing additional repetition without boredom or a feeling of not making progress.

DESIGN

All patterns:
1. Every pattern requires a fencer and a helper.
2. Each pattern is executed by one fencer with a "helper" who provides the simulated opponent.
3. The fencer always hits, the helper never hits. Think of it as a fencer/coach relationship.

Two major sections:
A. The Basic Patterns
1. There are a total of three levels (Basic, Intermediate Basic and Advanced Basic).
2. Each Basic Pattern level has four patterns and two verbal questions.
3. Every pattern has four actions.
4. The fencer's own coach examines and grants awards when each of the three levels are passed.

B. Levels One through Five
1. There are a total of five levels.
2. Each level is made up of four patterns plus the Combined Pattern.
3. A fencer's own coach tests the performance of each separate pattern.
4. A test jury (not including the fencer's coach) examines and grants awards for the "Combined Pattern" of each level. A jury tests the "Combined Pattern" after the fencer has been passed by his coach on each of the four patterns individually. If successfully completed, the entire level is passed for either the "Know Pattern" or "Excellence" standards.
5. Each level has an easy test and a hard test.
   a. The easy test is called "Acceptable". Its purpose is to test the student on the correct execution of the patterns, requiring acceptable technique at a slow, continuous rhythm.
   b. The hard test is called "Excellence". Its purpose is to test the students on the exacting technique, with the correct tempo and distance, needed in skilled fencing. The proper execution of the pattern must be performed as well. The "Excellence" tests are given only after all levels of "Acceptable" are passed.
**TYPES OF PATTERNS** The patterns are organized as eight levels, but can be grouped into four categories based upon their purpose and design:

**Basic Patterns** - The Basic, Intermediate Basic and Advanced Basic levels provide practice for the simple actions and concepts which are needed when fencing and which are used in the remaining five levels of the system. Also introduced are the concepts of distance, tempo, balance, and relating to the opponent.

**Levels One and Two** - Presented in these two levels are six part patterns which provide further practice for the attacks and defenses learned in the "Basic Pattern". They are used to broaden the number of known attacks and defenses, further emphasize the concepts of distance and tempo, reinforce the need to relate to a partner, learn many of the strategic relationships found in fencing, gain a sense of balance, and develop correct technique.

**Levels Three and Four** - These two levels are designed to increases the fencer's ability to make decisions (choice situation) as to which action to use in a changing bout situation. The same actions learned in Levels One and Two are again used, but in very different tasks. Level three is an attack choice situation and Level Four a defense choice situation.

**Level Five** - This final level is designed to develop the fencer's sense of strategy using the concept of set-up and counter set-up. The first two patterns require the fencer to create favorable situations in which he has an advantage, rather than wait and react. Distance awareness is emphasized in the third pattern. Finally, requiring the fencer to develop his own pattern and so become independent of written material for new exercises completes the foil pattern system.

Three basic styles of patterns used for the System are:

**Row By Row** (the three Basic Patterns and patterns 3, 4, 7, 8, 9 and 22)
Each row in a pattern is independent of the one above or below it. The actions are presented together in the pattern because they are similar in some manner, but do not have a necessary strategic relationship. Mostly they are, learn an attack and then learn how to defend against that attack. Some patterns, 8 and 9 for example, do share some of the strategic properties of the group listed below, but they work even without knowing of this relationship.

**Strategic Relationship** (Patterns 1, 2, 6, and 21)
These patterns start with an attacking action and then change in a logical set-up counter set-up progression. Each succeeding action counters the past one. Pattern six is a logical counter set-up situation, but it is mainly designed to teach blade tempo and so varies in format from all other patterns.

**Choice Learning** (Levels Three and Four, Pattern 23)
Once the fencer has learned a basic amount of he is asked to perform various attacks and defenses in a situations with several possible counter actions. He has to use his perception to see which action is being made and then make the correct choice of how to respond.
HOW TO TEACH A PATTERN

The elements of good instruction are not changed by the patterns. It is of the utmost importance not to confuse a pattern with a lesson plan. The patterns are designed to be primarily a “practice system” and a "motivational device". For motivation, patterns provide goals for short and long-term learning and so keep the newer fencer practicing when he would otherwise stop. This motivation to keep practicing rather then say, “well, I did it ten times, now what” is one of the true benefit of the system.

It usually takes more than one lesson to learn a pattern, since additional material should be covered during a class session. The most common way of learning a pattern is to practice the first action (e.g. an attack), then the second (e.g. a defense) and finally put the two in sequence as a unit. Do the same for the next two actions in the same pattern. Once both sets of actions are learned, put them together so all four parts form a sequence or small pattern (in the basic sequences four parts are a complete pattern). Repeat this with the last two items of the pattern so all six parts form the complete sequence. An example from Level 1, pattern 111 follows:

The fencer should have practice pressure actions and disengages from pressures. Then the instructor can start teaching the pattern as the practice situation. First practice the actions of pressure-four, disengage, thrust-lunge-hit. Then practice making a parry-six riposte-hit against the pressure-disengage attack. Now that both actions can be made to some degree of skill, put them together as a unit. (E.g. The fencer makes the attack and hits followed by the helper immediately making the same attack so that it may be parried with an immediate hit.) The actions must be taught be fluid, without stops between parts. Do the same for the third (change-pressure-six, disengage, thrust-lunge-hit) and the fourth actions (parry-circle six) so they form another two-part unit. Then put the two two-part units together as a four part unit and have the fencer practice it. Next practice the last two actions together as a two-part unit. After, add it onto the four-part unit already developed and practice the six-part pattern until it can be passed for the Pattern System test.

An example for a four-part pattern from the Basic Pattern follows.

Once the student has learned to advance, lunge, follow and thrust-hit; put the movements together. Request a thrust-advance-hit, and after a thrust-lunge-hit. Then have these two actions done in sequence and practiced together so no errors are made. This is where the concepts of "rhythm" are first introduced, so add this requirement and have the fencer practice again. Add in the thrust-hit to form a three-part sequence without stopping (thrust-hit, thrust-advance-hit, thrust-lunge-hit) and then practice it reminding the fencer of the need to set a good rhythm. Teach other things the remainder of the class session.

In the next session, review the three parts unit practiced the previous class and then have the fencer practice the fourth section of this pattern (following the helper and thrust-lunge-hit, recover, thrust-lunge-hit). Combine this fourth part with the practiced three-part sequence to create the full four-part pattern. Have the pattern practiced. It may take another session of review and practice until no errors are made and then it may be tested.

This procedure creates a practice situation that is not boring since it provides change, tangible short-term goals and the necessary repetition.
A secondary aspect of the pattern system, though not its purpose when designed, is its use as an instructional guide. The patterns provide the instructor with the material to be taught in a beginning fencing course or series of courses. However, instructors using the patterns for the first time tend to make a common mistake. They use the patterns as lesson plans by progressing down the list of items to be learned. This is an error because a good lesson includes warm-up, review, new material, concepts, discussion, practice time and an end to the lesson. Within this may be footwork, blade work, games with or without weapons, history, rules, tactics, demonstrations, verbal instruction, feedback and anything else a student may need for learning. Remember, the patterns are for practice and motivation and at the most can serve as a guide for the instructional sequence.

An instructor can creatively combine parts of patterns to enhance the teaching situation and make learning easier or to teach concepts with technique. A good teaching example for this procedure is the simultaneous instruction of Patterns 1 and 2 of Level One. These two patterns can be taught together since their logic and situation are the same. Such an example follows:

First, teach the direct attack and practice it. Then do the same for a parry four riposte against a direct attack (part "a", Pattern 1). Follow with instruction and practice for the beat attack. Then after do the same for a parry four riposte against a beat attack (part "a", Pattern 2). After, practice the attacks and defenses as a two-part unit. The fencer now has practiced making two attacks to the same target and one defense against both attacks. All this may have been done in one or more class sessions.

Go back to pattern 1 and teach part "b"s" attack (feint-four attack) and the defense against it (parry-four to parry-six). Follow this with pattern 2's part “b” attack (beat-four-disengage) and the defense against it (parry-four to parry-six). Again, combine each attack and its defense as small two part units. Both sets of actions are a preparation to draw a parry followed by a disengage and hit. The defenses against both are the same.

The fencers now know the “a” and “b” parts of two patterns. Put each into a sequence of "a" and "b" to form short four part pattern and have the students practice each.

Follow the same procedure just described to learn the "c"s" of both pattern. Then add each onto the short four part sequences to create the full patterns of six parts. Patterns I and II work well together as an instructional unit since they are similar in strategy.

At times, good teaching sense demands introduction of a new situation for actions already learned. This could be ideal time to use parts of different levels to develop a lesson. Here it would be very beneficial to use part of a higher-level pattern out of sequence for instructional purposes. The patterns are meant to work together and complement each other. However, it is not a good idea to test for a higher-level pattern without first completing the lower level ones. An example follows:

Once a fencer can execute all of the actions of feint attacks, parry four and parry circle six and has just practicing them; further practice would seem boring (Level 1, Pattern 1). It is now an appropriate time for the instructor to teach the feint attack against either a parry four or parry circle six (Level 3, Pattern 1). By themselves, the feint drills can become boring. However, if the fencer does not know which defense will be used as he
attacks he must maintain an alert state of mind. This situation teaches the fencer to recognize such changes when fencing. The instructional concept is in learning to perceive what the opponent is doing so as to counter it and hit, but it sneaks in the necessary technical practice without a sense of boredom.
TEACHING SITUATIONS

There are three teaching situations in which the patterns are most often used. They are:

1. **Clubs** - The patterns are ideal for teaching children and adult beginners. They provide both short and long-term goals on a step-by-step basis with rewards after each step. They are motivating to both children and adults. The children, who will want to only fence, will now desire the rewards and so will work at passing the patterns. The adults tend to like the challenge of learning the patterns. Most adults who sign up for beginner's fencing courses do not want to compete. They are curious about the sport and have a romantic image they wish to personalize. The patterns provide "that something to move onto", the next level, as well as a definite but not very difficult challenge.

The pattern system is probably best suited for clubs. It has many advantages. One is where the instructor can tell one student to teach another a specific pattern and the material in it. This provides the instructing student additional practice and takes some of the burden of the beginning stages of instruction from the teacher. Another advantage is for Kids and adults who are not ready or do not want to compete. They need this noncompetitive, self-testing aspect to encourage their continuation as fencers in the club.

2. **Classes** -

   A. **Community Classes** - What was written for clubs also pertains to community classes. The Basic Patterns and often the Intermediate Basic Patterns are used as the beginner's class test for passing into the advanced class. The Advanced Basic Level is then used for passing the advanced class. Level One can then be used for the next higher-level class, but even better, as the first level for class members who are then brought to a local club.

   B. **High School Classes** - In a typical two week high school class there is not enough time to learn all of the patterns. However, they can be used as a guide for teaching and one pattern can be used as a test for the unit grade required by many schools.

   C. **College Classes** - By concentrating the fencer's attention and time on the material in the patterns the total amount of information taught in a course is lessoned. It takes more time to learn a pattern then it does to practice a movement a few times and then move onto something else. Less material will be covered in the same time, but it will be learned better. Some instructors wish to provide more of an "overview course" of fencing. They teach as many aspects of fencing as possible without in-depth practice. For these instructors, Levels One and Two may be used as simple exercises for practice when not used as patterns. Each pattern provides a set of three exercises. Just use any one row for an attack and the correct defense against it. In addition, any one pattern could be used for testing for a final grade.

3. **Teams** - The patterns are excellent for beginning fencers in high school through college and provides exercises for advanced competitive fencers. An advanced fencer who had never used the pattern system can be shown Levels Three, Four and Five and should quickly understand them. The fencer may then extract either a whole patterns
or a single row of exercises for practicing. If a fencer has some weakness in a particular attack or defense, say the beat disengage, he may choose the exercises that directly relates for practice and develop it into strength.
INTRODUCTION

The "Basic Patterns" with the "Preparatory Leg Actions"* and the "Preparatory Blade Actions",* are the primary teaching tools for instructing the new fencer. In these patterns are the simplest concepts of fencing necessary for the sport.

The Intermediate Basic Patterns and Advanced Basic Patterns introduce the blade actions used in the remaining five pattern levels and which are necessary for fencing. Through these patterns, the concepts of distance and tempo are learned in an easy and simple manner. Once all three basic levels are mastered, the fencer is ready to continue to higher level patterns and take individual lessons.

*"Preparatory Leg Actions" and "Preparatory Blade Actions" are part of the USFA's national system for instruction that was presented at the Coaches College.
HOW TO USE THE FORM

On the Basic, Intermediate Basic and Advanced Basic forms, the left column lists the actions of the fencer hitting, the right column lists the actions of the helper (coach). The helper's actions permit the fencer to execute his required actions. Pattern "A" is just a list of items for the fencer to execute on his own and so has no list for the helper.

Each pattern has a line (____) on the right side of the page for the instructor to initial once a pattern is passed. Normally there is one line for each pattern. The Basic Pattern Form has many more lines so as to give the very new fencer many small immediate rewards. Each time the instructor initials a line it tells the beginner that he is doing well.

THE BASIC PATTERNS

The items on the Basic Pattern sheet are mainly the most basic information needed by a fencer to start in this sport. Patterns "A", "B" and "D" are not really patterns, but rather a list of items the new fencer should know. Each line has a place to initial or check. Pattern "C" has only the one line to initial since the entire pattern must be performed correctly as a whole to be correct. The main purpose of this level is to provide immediate positive reinforcement to the beginner as well as providing practice of the listed items.

Only pattern "C", the Thrust Pattern, is a true pattern, a series of actions that must be executed in sequence. It is designed to teach the fencer to hit using the thrust, the advance and the lunge with correct distance. In addition, the concept of tempo is introduced by requiring the fencer to execute the entire sequence in a rhythmic manner from the first to the last action. Patterns practiced in the Intermediate and Advanced Basic Patterns require the fencer to use acceptable distance for or each hit and to always shows a sense of rhythm (tempo) in movement. The Thrust Pattern is therefore very important for the fencer's early conceptual development of tempo and distance as well as teaching him how to hit.

The instructor initials the bottom line on the page, where it says "Basic Pattern Complete". This is just a way of showing the fencer that everything was performed satisfactorily and he is ready to move on to a high level.
# BASIC FOIL PATTERNS

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## FENCER’S PATTERN & Hitting Action

### A. BASICS
1. HOLDING A FOIL, ATTENTION & SALUTE
2. ON-GUARD
3. ADVANCE & RETREAT
4. THRUST & LUNGE

### B. DISTANCE
1. FOLLOW - TOUCHING FINGERS
2. FOLLOW - FENCING DISTANCE with ROPE
3. FOLLOW - FENCING DISTANCE with EMPTY HANDS
4. FOLLOW - FENCING DISTANCE - HOLDING FOILS

### C. THRUST PATTERN
1. THRUST, HIT Stay on-guard, (then retreat)
2. THRUST, ADVANCE, HIT Stay on-guard, (then retreat)
3. THRUST, LUNGE, HIT Stay on-guard
4. FOLLOW, THRUST, LUNGE, HIT Advance & retreat give signal for hit

### D. MORE BASICS
1. ENGAGE, ON-GUARD Stay on guard (blade in center on-guard)
2. ENGAGE, THRUST W/ LUNGE, HIT Stay on guard (blade in center on-guard)
3. ENGAGE & CHANGE ENGAGEMENT, ON-GUARD Stay on guard (blade in center on-guard)
4. ENGAGE & CHANGE ENGAGEMENT, DISENGAGE, LUNGE, HIT Stay on guard (blade in center on-guard)

## VERBAL ANSWERS

WHAT IS THE DIFFERENCE BETWEEN A SIMPLE AND A COMPOUND ATTACK?
WHAT IS THE DIFFERENCE BETWEEN A DIRECT AND INDIRECT ATTACK?

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**FENCER’S NAME**

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**BASIC LEVEL COMPLETE**
BASIC SABRE PATTERNS

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FENCER’S PATTERN  Hitting Action

A. BASICS
1. HOLDING A SABRE, ATTENTION & SALUTE
2. ON-GUARD
3. ADVANCE & RETREAT
4. CUT (HEAD) & LUNGE

B. DISTANCE
1. FOLLOW - TOUCHING FINGERS
2. FOLLOW - FENCING DISTANCE with ELASTIC ROPE
3. FOLLOW - FENCING DISTANCE with EMPTY HANDS
4. FOLLOW - FENCING DISTANCE - HOLD SABRES

C. CUT PATTERN
1. CUT HEAD (HIT)  Stay on guard, (then retreat)
2. CUT HEAD W/ LUNGE (HIT)  Stay on guard
3. CUT HEAD W/ ADVANCE (HIT)  Stay on guard, (then retreat)
4. KEEPING DISTANCE-THEN "2" ABOVE (HIT)  Advance & retreat, give signal for hit

D. MORE CUTS
1. CUT HEAD W/ LUNGE (HIT)  Stay on guard
2. CUT BELLY (or CHEST) W/ LUNGE (HIT)  Stay on guard
3. CUT FLANK (or RIGHT FOREARM) with LUNGE (HIT)  Stay on guard with point on floor
4. CUT INSIDE FOREARM W/ SHORT LUNGE (HIT)  Stay on guard with arm half extended

VERBAL ANSWERS
A. WHAT IS THE DIFFERENCE BETWEEN A SIMPLE AND COMPOUND ATTACK?

B. WHAT IS THE DIFFERENCE BETWEEN A DIRECT AND INDIRECT ATTACK?

FENCER’S NAME

BASIC LEVEL COMPLETE
### FENCER’S PATTERN

**Hit Action**

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<td>1.</td>
<td>HOLD EPEE, ATTENTION &amp; SALUTE</td>
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<tr>
<td>2.</td>
<td>ON-GUARD</td>
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<tr>
<td>3.</td>
<td>ADVANCE &amp; RETREAT</td>
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<td>4.</td>
<td>THRUST &amp; LUNGE</td>
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<tbody>
<tr>
<td>1.</td>
<td>FOLLOW - TOUCHING FINGERS</td>
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<tr>
<td>2.</td>
<td>FOLLOW - FENCING DISTANCE with ELASTIC ROPE</td>
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<tr>
<td>3.</td>
<td>FOLLOW - FENCING DISTANCE with EMPTY HANDS</td>
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<td>4.</td>
<td>FOLLOW - FENCING DISTANCE while HOLDING EPEES</td>
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<td>2.</td>
<td>THRUST, LUNGE, HIT</td>
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<tr>
<td>3.</td>
<td>THRUST, ADVANCE, HIT</td>
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<td>4.</td>
<td>FOLLOW, THRUST, LUNGE, HIT, RECOVER, THRUST, LUNGE, HIT</td>
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<td>1.</td>
<td>ENGAGE, ON-GUARD</td>
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<tr>
<td>2.</td>
<td>ENGAGE, THRUST W/ LUNGE, HIT</td>
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<td>3.</td>
<td>ENGAGE &amp; CHANGE ENGAGEMENT, ON-GUARD</td>
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<td>4.</td>
<td>ENGAGE &amp; CHANGE ENGAGEMENT, DISENGAGE, LUNGE, HIT</td>
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### Action of Helper

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### COMPLETE

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### VERBAL ANSWERS

What is the difference between a simple and a compound attack?  
What is the difference between a direct and indirect attack?  
What is a remise?

**BASIC COMPLETE**
THE INTERMEDIATE BASIC PATTERNS

To complete any one of the Patterns, the fencer (person hitting) executes each action listed, starting at "1" and continuing to "4", without stopping and with a discernible rhythm. Both fencers must move their blades at the same rhythm and use a distance appropriate to the actions. The fencers must continue using the correct distance and consistent rhythm through all four hits. Without this "rhythm" the patterns are difficult to perform correctly by either a beginner or an expert fencer since the fencer and helper must relate to one another. The rhythm (tempo) tells when things are to be done.

The early emphasis on rhythm sets the framework for all of the following patterns, and for learning the concepts of distance, tempo and strategy. Without it, you have only a fencer who knows technique but cannot successfully take part in the sport of fencing. Rhythm should have been stressed and learned in Pattern "C". Continued emphasis must be made in the Intermediate and Advanced Basic levels. If learned well, the fencer in all patterns that follow naturally includes it.

To execute each pattern, the fencer stays in place unless the pattern specifically requires otherwise, e.g. follow. Attacks are always scored with a lunge while hits from a defense are always a riposte by thrust.
INTERMEDIATE BASIC
FOIL PATTERNS
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FENCER'S PATTERN  Hitting Action

E. DEFENSIVE BLADE ACTIONS
1. PARRY 4, RIPOSTE, HIT
2. PARRY CIRCLE 6, RIPOSTE, HIT
3. PARRY 6, RIPOSTE, HIT
4. PARRY CIRCLE 4, RIPOSTE, HIT
   (3. & 4. above - start from 4 guard position)

F. THRUST PARRY THRUST
1. THRUST, LUNGE, HIT, (STAY IN LUNGE) PARRY 4, RIPOSTE, HIT
2. THRUST, LUNGE, HIT, RECOVER, PARRY 4, RIPOSTE, HIT
3. THRUST, LUNGE, HIT, RECOVER, PARRY 4, RIPOSTE
   with LUNGE, HIT
4. FOLLOW, THEN, 3 ABOVE

G. ATTACKING BLADE ACTIONS
1. BEAT 4, THRUST, LUNGE, HIT
2. BEAT 4, DISENGAGE, THRUST, LUNGE, HIT
3. FEINT TO 4, DISENGAGE, LUNGE, HIT
4. FEINT TO 4, DISENGAGE, FEINT TO 6 DISENGAGE, LUNGE, HIT

H. COUNTER PARRY PATTERN
1. THRUST, LUNGE, (NO HIT, BUT STAY IN LUNGE) COUNTER
   PARRY 4, RIPOSTE, HIT
2. THRUST, LUNGE (NO HIT), RECOVER, COUNTER PARRY 4,
   RIPOSTE, HIT
3. THRUST, LUNGE (NO HIT), RECOVER, COUNTER PARRY 4
   RIPOSTE & LUNGE, HIT
4. FOLLOW, THEN "3" ABOVE

VERBAL ANSWERS
1. WHAT IS A FALSE ATTACK AND WHAT IS IT'S PURPOSE?
2. WHAT IS A FEINT ATTACK AND WHAT IS IT'S PURPOSE?

INTERMEDIATE BASIC LEVEL
COMPLETE
FENCER'S PATTERN  Hitting Action

**E. DEFENSIVE BLADE ACTIONS**

1. PARRY 4, RIPOSTE HEAD (HIT)  
2. PARRY 5, RIPOSTE HEAD (HIT)  
3. PARRY 5, RIPOSTE FLANK (HIT)  
4. PARRY 3, RIPOSTE FLANK (HIT) *  

* # 4 above - start from 4 guard position

<table>
<thead>
<tr>
<th>Actions of Helper</th>
<th>COMPLETE</th>
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<tbody>
<tr>
<td>Cut chest w/ lunge</td>
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<tr>
<td>Cut head w/ lunge</td>
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<tr>
<td>Cut head w/ lunge</td>
<td></td>
</tr>
<tr>
<td>Cut flank w/ lunge</td>
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</tbody>
</table>

**F. THRUST PARRY THRUST**

1. CUT HEAD, LUNGE, HIT, (STAY IN LUNGE) PARRY 4, RIPOSTE HEAD, HIT AGAIN  
2. CUT HEAD, LUNGE, HIT, RECOVER, PARRY 4, RIPOSTE HEAD, HIT AGAIN  
3. CUT HEAD, LUNGE, HIT, RECOVER, PARRY 4, RIPOSTE HEAD with LUNGE, HIT AGAIN  
4. FOLLOW, THEN "3" ABOVE

Stay on-guard, cut chest (no hit)
Stay on-guard, cut chest with lunge (no hit)
Stay on guard, cut chest with lunge, recover (no hit)
Advance & retreat, give signal to start #3 (no hit)

**G. ATTACKING BLADE ACTIONS WITH FEINTS**

1. FEINT HEAD, CUT CHEST with LUNGE (HIT)  
2. FEINT HEAD, CUT FLANK with LUNGE (HIT)  
3. FEINT CHEST, CUT HEAD with LUNGE (HIT)  
4. FEINT CHEST, CUT FLANK with LUNGE (HIT)

Parry 5 unsuccessfully
Parry 5 unsuccessfully
Parry 4 unsuccessfully
Parry 4 unsuccessfully

**H. COUNTER PARRY PATTERN**

1. CUT HEAD with LUNGE, NO HIT BUT STAY IN LUNGE, COUNTERPARRY 4, RIPOSTE TO HEAD (HIT)  
2. CUT HEAD with LUNGE (NO HIT), RECOVER, COUNTER PARRY 4, RIPOSTE TO HEAD (HIT)  
3. CUT HEAD with LUNGE, (NO HIT), RECOVER, COUNTERPARRY 4, RIPOSTE HEAD with LUNGE (HIT)  
4. FOLLOW, THEN "3" ABOVE

Parry 5 riposte to chest (no hit)
Parry 5 riposte, cut chest with lunge (no hit)
Parry 5 riposte, cut chest with lunge, recover (no hit)
Advance & retreat, then "3" above

**VERBAL ANSWERS**

1. WHAT IS A FALSE ATTACK AND WHAT IS IT'S PURPOSE?  
2. WHAT IS A FEINT ATTACK AND WHAT IS IT'S PURPOSE?
INTERMEDIATE BASIC
EPEE PATTERNS

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FENCER’S PATTERN Hitting Action

E. ATTACKING BLADE ACTIONS
1. THRUST & SHORT LUNGE TO WRIST, HIT
2. THRUST & LUNGE TO UPPERARM, HIT
3. THRUST & LUNGE TO TORSO, HIT
4. THRUST & LUNGE TO THIGH, HIT

F. DEFENSIVE BLADE ACTIONS
1. PARRY 4, RIPOSTE, HIT
2. PARRY 6, RIPOSTE, HIT
3. PARRY CIRCLE 6, RIPOSTE, HIT
4. PARRY 8, RIPOSTE, HIT

G. THRUST PARRY THRUST ACTIONS
1. THRUST, LUNGE, HIT, (STAY IN LUNGE) PARRY 4, RIPOSTE, HIT
2. THRUST, LUNGE, HIT, RECOVER, PARRY 4, RIPOSTE, HIT
3. THRUST, LUNGE, HIT, RECOVER, PARRY 4, RIPOSTE with LUNGE, HIT
4. FOLLOW, THEN 3 ABOVE

H. THRUST REMISE ACTIONS
1. THRUST & LUNGE (no hit but stay in lunge), REMISE, HIT
2. THRUST & LUNGE (no hit but stay in lunge), REMISE, HIT
3. THRUST & LUNGE (no hit but stay in lunge), REMISE, HIT
4. THRUST & LUNGE (no hit but stay in lunge), REMISE, HIT

VERBAL ANSWERS
1. What is a false attack and what is its purpose?
2. What is a feint attack and what is its purpose?

INTERMEDIATE BASIC COMPLETE
**PATTERN "E" Defensive Blade Actions**

In the Basic Pattern the fencer performed the direct attack. In Pattern "E" he defends against this attack using two parries from the six on-guard position and then two more from the four on-guard position. The sequence of parries are listed so that the fencer performs first a direct parry followed by it's companion circular parry. The fencer then changes to a four on-guard and again performs a direct parry followed by the circular parry. It is expected that the instructor will talk about the two directions of blade movement (clockwise and counter-clockwise) and why they are needed to stop disengaging actions. The introduction of the concept, a deceive by disengage, should be very simple at this time, but it will help latter.

**PATTERN "F" Thrust Parry Thrust**

Pattern "F" combines the actions of attack and defending by requiring the fencer to hit with an attack and then again hit with an immediate parry-riposte. The two purposes of this pattern are to help the fencer learn that he must keep his attention focused even after he has finished his attack and to help the fencer learn to defend in the lunge, when returning to guard position, and with a redoublement.

Pattern "F" reinforces what was taught in Patterns "C" and "E" using a slightly more difficult situation. It also prepares the fencer for counter-parrying and other actions made in series. The name "Thrust Parry Thrust" comes from the Hungarian teaching method used for the instruction of positions for hitting, parrying, and hitting again. This pattern differs in that it is more concerned with the movements of attacking, parrying and riposting.

**PATTERN "G" Attacking Blade Actions**

The concepts of attack and set-up are introduced in Pattern "G". It is introduced by first teaching an attack and then using this same attack as the preparation for the next attack. For example, a direct attack in used to score. Then the direct attack is used as a feint and a deceive is added for the hit. Since the direct attack has already been used in several patterns, the beat and feint attacks are introduced. These two attacks are first used for hitting and then changed to a more complex action. The progression is beat attack to beat-disengage. Then feint attack to double-feint attacks. It is during this pattern that the instructor should talk about the concept of one attack being used as a set-up for another.

At the completion of Pattern "G", the fencer has learned five attacks and four defenses.

**PATTERN "H" Counter Parries**

The counter parry pattern had mostly been learned when practicing the Thrust-Parry-Thrust Pattern (F). The only difference is instead of hitting when lunging, the fencer's attack is parried, requiring a counter-parry. In pattern "F" there were two hits in each set of actions and now there is only one. The two patterns are identical except for the parry that stops the first hit.

The most important thing to require from the fencer and helper is a good sense of blade tempo. They should be told to listen to the clicking sounds to help build a tempo. Body movements, such as the lunge, should be included in this rhythm (tempo).
THE ADVANCE BASIC PATTERNS

Everything that that been stated for the Execution of the Intermediate Patterns could be restated here. In the Advanced Basic Patterns more traditional actions, such as pressures and oppositions are practiced. Though there are a few logical set-up situations, these four patterns are mainly designed to develop the simple skills and basic awareness for a variety of common actions.

PATTERN "I" Pressures

A pressures is a preparations, but in Pattern "I" it is taught as a compound attack similar to beat attacks. In the first action the fencer executes a pressure and releases for a direct hit. In the second action the helper counter-pressures (presses back) against the pressure, allowing the fencer to disengage for a hit. This same sequence is followed for the third and fourth actions except the pressures are in the helper's six line and therefore require a change-engagement (disengage and press) to start.

PATTERN "J" Oppositions

Three separate attacks by opposition and one defense are practice in Pattern "J". The opposition positions of four, circle-six and eight are listed. One yielding parry is practiced so the fencer may know that such a type of parry exists. This pattern tends to be difficult for students who learn to make beat-parries for defense. The instructor should remember that oppositions are again introduced again in Level II and should not get over involved in learning these actions.

PATTERN "K" Coupe

Four different attacks with coupe are practiced in Pattern "K". Three of the four actions are compound, requiring a good deal of blade control by the fencer. It is important that the instructor explains both the advantages and problems related to this form of attack.

PATTERN "L" Low Line

Two low line attacks and the defenses against them are practiced in Pattern "L". In concept they are simple but in practice they are more difficult.
ADVANCE BASIC
FOIL PATTERNS

FENCER’S PATTERN  Hitting Action

I. PRESSURE PATTERN
1. PRESSURE 4 ATTACK, HIT
2. PRESSURE 4 DISENGAGE ATTACK, HIT
3. CHANGE PRESSURE 6 ATTACK, HIT
4. CHANGE PRESSURE 6 DISENGAGE ATTACK, HIT

Actions of Helper

On-guard
Counter-pressure 4
On-guard
Counter-pressure 6

J. OPPOSITION PATTERN
1. FOUR OPPOSITION ATTACK, HIT
2. CIRCLE SIX OPPOSITION ATTACK, HIT
3. EIGHT OPPOSITION ATTACK
4. YIELDING PARRY (ANY) AGAINST CIRCLE SIX OPPOSITION ATTACK, HIT

On-guard with arm half extended
On-guard with arm half extended
Circle six opposition attack

K. COUPE PATTERN
1. COUPE THRUST LUNGE ATTACK, HIT
2. COUPE FEINT DISENGAGE ATTACK, HIT
3. DOUBLE COUPE’ ATTACK, HIT
4. BEAT 4 COUPE’ ATTACK, HIT

Stay on-guard
Parry 4 unsuccessfully
Parry 4 then 6 unsuccessfully
Parry 4 unsuccessfully

Note: Fencer, start with point in helper’s 6 line for No. 1, 2, and 3

L. LOW LINE PATTERN
1. DIRECT ATTACK TO 7, HIT
2. PARRY 7 RIPOSTE, HIT
3. DIRECT ATTACK TO 8, HIT
4. PARRY 8 RIPOSTE, HIT

Stay on-guard
Direct attack to 7
Stay on-guard
Direct attack to 8

VERBAL ANSWERS
1. WHAT IS A LINE?
2. WHAT ARE THE FOUR TARGET AREAS?

ADVANCED BASIC LEVEL
**FENCER'S PATTERN**

**Hitting Action**

**Actions of Helper**

### COMPLETE ADVANCED BASIC LEVEL COMPLETE

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**I. WRIST CUTS**

1. CUT TO INSIDE WRIST (HIT) with SHORT LUNGE
2. CUT TO OUTSIDE WRIST (HIT) with SHORT LUNGE
3. UNDER WRIST CUT (HIT) with SHORT LUNGE
4. FEINT INSIDE WRIST, DISENGAGE, HIT OUTSIDE WRIST with SHORT LUNGE

---

**J. ATTACKING BLADE ACTIONS WITH MORE FEINTS**

1. FEINT HEAD, LUNGE, CUT OUTSIDE FOREARM (HIT)
2. FEINT CHEST, DISENGAGE, with SHORT LUNGE CUT OUTSIDE WRIST (HIT)
3. FEINT HEAD, FEINT CHEST, LUNGE & CUT HEAD (HIT)
4. FEINT HEAD, FEINT FLANK, LUNGE & CUT HEAD (HIT)

---

**K. ATTACKING BLADE ACTIONS WITH BEATS**

1. BEAT 4 CUT INSIDE WRIST, HIT with SHORT LUNGE
2. BEAT 4 CUT HEAD, HIT with LUNGE
3. BEAT 3 CUT HEAD, HIT with LUNGE
4. BACK EDGE BEAT CUT OUTSIDE CHEEK, HIT with LUNGE

---

**L. POINT ATTACKS**

1. POINT THRUST TO CHEST (HIT)
2. POINT TRUST & LUNGE TO CHEST (HIT)
3. POINT FEINT TO CHEST, DISENGAGE & LUNGE, HIT CHEST IN THIRD LINE
4. POINT FEINT TO CHEST, CUT OVER, LUNGE, HIT HEAD WITH CUT

---

**VERBAL ANSWERS**

1. WHAT IS A LINE?
2. WHAT ARE THE TARGET AREAS?
ADVANCE BASIC EPEE PATTERNS
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FENCER’S PATTERN Hitting Action

I. COUNTER ATTACKS
1. COUNTER ATTACK TO INSIDE FOREARM, HIT
2. COUNTER ATTACK TO TOP FOREARM, HIT
3. COUNTER ATTACK TO BOTTOM FOREARM, HIT
4. COUNTER ATTACK TO TORSO W/ OPPOSITION OF CHOICE, HIT

Action of Helper

Triumph-lunge, arm at middle height
Thrust-lunge, arm at middle height
Thrust-lunge, arm at shoulder height
Thrust-lunge, arm at middle height & center guard

J. OPPOSITION PATTERN
1. FOUR OPPOSITION ATTACK, HIT
2. CIRCLE SIX OPPOSITION ATTACK, HIT
3. EIGHT OPPOSITION ATTACK
4. YIELDING PARRY (ANY) AGAINST CIRCLE SIX OPPOSITION ATTACK, HIT

Action of Helper

On-guard, arm half extended, middle height
On-guard, arm half extended, middle height
On-guard, arm half extended, shoulder height
Circle six opposition attack

K. PRESSURE PATTERN
1. PRESSURE 4, ATTACK, HIT
2. PRESSURE 4, DISENGAGE ATTACK, HIT
3. PRESSURE 6, COUNTER DISENGAGE ATTACK, HIT
4. PRESSURE 6, PARRY CIRCLE 6 OPPOSITION RIPOSTE, HIT

Action of Helper

Stay on-guard
Counter-pressure 4
Disengage
Disengage and thrust

L. FEINT ATTACKS
1. FEINT INSIDE WRIST, DISENGAGE, HIT WRIST/ARM
2. FEINT INSIDE WRIST, COUNTER DISENGAGE, HIT WRIST/ARM
3. FEINT INSIDE WRIST, DISENGAGE, HIT WRIST/ARM
4. FEINT INSIDE WRIST, STAY IN SAME LINE, DISPLACE OWN ARM & HIT

Action of Helper

Unsuccessful parry 4
Unsuccessful parry circle 6
Unsuccessful parry 8
Unsuccessful counter thrust

VERBAL ANSWERS
1. What are the names of the three most often used lines in epee; what are the other three?
2. What are the target area names; which are close, middle far?
**PATTERN "I" Pressures**

A pressure is basically a preparation, but in Pattern "I" it is taught as an attack similar to beat attacks. In the first action the fencer executes a pressure and releases for a direct hit. In the second action the helper counter-pressures (presses back) against the pressure, allowing the fencer to disengage for a hit. This same sequence is followed for the third and fourth actions except the pressures are in the helper's six line and therefore require a change-engagement (disengage and press) to start.

**PATTERN "J" Oppositions**

Three separate attacks by opposition and one defense are practice in Pattern "J". The opposition positions of four, circle-six and eight are listed. One yielding parry is practiced so the fencer may know that such a type of parry exists. This pattern tends to be difficult for students who learn to make beat-parries for defense. The instructor should remember that oppositions are again introduced again in Level II and should not get over involved in learning these actions.

**PATTERN "K" Coupe**

Four different attacks with coupe are practiced in Pattern "K". Three of the four actions are compound, requiring a good deal of blade control by the fencer. It is important that the instructor explains both the advantages and problems related to this form of attack.

**PATTERN "L" Low Line**

Two low line attacks and the defenses against them are practiced in Pattern "L". They are simply in concept; practice an attack and then the defense against it.

**THE TEST**

The criterion for "correct execution" in the Intermediate and Advanced Basic Patterns is the proper execution of the sequence without error. Technique will not be on a high level yet since the fencers are very new to the sport. When testing, the instructor should think of the skill level needed for the fencer to start Level I, which repeats the same actions. When testing it should be obvious as to what action was being made and gross errors should not be allowed. All of the basic patterns are designed as preparation so the fencer will be ready to learn on a higher level. Don't take away the important motivational factor of providing awards by demanding technique in the Basic Pattern that should be developed in Level I.
SOME TEACHING HINTS

The material in the Progressive Pattern System may be used as a guide by the teacher of what is to be included when instructing. It may also be used as learning goals for the fencers. Since the patterns are not lesson plans, the elements of each pattern do not need to be taught in the same sequence as printed. An example of a good teaching sequence for Pattern "E" follows:

The parries in Pattern "E" (Parry Pattern) are listed in a way which is strategically important to know and somewhat easy to remember. The first two parries stop an attack to the four line, the third and fourth parries stop an attack to the six line. However, the actions in Pattern "E" are best taught by teaching parry four followed by parry six, both are direct parries. These two movements are the first and third in the sequence of the pattern, but are best taught together. It is then necessary to teach the circular parries.

After all four parries had been learned additional practice is still necessary. This is when the Parry Pattern should be introduced. Have the fencer practice parry four and parry circle six as a unit, one parry after the other. The next practice unit to develop should be parry six and parry circle four (from a four on-guard position). Once these two short units are learned combine them into a four-part pattern.

Once the concepts of four and six are understood, the students can be taught why the different forms of parrying (direct and circular) are necessary. Since the patterns are not technique-based, it is possible to teach the parries as either beat or opposition parries. Both forms of parrying could be taught, but only one should be tested.

The actions for Pattern "F" (Thrust-Parry-Thrust) have been practiced by the students in patterns "C" and "E". Therefore, they are ready to start practicing with minimal instruction.

Pattern F reinforces the already learned material, but puts the actions into new sequences. It's purpose is to teach the fencer to be ready to both attack and defend, using a variety of rhythms and body positions. This pattern should be broken down into its four parts, with each practiced separately, and then combined into small sequences before trying to learn the entire pattern.

The purpose of Pattern "G" (Attacking Actions) is to practice basic attacks and their associated "set-ups".

Each attack should be taught in a traditional way, with the pattern system used to keep the fencer practicing without boredom. Both attacks, the beat and the feint, are practice with an additional disengage added to form a more complex compound attacks. In this case, practicing by starting with the first action and continuing to the last would be ideal.

Once the attacks in this pattern have been learned, practiced and the pattern test passed, the instructor may vary the drill by using each attack against the different defenses in Pattern "E". This is just good teaching and indirectly starts the fencer thinking about material in the higher levels.

The main reason for the success of the pattern system is that the fencer must memorize a sequence of moves. This memorization is the key to the practice session. The new fencer can understand that practice must continue if the pattern had not been fully learned. It takes many more repetitions to learn a pattern sequence than it does a single movement. The need to remember a sequence makes the beginner practice without boredom. A new fencer thinks that a
movement is learned once it is executed somewhat correctly. He does not realizing that the same movement will be executed poorly when his attention is directed elsewhere, e.g. to the opponent, as it should be in competition. Repetition leads to quality movements when the fencer's attention is directed away from himself.
LEVELS ONE THROUGH FIVE

In the three Basic Pattern levels a fencer had to develop the skills necessary to successfully pass each test. He then moved on to the next skill and did what was necessary to pass it. The fencer never had to come back to any item he had successfully completed. This is not so in Levels One through Five.

To successfully complete Levels One to Five a fencer must pass through each pattern four times. The first two times the acceptance standard is that of only reasonable ability and is called "Acceptable". For the remaining two repetitions the standard required is much higher for technique, tempo and distance. No longer is acceptable quality accepted. Excellence is demanded and "Excellence" is what the skill level is called.

The first time a fencer learns a pattern he is tested and passed by his coach. After all four patterns in a level have been passed, he then must practice all four as the "Combined Pattern", which is the second repetition. It is for the "Combined Pattern" that the fencer must really learn the pattern well since he will have to perform it in front of a panel of examiners to pass. The fencer repeats this process until Level Five's "Combined Pattern" is passed. Then the fencer starts with Level One again. This time, the third repetition, the quality level is much higher and again the coach tests each pattern. The fourth repetition is when the fencer practices the "Combined Pattern" for "Excellence" and is again tested by a panel.
"ACCEPTABLE" and "EXCELLENCE" STANDARDS

Levels One through Five have two standards of quality. The purpose is to require the new fencer to keep practicing up to a level that is difficult but possible to reach. Latter in their development higher levels of achievement of the same skills will be demanded.

Look on the top right part of any of the five forms where the words "Acceptable" and "Excellence" are written (levels 1,2,3,4 & 5). Under each, in two columns, are blank lines (___ ___), which the instructor initials to show the successful completion of a pattern. The left line of the two is initialed when the fencer passes the "Acceptable" test. The right line is initialed when he passes the "Excellence" test.

The difference in the quality of execution between "Acceptable" and "Excellence" is based on the severity of the tests. The purpose is to keep the fencer practicing and developing his skills from the gross to the refined. The biggest problem for some coaches is in accepting less then perfection in the "Acceptable" standard and so frustrating their own fencers. The "Excellence" standard is tested only after all levels of "Acceptable" have been learned and successfully passed. Then perfection is demanded.

A fencer who has practiced regularly will probably be in his second year of fencing when he completes the fifth levels under the "Acceptable" standard. Private lessons are the necessary element in developing the qualities needed for the "Excellence" standard. Everything is directed from the beginning so that the fencer will eventually reach a high level of skill. Using the "Acceptable" standard is just the early part of achieving this high standard of technical excellence. And never forget, the patterns are only one part of the larger teaching-learning process.

T. Nynas
"ACCEPTABLE" STANDARD

In the easier "Acceptable" standard, the fencer performs the actions in a way that is basically correct, but without exacting requirements or up to fencing tempo. However, each pattern must be executed without an error in its sequence. Requiring the correct sequence keeps the fencer practicing until the pattern is fully memorized and therefore, provides the practice time to develop better technique through repetition. A beginner easily understands and appreciates being told, "the pattern is not yet performed correctly so you need more practice", than, "keep practicing till I tell you your technique is acceptable".

Footwork is used to set a "rhythm" for the new fencers. It is much easier for a new fencer to establish a rhythm based upon gross body movements than to establish it with fine manipulative movements. The fencer must continue this set rhythm from one action to the next without change in tempo. The footwork rhythm is therefore in the mind of the fencer and helps him establish the blade tempo.

The teaching of concepts, e.g. tempo and distance, is mainly done under the "Acceptable" standard. If properly learned, instruction in concepts will be at a minimum under the "Excellence" standard. This is in accord with the theory that technique must be learned with balance, strategy, tempo and distance.

When testing, the examiners should look for good balance, smooth blade tempo, proper distance, correct sequencing and acceptable form. Execution should be at a comfortable rhythm. Style is not be a factor in testing since it is the fencer and his coach who make such decisions.

All five levels of "Acceptable" should be passed before tests for the "Excellence" quality are taken.

T. Nynas
"EXCELLENCE" STANDARD

For the "Excellence" standard, Levels One and Two are mainly technical oriented. It is here that technique must be perfect. The concepts involved in these two levels were learned earlier. Now these levels stand for is perfect form, balance, tempo, and distance. The tempo of execution is quicker and the defense must be performed immediately upon recovery from the lunge. The fencer must also be able to demonstrate a change in tempo. Preparatory actions must be made at one tempo and the hitting action at a faster tempo.

The "Excellence" Standard for Levels Three, Four and Five are performed in a similar manner as when the "Acceptable" standard is performed. A change of tempo for the hitting action should be visible. The real difference is in the higher quality of execution and quicker tempo of movement. Balance, tempo, distance, sequencing and form must all be excellent.

THE COMBINED PATTERN

The final pattern for each level, for both "Acceptable" and "Excellence", is always the "Combined Pattern". It is in this continuous execution of all four patterns in sequence where the fencer shows whether he knows the material practiced. The "Combined Pattern" is like a final exam in school. Everything learned is retested. The fencer should not need to stop and think when being tested; he must know the material and execution must be at the appropriate level. This testing procedure provides great motivation for practicing and rewards for passing. Few fencers are willing to stand in front of a panel of testers without feeling they know the material well.

To pass the fencer starts with the first action listed for the level and executes each succeeding movement until the last has been performed, without a pause or error. Again, balance, tempo, distance, sequencing and form determine if the fencer passes or fails. If passed by a panel of examiners, not including his own coach, the fencer knows that he has been successful in learning and can move onto the next level.
LEVELS ONE & TWO

Once the fencer reaches Level One, he has a basic understanding of fencing. He knows some attacks and defenses, knows what to do with the foil, has control over simple mobility, can relate to another fencer and knows some rules of fencing. However, all this is with very moderate skill. Levels One and Two are designed to further ingrain what was learned in the three Basic Patterns levels, broaden the fencer's conceptual framework, and increase the number of attacks and defenses in the fencer's repertoire.

Footwork is used to help the fencer develop a feeling of tempo. The basic situation is one in which the fencer repetitively makes two advances and a lung followed by two retreats and a defense. When using the "Excellence" standard footwork changes to slow advance, fast advance lunge, recover and defend. (Further explanation for footwork may be found after Level Two in "Acceptable" and "Excellence" standards.)
HOW TO USE THE FORM

The forms used for Levels One and Two are similar to the forms for the Basic Patterns. An observable difference is the use of two columns of blank lines (____ ____) on the right side of these pages. The left set of lines are for the "Acceptable" standard while the right lines are for the "Excellence" standard. Each pattern alternates attack-defense-attack-defense. To learn the complete pattern, read from left to right, as in a book, down and across the list of actions.
LEVEL ONE
FOIL PATTERNS
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FENCER’S PATTERN  Hitting Action

<table>
<thead>
<tr>
<th>I. DIRECT &amp; FEINT ATTACKS</th>
<th>Actions of Helper</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. DIRECT ATTACK, HIT</td>
<td>No blade action</td>
</tr>
<tr>
<td>B. PARRY 4 RIPOSTE, HIT</td>
<td>Direct attack</td>
</tr>
<tr>
<td>C. FEINT 4, DISENGAGE, HIT</td>
<td>Parry 4</td>
</tr>
<tr>
<td>D. PARRY 4 TO PARRY 6 RIPOSTE, HIT</td>
<td>Feint 4, disengage</td>
</tr>
<tr>
<td>E. FEINT 4, 1-2 ATTACK, HIT</td>
<td>Parry 4 to parry 6</td>
</tr>
<tr>
<td>F. PARRY 4 TO 6 TO CIRCLE 6 RIPOSTE, HIT</td>
<td>Feint 4, 1-2 attack</td>
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<tr>
<th>II. BEAT &amp; BEAT DISENGAGE ATTACKS</th>
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<tbody>
<tr>
<td>A. BEAT 4 ATTACK, HIT</td>
<td>No blade action</td>
</tr>
<tr>
<td>B. PARRY 4 RIPOSTE, HIT</td>
<td>Beat 4 attack</td>
</tr>
<tr>
<td>C. BEAT 4 DISENGAGE ATTACK, HIT</td>
<td>Parry 4</td>
</tr>
<tr>
<td>D. PARRY 4 TO 6 RIPOSTE, HIT</td>
<td>Beat 4 disengage</td>
</tr>
<tr>
<td>E. BEAT 1-2 ATTACK, HIT</td>
<td>Parry 4 to 6</td>
</tr>
<tr>
<td>F. PARRY 4 TO 6 TO CIRCLE 6 RIPOSTE, HIT</td>
<td>Beat 1-2 attack</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>III. PRESSURE &amp; PRESSURE DISENGAGE ATTACKS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A. PRESSURE 4 DISENGAGE ATTACK, HIT</td>
<td>Counter pressure 4</td>
</tr>
<tr>
<td>B. PARRY 6 RIPOSTE, HIT</td>
<td>Pressure 4 disengage attack</td>
</tr>
<tr>
<td>C. CHANGE PRESS 6, DISENGAGE ATTACK, HIT</td>
<td>Counter pressure 6</td>
</tr>
<tr>
<td>D. PARRY CIRCLE 6 RIPOSTE, HIT</td>
<td>Change pressure 6, disengage attack</td>
</tr>
<tr>
<td>E. CHANGE PRESS 6, DOUBLE’ ATTACK, HIT</td>
<td>Counter pressure 6, parry circle 6</td>
</tr>
<tr>
<td>F. PARRY CIRCLE 6, ANOTHER CIRCLE 6,</td>
<td>Change pressure double’ attack</td>
</tr>
<tr>
<td>RIPOSTE, HIT</td>
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<table>
<thead>
<tr>
<th>IV. OPPOSITION ATTACKS</th>
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</thead>
<tbody>
<tr>
<td>A. 4 OPPOSITION ATTACK, HIT</td>
<td>On guard, arm half extended</td>
</tr>
<tr>
<td>B. CIRCLE 6 OPPOSITION PARRY RIPOSTE, HIT</td>
<td>Four opposition attack</td>
</tr>
<tr>
<td>C. CIRCLE 6 OPPOSITION ATTACK, HIT</td>
<td>On guard, arm half extended</td>
</tr>
<tr>
<td>D. CIRCLE 4 OPPOSITION PARRY RIPOSTE, HIT</td>
<td>Circle six opposition attack</td>
</tr>
<tr>
<td>E. 8 OPPOSITION ATTACK, HIT</td>
<td>On guard, arm half extended</td>
</tr>
<tr>
<td>F. YIELDING PARRY TO 8 OPPOSITION PARRY</td>
<td>Four opposition attack</td>
</tr>
<tr>
<td>RIPOSTE, HIT</td>
<td></td>
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</tbody>
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<tr>
<th>V. COMBINED PATTERN</th>
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<tr>
<td>FENCER’S NAME</td>
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### FENCER’S PATTERN

**I. DIRECT & FEINT ATTACKS**

<table>
<thead>
<tr>
<th>Description</th>
<th>Actions of Helper</th>
<th>Acceptable</th>
<th>Excellence</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. DIRECT CUT HEAD, HIT</td>
<td>On guard, no blade action</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. PARRY 5 RIPPOSTE FLANK, HIT</td>
<td>Direct attack head</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. FEINT HEAD, CUT FLANK, HIT</td>
<td>Parry 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D. PARRY 5 THEN 3, RIPPOSTE HEAD, HIT</td>
<td>Feint head, cut flank</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. FEINT HEAD, FEINT FLANK, CUT HEAD, HIT</td>
<td>Parry 5 then parry 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. PARRY 5 THEN 3 THEN 5, RIPPOSTE FLANK, HIT</td>
<td>Feint head, feint flank, cut head</td>
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</tbody>
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**II. BEAT & BEAT FEINT ATTACKS**

<table>
<thead>
<tr>
<th>Description</th>
<th>Actions of Helper</th>
<th>Acceptable</th>
<th>Excellence</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. BEAT 4, CUT HEAD, HIT</td>
<td>On guard, no blade action</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. PARRY 5 RIPPOSTE HEAD, HIT</td>
<td>Beat 4 attack head</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. BEAT 4, FEINT HEAD, CUT CHEST, HIT</td>
<td>Parry 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D. PARRY 5 THEN 4, RIPPOSTE CHEST, HIT</td>
<td>Beat 4, feint head, cut chest</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. BEAT 4, FEINT HEAD, FEINT CHEST, CUT HEAD, HIT</td>
<td>Parry 5 then 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. PARRY 5 TO 4 TO 5 RIPPOSTE HEAD, HIT</td>
<td>Beat 4, feint head, feint chest, cut head</td>
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</tbody>
</table>

**III. WRIST CUTS & WRIST FEINT ATTACKS**

<table>
<thead>
<tr>
<th>Description</th>
<th>Actions of Helper</th>
<th>Acceptable</th>
<th>Excellence</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. DIRECT CUT INSIDE WRIST, HIT</td>
<td>On guard, no blade action</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. PARRY 4 RIPPOSTE HEAD, HIT</td>
<td>Direct cut inside wrist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. FEINT INSIDE WRIST, DISENGAGE, CUT OUTSIDE WRIST, HIT</td>
<td>Parry 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D. PARRY 4 THEN 3, RIPPOSTE HEAD, HIT</td>
<td>Feint inside wrist, disengage, cut outside wrist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. FEINT INSIDE WRIST, DISENGAGE, FEINT OUTSIDE WRIST, DISENGAGE, CUT INSIDE WRIST, HIT</td>
<td>Parry 4 then parry 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. PARRY 4 THEN 3 THEN 4 RIPPOSTE INSIDE WRIST, HIT</td>
<td>Feint inside wrist, disengage, feint out-side wrist, disengage, cut inside wrist</td>
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<td></td>
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</table>

**IV. BEAT CUTS TO WRIST**

<table>
<thead>
<tr>
<th>Description</th>
<th>Actions of Helper</th>
<th>Acceptable</th>
<th>Excellence</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. BEAT 4, CUT INSIDE WRIST, HIT</td>
<td>On guard, no blade action</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. PARRY 4 RIPPOSTE INSIDE WRIST, HIT</td>
<td>Direct cut inside wrist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. BEAT 4, FEINT INSIDE WRIST, DISENGAGE, CUT OUTSIDE WRIST, HIT</td>
<td>Parry 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D. PARRY 4 THEN 3, RIPPOSTE HEAD, HIT</td>
<td>Beat 4, disengage, cut outside wrist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. BEAT 4, FEINT INSIDE WRIST, DISENGAGE, FEINT OUTSIDE WRIST, DISENGAGE, CUT INSIDE WRIST, HIT</td>
<td>Parry 4 then parry 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. PARRY 4 THEN 3 THEN 4, RIPPOSTE HEAD, HIT</td>
<td>Beat 4, disengage, feint out-side wrist, disengage, cut inside wrist</td>
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</tbody>
</table>

**V. COMBINED PATTERN**
FENCER’S PATTERN  Hitting Action

I. ATTACKS & REMISE
A. DIRECT ATTACK, HIT INSIDE WRIST
B. DIRECT ATTACK TO INSIDE WRIST, REMISE & HIT FOREARM
C. DIRECT ATTACK TO INSIDE WRIST, REMISE & HIT FOREARM, THEN HIT THIGH
D. DIRECT ATTACK TO INSIDE WRIST, REMISE & HIT FOREARM, THEN HIT THIGH, HIT FOREARM
E. DIRECT ATTACK TO INSIDE WRIST, COUNTER DISENGAGE (prise) TO FOREARM, HIT
F. DIRECT ATTACK TO INSIDE WRIST, COUNTER DISENGAGE (prise) TO FOREARM (HIT), THEN THIGH (HIT)

Actions of Helper

Acceptable  Excellence

No action
Successful parry 4, short riposte & open forearm
Successful parry 4, short riposte & open forearm
Successful parry 4, short riposte & open forearm
Successful parry 4, short riposte & open forearm
Parry circle 6, short riposte & open forearm
Parry circle 6, short riposte & open forearm

II. PARRIES AND ATTACKS
A. OPPOSITION PARRY 4, RIPOSTE, HIT ARM
B. DIRECT ATTACK, HIT INSIDE WRIST, THEN 4 OPPOSITION HIT ARM OR CHEST
C. OPPOSITION PARRY CIRCLE 6, RIPOSTE, HIT CHEST
D. DIRECT ATTACK, HIT INSIDE WRIST, THEN CIRCLE 6 OPPOSITION HIT CHEST
E. OPPOSITION PARRY 8 RIPOSTE, HIT CHEST
F. DIRECT ATTACK, HIT INSIDE WRIST, THEN 8 OPPOSITION HIT CHEST

Direct attack inside forearm
No action
Direct attack in 4 line
No blade action then aim at attacker’s wrist
Direct attack in 4 line
No blade action then aim at attacker’s wrist

III. PARRIES AND COUNTER ATTACKS
A. OPPOSITION PARRY 4, RIPOSTE, HIT SHOULDER
B. COUNTERATTACK, HIT INSIDE WRIST
C. PARRY CIRCLE 6, RIPOSTE, HIT SHOULDER
D. COUNTERATTACK BY INDIRECT THRUST (DISENGAGE), HIT OUTSIDE FOREARM
E. YIELDING PARRY 6, RIPOSTE, HIT SHOULDER
F. COUNTER DISENGAGE, HIT INSIDE FOREARM

Direct attack to chest
Direct attack in 4 line
4 opposition attack to arm
4 opposition attack to arm
Circle 6 opposition attack to chest
Circle 6 opposition attack to chest

IV. FEINT & COUNTER ATTACKS
A. DIRECT ATTACK, HIT INSIDE ARM
B. DIRECT COUNTER-ATTACK, HIT INSIDE ARM
C. DIRECT ATTACK (FEINT 4), DISENGAGE, HIT ARM
D. DIRECT COUNTER-ATTACK, DISENGAGE, HIT ARM
E. FEINT 4, COUNTER-DISENGAGE, DISENGAGE, HIT ARM (Called a Feint-One-Two)
F. DIRECT COUNTER-ATTACK, HIT TOP OF ARM THEN HIT THIGH

No action
Direct attack in 4 line
Parry circle 6
Start feint 4, parry circle 6
Opposition. parry circle 6 to 8
Start feint 4

V. COMBINED PATTERN

Fencer’s Name ____________________
LEVEL ONE

PATTERN I (1) STRAIGHT & FEINT ATTACKS
PATTERN II (2) BEAT & BEAT DISENGAGE ATTACKS

Look at the form for Level One, Pattern 1, called "Straight and Feint Attacks". You will see in the left column three attacks, and in the right column three defenses. The fencer who is hitting performs and scores with all six of these actions in sequence. They are executed in order as follows: "a" attack, "a" defense; "b" attack, "b" defense; "c" attack, "c" defense. There is a helper who acts the same as a coach would - that is, never hits and is always hit.

The situations in these two patterns let the fencer practice an attack, then the defense against it, then the attack against the new defense and so on through three attacks and three defenses. The helper always executes the action with was just used to hit him so that an appropriate counter action may be practiced by the fencer. If the helper was hit with a straight attack then he will next make a straight attack (without hitting). If he were hit with a parry four riposte, the helper's next move would be a parry four riposte (again, unsuccessful).

To demonstrate the logic, Pattern One will be used: the fencer knows that a parry four defense will be made by the helper and so executes a feint attack against it. The helper then is required to makes a feint attack since that is what the fencer did last. The fencer stops the feint attack with a compound parry riposte (parry four followed by a parry six). The helper again mimics the fencer and makes the same compound parry, allowing the attacker to executes a feint-one-two attack against this defense. The fencer's last defense is another compound parry. This time three parries are used in succession (parry four, followed by a parry six, which is followed by a parry circle six and a riposte) to stop the attack.

The last defensive move in both patterns is a circular parry. It was placed in the pattern to teach the use of direct and indirect parries in combination with one another.

By following the logic of attack, defense, set-up, and counter set-up in both the first and second patterns of Level One, repetition and therefore reinforcement occur. Both feint attacks (Pattern 1) and beat attacks (Pattern 2) are used to help the fencer understand the logic of the competitive situation though two different forms of attack are used.

The first two patterns in Level One are very basic to the sport of fencing, but because they are loaded with new ideas and concepts, they are difficult for the new fencer to master. Once they are learned, the fencer moves through the remaining patterns at what seems to be an accelerated pace.
PATTERN III (3) PRESSURE & PRESSURE DISENGAGE ATTACKS
PATTERN IV (4) OPPOSITION ATTACKS

In the third and fourth patterns, the purpose move away from the concept of set-up, to one of showing a variety of attacks and defenses. To execute a pattern the fencer hits with attack "a", listed in the left column. The helper then mimics the attack so the fencer may practice defending against this same attack by using the defense from the right column. The defense does not carry over to the next attack. Each row is separate from the preceding row, unlike the first two patterns. This process of attack and then defend against the attack is repeated for the second and third set of actions (b and c) in the pattern.

In Pattern 3, pressure attacks and the parries on the six side are stressed. It is important to remember that the defender must press back (counter-press) against the attacker's pressure, as if the response was one created by fear. Otherwise, the actions cannot be performed. The first set of actions in Pattern 3, 3a is a pressure-four-disengage attack and a simple parry six with riposte (after making the counter press). The next set 3b just changes lines by disengagement, but is the same action as 3a. It is a change pressure six disengage, and the defense is a parry circle six. The final two actions in 3c are compound (several) actions used to teach a greater sense of blade tempo as well as the purpose of using compound actions. The actions are a change pressure six double' (disengage & feint, then disengage in the same direction to hit) and the compound parries used to defend. The parries are counter press six followed by two circle six parries, the last one being successful and followed by a riposte.

Pattern 4 of Level One, and much of Level Two, have also changed from the heavy emphasis of "logical set-up" to a simpler situation of practicing a variety of attacks and defenses. However, secondary principles are often imbedded in the patterns.

Part 4a introduces the "four-opposition position" for the attack and then uses the "six opposition parry-riposte" for defense. The concept being taught, other then teaching these positions and actions, is that the simplest blade defense against the opposition attack is a relaxed hand which will allow the blade to fall away, disengage, from an opponent’s pressure. Therefore, the defense is a disengagement followed by a six opposition parry, or by its proper name, a circle six opposition parry-riposte. Part 4b is the same as 4a, but the attack and defense are reversed. Part 4c introduces the eight opposition attack and the yielding parry against it. A nice inclusion in the teaching process is the instruction of the yielding parry against the four and six opposition attacks. Though these two yielding parries are not part of the pattern system, as many other things are not, they still should be shown to the fencer and practiced.
LEVEL TWO

The footwork for Level Two is the same as for Level One, two advances followed by two retreats for the "Acceptable" standard. Again, the fencer uses his gross body movements to help him establish the tempo of fine manipulative movements. For the "Excellence" standard a slow advance with a faster hitting action followed by an immediate recovery and parry-riposte is used.

Pattern Six is similar to Patterns One and Two in that it includes a new logical set-up sequence. Pattern Seven is completely new and one of a kind. Its purpose is to develop blade tempo while ingraining some basic parries. Seven is a long sequence of eight actions broken into parts. Patterns Eight and Nine are basically "Row by Row" practice an attack then practice the appropriate defense.
VI. CHANGE BEAT & CHANGE BEAT DISENGAGE ATTACKS

A. CHANGE BEAT 6 ATTACK, HIT
   No blade action
B. PARRY 6 RIPOSTE, HIT
   Change beat 6 attack
C. CHANGE BEAT 6 DISENGAGE ATTACK, HIT
   Parry 6
D. PARRY 6 TO PARRY 4 RIPOSTE, HIT
   Change beat 6 disengage attack
E. CHANGE BEAT 6, FEINT 1-2 ATTACK, HIT
   Parry 6 to parry 4 riposte
F. PARRY 6 TO PARRY 4 TO CIRCLE, PARRY 4 RIPOSTE, HIT
   Change beat 6, feint 1-2 attack

VII. COUNTER PARRY SEQUENCE

A. BEAT 4 ATTACK & PARRY 4 RIPOSTE, HIT
   Parry 4 riposte
B. PARRY 4 RIPOSTE & PARRY 4 RIPOSTE, HIT
   Beat 4 attack & parry 4 riposte
C. BEAT 4 ATTACK, PARRY 4 RIPOSTE, & CIRCLE 6 PARRY RIPOSTE, HIT
   Parry 4 riposte twice
D. PARRY 4 RIPOSTE TWICE & CIRCLE PARRY RIPOSTE, HIT
   Beat 4 attack & parry 4 riposte & circle 6 parry riposte
E. BEAT 4 ATTACK, PARRY 4 RIPOSTE, & CIRCLE 6 PARRY RIPOSTE TWICE, HIT
   Parry 4 riposte twice & circle 4 parry riposte
F. PARRY 4 RIPOSTE TWICE & CIRCLE PARRY 4 RIPOSTE TWICE, HIT
   Beat 4 attack & parry 4 riposte & circle 6 parry riposte twice


VIII. LOW LINE ATTACKS

A. SIMPLE ATTACK TO 7, HIT
   No blade action
B. PARRY 7 RIPOSTE, HIT
   Simple attack to 7
C. SIMPLE ATTACK TO 8, HIT
   No blade action
D. PARRY 8 RIPOSTE, HIT
   Simple attack to 8
E. FEINT TO 4, DISENGAGE TO 7, HIT
   Parry 4
F. PARRY 4 TO PARRY 7 RIPOSTE, HIT
   Feint to 4, hit 7

IX. MORE LOW LINE ATTACKS

A. BEAT 4, HIT 7
   Parry 4
B. PARRY 4 TO PARRY 7 RIPOSTE, HIT
   Beat 4, disengage to 7
C. PRESSURE 4, HIT 7
   Parry 4
D. PARRY 4 TO PARRY 7 RIPOSTE TO 4, HIT
   Pressure 4, disengage to 7
E. CHANGE PRESS 6, HIT 8
   Parry 4
F. PARRY 6 TO PARRY 8 RIPOSTE TO 8, HIT
   Change pressure 6, disengage to 8

X. COMBINED PATTERN

Fencer’s Name ___________________
FENCER'S PATTERN  Hitting Action  

VI. MULTIPLE FEINTS
A. FEINT HEAD THEN BELLY, CUT HEAD, HIT  
B. FEINT HEAD THEN FLANK, CUT HEAD, HIT  
C. FEINT CHEST THEN HEAD, CUT CHEST, HIT  
D. FEINT CHEST THEN HEAD, CUT FOREARM  
E. FEINT INSIDE WRIST THEN OUTSIDE WRIST, CUT INSIDE WRIST, HIT  
F. FEINT OUTSIDE WRIST THEN INSIDE WRIST, CUT OUTSIDE WRIST, HIT  

VII. COUNTER PARRY SEQUENCE
A. BEAT 4 CUT HEAD & PARRY 3 RIPOSTE HEAD, HIT  
B. PARRY 5, RIPOSTE FLANK & PARRY 5 RIPOSTE CHEST, HIT  
C. BEAT 4 CUT HEAD & PARRY 3 RIPOSTE HEAD & PARRY 4 RIPOSTE HEAD, HIT  
D. PARRY 5 RIPOSTE FLANK & PARRY 5 RIPOSTE CHEST & PARRY 5 RIPOSTE HEAD, HIT  
E. BEAT 4 CUT HEAD & PARRY 3 RIPOSTE HEAD & PARRY 4 RIPOSTE HEAD & PARRY 5 RIPOSTE HEAD, HIT  
F. PARRY 5 RIPOSTE FLANK & PARRY 5 RIPOSTE CHEST & PARRY 5 RIPOSTE FLANK, HIT  

(Full Sequence of two fencers: (1) Beat 4 cut head, (2) Parry 5 riposte flank, (3) Parry 3 riposte head, (4) Parry 5 riposte chest, (5) Parry 4 riposte head, (6) Parry 5 riposte head, (7) Parry 5 riposte head, (8) Parry 5 riposte flank)  

VIII. STOP CUTS
A. STOP CUT INSIDE WRIST, HIT, RETREAT  
B. STOP CUT INSIDE WRIST, HIT, RETREAT, PARRY 5, RIPOSTE FLANK, HIT  
C. STOP CUT OUTSIDE WRIST, HIT, RETREAT  
D. STOP CUT OUTSIDE WRIST, HIT, RETREAT, PARRY 5, RIPOSTE FLANK, HIT  
E. STOP CUT OUTSIDE WRIST, HIT, RETREAT  
F. STOP CUT OUTSIDE WRIST, HIT, RETREAT, PARRY 3, RIPOSTE HEAD, HIT  

IX. POINT ATTACKS
A. DIRECT POINT TO CHEST with LUNGE, HIT  
B. PARRY 4 RIPOSTE HEAD, HIT  
C. POINT FEINT TO CHEST, DISENGAGE, HIT CHEST w/ POINT IN THIRD LINE  
D. PARRY 4 TO 3 RIPOSTE HEAD, HIT  
E. LINE, HIT  
F. LINE, DEREBEMENT, HIT  

X. COMBINED PATTERN
LEVEL TWO
EPEE PATTERNS

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FENCER'S PATTERN  Hitting Action

VI. BEAT ATTACKS
A. BEAT 4, HIT INSIDE HAND
B. BEAT 4, HIT INSIDE WRIST, THEN THIGH, THEN UNDER FOREARM
C. BEAT 4, COUNTER DISENGAGE, HIT INSIDE HAND
D. BEAT 4, COUNTER DISENGAGE, HIT THIGH
E. CHANGE BEAT 6, DISENGAGE, HIT UNDER HAND
F. BEAT 4, 4 OPPOSITION PARRY RIPOSTE, HIT ARM

Actions of Helper
Acceptable  Excellence

No response  No response

Parry circle 6  Parry circle 6
Parry 6  Thrust off the beat

VII. PRESSURE ATTACKS
A. PRESSURE 4, HIT INSIDE HAND
B. CHANGE PRESSURE 6, HIT INSIDE HAND
C. PRESSURE 4, DISENGAGE, 6 OPPOSITION HIT TO CHEST
D. PRESSURE 4, COUNTER DISENGAGE, HIT INSIDE HAND
E. PRESSURE 4, 6 OPPOSITION PARRY RIPOSTE, HIT BODY
F. CHANGE PRESSURE 6, 4 OPPOSITION PAR, RIP, HIT ARM

No response  Counter pressure 6
Counter pressure 4  Parry circle 6
Disengage, thrust towards outside hand  Disengage, thrust towards inside hand

VIII. YIELDING PARRY, COUNTER-PARRY & REPRISE (Second Intention)
A. DIRECT ATTACK TO FOREARM, YIELDING PARRY 6, OPPOSITION RIPOSTE TO CHEST, HIT
B. DIRECT ATTACK TO FOREARM, DISENGAGE (reprise) & HIT INSIDE FOREARM
C. DIRECT ATTACK TO FOREARM, CIRCLE 4 OPPOSITION PARRY, RIPOSTE TO ARM, HIT
D. DIRECT ATTACK TO FOREARM, YIELDING PARRY 4, OPPOSITION RIPOSTE TO ARM, HIT
E. DIRECT ATTACK TO FOREARM, DISENGAGE (reprise) & HIT OUTSIDE FOREARM
F. DIRECT ATTACK TO FOREARM, CIRCLE 6 OPPOSITION PARRY, RIPOSTE TO CHEST, HIT

Successful parry circle 6 with slow lunge
Successful parry circle 6 with slow lunge
Successful parry circle 6 with slow lunge
Successful parry 4 with slow lunge
Successful parry 4 with slow lunge
Successful parry 4 with slow lunge

IX. MORE YIELDING PARRIES, ENVELOPMENTS
A. DIRECT ATTACK TO FOREARM, DISENGAGE (reprise) & HIT TOPSIDE FOREARM
B. DIRECT ATTACK TO FOREARM, DISENGAGE (reprise) & FEINT TOPSIDE FOREARM,
DISENGAGE, HIT UNDERSIDE FOREARM
C. DIRECT ATTACK TO FOREARM, YIELDING PARRY 8, OPPOSITION RIPOSTE TO THIGH, HIT
D. DIRECT ATTACK TO FOREARM, YIELDING PARRY 8 & ENVELOPMENT, HIT CHEST
E. DIRECT ATTACK TO FOREARM, YIELDING PARRY 4 & ENVELOPMENT, HIT CHEST
F. DIRECT ATTACK TO FOREARM, YIELDING PARRY 6 & ENVELOPMENT, HIT ARM

Successful parry 8 with slow lunge
Successful parry 8, unsuccessful parry 6 with slow lunge
Successful parry 4 with slow lunge
Successful parry 4 with slow lunge
Successful parry 4 with slow lunge
Successful parry circle 6 with slow lunge

X. COMBINED PATTERN

Fencer’s Name _____________________
PATTERN VI (6)  

CHANGE BEAT & CHANGE BEAT DISENGAGE

In Pattern 6 the change beat is taught. Since it is only a simple variation of the beat attack, the logic used for Patterns One and Two of the first level is reinforcement. The sequence is: the first attack is executed followed by the helper repeating this attack, which the fencer successfully defends against. The helper mimics the first defense when the fencer attacks with an action that will deceive this defense. The helper mimics the attack and the fencer uses a defense that successfully stops it. This line of thought follows through the six hits.

To start the sequence, an attack by disengagement followed by a beat (change beat) is used. Parry six riposte is the initial defense to stop the attack that started in the four line and ended in six. The second attack uses the change beat as a feint, since the defender is parrying six. A simple disengagement is added to create a "Change Beat Disengage". The name describes the sequence of actions. To stop this new attack two parries, one after the other are made (compound parries). The defender simply adds a parry four after he unsuccessfully parries six. A riposte follows to score. The last set of actions logically follows. Since a parry was added last, the hitting action is changed into a feint, to draw out the parry, and an additional disengagement is added to avoid the defense and score. The defense against this attack, by three actions, is a sequence of three parries. It is possible to stop the attack by making parries six, four and six again, but other combinations are possible. The pattern required is the sequence of: parries six, followed by parry four and finished with a parry circle four. A riposte after the successful parries scores. The reason for including parry circle four in the pattern is to make it an action the fencer knows and uses.

PATTERN VII (7)  

COUNTER PARRY SEQUENCE

Pattern seven is different from all other patterns. Its purpose is to develop blade control and blade tempo by using a long sequence of eight parries. The pattern must be done slowly and rhythmically. The fencer and helper take turns starting each new sequence. The fencer always hits the helper. Set up the feeling for the blade tempo with the required footwork of two advances lung. Stay in place to execute the blade sequence. If the attacker makes a short, easy lunge he will maintain balance and have no difficulty in executing the actions.

The entire sequence is:


To quickly understand how the sequence is structured, notice that the first four actions are direct actions in the four line (beat four and parry four) followed by the last four actions that are circular parries. Most fencers like learning the entire eight-action sequence first and afterwards break it into its parts to form each smaller sequence. How the fencer memorizes the entire pattern is not important. The fact that he must keep practicing to memorize it is important.

Part "a" starts the sequence with three actions: beat four attack, parry four riposte, and counter parry four riposte. The fencer starts the sequence with a beat and then finishes it by
hitting the helper with a parry four riposte. The helper makes the parry four riposte. Whenever a fencer starts a sequence there must be an odd number of actions in order for him to score.

The second set of actions listed in the right column of part "a", is the same as the one just finished, but with one additional parry riposte. The sequence is started by the helper and since there is an even number of actions (four) the fencer scores. Whenever a helper starts a sequence there must be an even number of actions in order for the fencer to score.

The fencer again starts the third set of actions, part “b” left column. Now a total of five (odd number) action are included. They are the first five actions listed in the sequence of eight.

Continue to build the sequence by adding an additional parry each time it is repeated until all eight actions are made in the sixth repetition.

**PATTERN VIII (8) LOW-LINE ATTACKS**  
**PATTERN IX (9) MORE LOW-LINE ATTACKS**

Patterns 8 and 9 are quite straight-forward. They emphasize a variety of attacks to the low line using preparations already practiced in preceding patterns. Defensively, low line parries are introduced and then practiced as compound parries. In these patterns each defense does not carry over to the next attack, unlike the first pattern of this level. Each row is separate from preceding rows, as far as strategy is concerned. This process is, practice an attack and then practice the defense against that attack. Then, practice another attack and the defense against it. This is repeated throughout patterns eight and nine.
"ACCEPTABLE" STANDARD

Technical ability should increase as the fencer passes from the Basic Pattern to Level One. The Combined Pattern for Level One should be performed with more skill than when each pattern was separately tested and passed. The same applies for the Level Two Combined Pattern - it should be executed better then each of the individual pattern tests, and also performed better then the Level One's Combined Pattern. The fencer should show a marked increase in technical skills as he completes more and more sections of the patterns. However, technical excellence has not yet been reached at this stage; only continued improvement is important.

For the "Acceptable" standard, the fencer uses simple footwork. He takes two advances before lunging and two retreats before defending. The fencer's footwork for an entire pattern of six hits is the repetitive sequence of: two advances, lunge, two retreats; two advances, lunge, two retreats; and a final two advances, lunge, two retreats. This is done without a pause or change of speed. The two advances and retreats are very important in setting a "rhythm" for the new fencers. It is much easier for a new fencer to establish a rhythm based upon gross body movements than to establish it with fine manipulative movements.

"EXCELLENCE" STANDARD

The process of broadening the fencer’s knowledge continues until the "Excellence" standard is reached. Then, quality of execution is of greatest important. In the "Excellence" standard, technical ability must be excellent. This is where any of the elements of good technique, which have not yet been learned, must be learned. Otherwise, the fencer does not pass.

The "Excellence" standard for both the first and second levels uses the sequencing of "thrust-parry-thrust" to integrate the offense and defense. The fencer makes an attack which scores (by a slow advance followed by either: a fast-advance-lunge, an advance-patinando, or an advance-ballestra-lunge) and recovers with an immediate parry-riposte-hit. He hits with both actions. The instructor tells the fencers which form of attack footwork to use. All three forms can be used for teaching purposes, but the instructor should choose one for all patterns. Important factor different from the "Acceptable" is the change of tempo from a slow to a fast movement and the requirement of an immediate parry riposte. In some patterns, the defense is difficult to execute in the lunge position, so in every one it is performed with a recovery from the lunge.

THE COMBINED PATTERN

By the time a fencer has learned the last pattern of a level he has started forgetting the first pattern. The Combined Pattern makes the fencer relearn all of the patterns in the Level. This does not take long, but it does force the otherwise reluctant student to review what has been ignored for a while. Once the fencer learned the "Combined Pattern" to the degree required to pass the exam, he will remember the actions to a point that is far superior to when he passed each pattern separately.
THE TEST

The actions for the tests should be made slowly and rhythmically, with the helper doing whatever is necessary to help the fencer pass. No mistakes are allowed in executing the sequence. The quality of technique should advance as the fencer progresses through Level One to Two. Each pattern is first tested independently of the others by the instructor and then repeated as one large pattern in the "Combined Pattern" test, which is examined by a panel of coaches. The examiners should look for fluid execution with appropriate distance, tempo and balance. The required quality of technique will depend both on the level being tested and the standard being used.

SOME TEACHING HINTS

The "How To Teach A Pattern" section in the introductory portion of this manual specifically describes a successful way of teaching a Level One Pattern. The other patterns in Levels One and Two can follow similar procedures. But, most of all, remember the directions of the introductory section and do not confuse the patterns with a lesson plan. The patterns are a collection of practice situations. Always remember that technique should not live in isolation from the rest of fencing. The use of tempo and distance, described as "rhythm" to the new fencer, must be taught with technique. Describe the logic of the "set-ups" used in the first two patterns of Level One. Explain why each type of parry is used, and when to use different sequences of compound parries. Talk about strategies, history, anything that will interest and inform the new fencer. It is most important to keep a new fencer's interest and have the time, over the long run, to create a technically excellent fencer. It is a true loss when a fencer quits the sport due to boredom or to a lack of feeling of progress.
Levels Three and Four have a different purpose from the preceding levels. They are meant to teach the fencer how to use the already learned techniques with an opponent who is not fully cooperative. No new movements are introduced, except for the coupe. In this situation the fencer must watch the opponent, determine which of a limited number of blade actions is occurring, and then make the appropriate response for scoring. All actions in both levels are either a single-choice (e.g. shall I do this or that) or double-choice situation (e.g. shall I do this, that or something else).

The footwork for Level Three is one advance followed by a lunge for both the high and low standards of performance. The fencer never needs to retreat and so progresses across the floor through the series of actions.

For Level Four, the fencer is defending and therefore will stay in place while being attacked. After successfully parrying and hitting he retreats to a distance correct for starting the next action. The fencer will therefore progress across the floor as the series of actions continue.
HOW TO USE THE FORMS

The form for Levels Three is similar to the ones used for the Basic Patterns. The left column is for the fencer hitting and the right for listing what the helper will do. The helpers column in called "Actions of Helper". The fencer executes only the actions from the left column. This is different from the First and Second Levels, since there the fencer executed the actions from both columns.

Each time the fencer successfully completes a pattern the coach should initial the appropriate line of the right side of the page. The panel of examiners initials the line for the "Combined Patterns" when it is successfully passed.
### XI. DIRECT & FEINT ATTACKS

**A. DIRECT ATTACK or FEINT 4 ATTACK, HIT**

**B. FEINT 4 ATTACK with APPROPRIATE DISENGAGE, HIT**

**C. COMBINE A & B ABOVE, HIT**

**Actions of Helper Options**

- No parry or parry 4
- Parry 4 or parry circle 6
- No parry or parry 4 or parry circle 6

### XII. BEAT ATTACKS

**A. BEAT 4 or BEAT 4 DISENGAGE ATTACK, HIT**

**B. BEAT 4 DISENGAGE ATTACK with APPROPRIATE DISENGAGE, HIT**

**C. COMBINE A & B ABOVE, HIT**

### XIII. PRESSURE ATTACKS

**A. PRESSURE 4 ATTACK or PRESSURE 4 DISENGAGE ATTACK, HIT**

**B. PRESSURE 4 DISENGAGE ATTACK with APPROPRIATE DISENGAGE, HIT**

**C. COMBINE A & B ABOVE, HIT**

### XIV. OPPOSITION ATTACK

**A. CIRCLE 6 OPPOSITION ATTACK or CIRCLE 6 TO 4 OPPOSITION ATTACK, HIT**

**B. CIRCLE 6 TO 4 OPPOSITION ATTACK or CIRCLE 6 OPPOSITION ATTACK with DISENGAGE, HIT**

**C. COMBINE A & B ABOVE, HIT**

### XV. COMBINED PATTERN

Each item; A,B or C; is executed 5 time varying the options.
<table>
<thead>
<tr>
<th>FENCER’S PATTERN</th>
<th>Hitting Action</th>
<th>Actions of Helper</th>
<th>Acceptable</th>
<th>Excellence</th>
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<tr>
<td>XI. DIRECT &amp; FEINT ATTACKS</td>
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<tr>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
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<td></td>
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<tr>
<td>XII. BEAT &amp; BEAT CUTOVER ATTACKS</td>
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<tr>
<td></td>
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<tr>
<td>XIII. HAND CUTS</td>
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<td></td>
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<td>Parry 4 or parry 4 then 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>NO INDEX ENTRIES FOUND.</td>
<td>No parry or Parry 4 or parry 4 then 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>XIV. POINT HITS</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>No index entries found.</td>
<td>Parry 4 or circle 3 parry</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>NO INDEX ENTRIES FOUND.</td>
<td>No parry or parry 4 or circle 3 parry</td>
<td></td>
<td></td>
</tr>
<tr>
<td>XV. COMBINED PATTERN</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Each item; A, B or C; is executed 5 time varying the options.
### Fencer’s Pattern

**Actions of Helper**

<table>
<thead>
<tr>
<th>Acceptable</th>
<th>Excellent</th>
</tr>
</thead>
</table>

#### XI. Direct Attack & Remise

- **A.** Direct attack to inside wrist or remise to arm, hit
- **B.** Direct attack to inside wrist, hit or direct attack, counter disengage & reprise to forearm, hit
- **C.** Direct attack to inside wrist, hit or direct attack & remise, hit or direct attack counter disengage & reprise to thigh, hit

#### XII. Direct Attacks & Feints

- **A.** Direct attack, hit inside arm or faint a direct attack, disengage & hit outside wrist
- **B.** Direct attack, hit inside arm or faint a direct attack, counter disengage & hit inside wrist
- **C.** Direct attack, hit inside arm or faint a direct attack, counter disengage & hit inside wrist or faint a direct attack, counter disengage & hit inside wrist

#### XIII. Pressure Attack

- **A.** Pressure 4, hit inside wrist or pressure 4 disengage, hit outside wrist
- **B.** Pressure 4, hit inside wrist or pressure 4, 6 opposition & hit chest
- **C.** Pressure 4, hit inside wrist or pressure 4 disengage, hit outside wrist or pressure 4, 6 opposition & hit chest

#### XIV. Opposition Attack

- **A.** Circle 6 opposition attack, hit chest or circle 6 to 8 opposition attack, hit chest or thigh
- **B.** Circle 6 opposition attack, hit chest or circle 6 opposition, another circle 6 opposition, hit chest or mask
- **C.** Circle 6 opposition attack, hit chest or circle 6 to 8 opposition attack, hit chest or thigh or circle 6 opposition, another circle 6 opposition, hit chest or mask

#### XV. Combined Pattern

- **Fencer’s Name __________________**

Each item; A, B or C; is executed 5 times varying the options.
LEVEL THREE

PATTERN XI (11) STRAIGHT & FEINT ATTACKS
PATTERN XII (12) BEAT & BEAT DISENGAGE ATTACKS
PATTERN XIII (13) PRESSURE & PRESSURE DISENGAGE ATTACKS
PATTERN XIV (14) OPPOSITION ATTACKS

All patterns in Level Three are attack-only situations. The helper provides the defensive situation for the attacker to work against. All four patterns in Level Three are organized similarly. They have two single-choice blade exercises followed by a double-choice blade exercise. The double-choice situation is a combination of the two single-choice exercises. In addition, all four patterns have a choice-distance situation. The attacks used in the four patterns of Level Three are the same attacks as those learned in Level One. The difference is that now the attacker is in a changing situation compared to Level One where he was in a purely repetitive drill situation.

CHOICE-BLADE SITUATION

The Choice-Blade Situation concentrates on decision-making based upon visual discrimination. The situations are the same for all four patterns of Level Three and are divided into the usual three segments A, B, and C:

Part "A" - The fencer executes the required initial attack for the particular pattern. The helper has the choice of either not parrying or making the one allowable parry. If there is no parry the fencer hits with a direct action. If the allowable parry is made the fencer must deceive it to score. The fencer does not know which will happen and must finish the attack. The only variation is in the Opposition Pattern #14. For it, two attempts to engage the helper’s blade are made if the first is deceived. This is a single choice situation.

To successfully complete part "A" a total of six successful attacks, without any mistakes, must have been made.

Part "B" - The fencer executes the required initial attack for the particular pattern. The helper has the choice of making one of two possible parries. He always parries, but the fencer does not know which of the two will be executed and must finish with the appropriate attack. This is another single choice situation.

A total of six successful attacks must be made, without any mistakes, to successfully complete part "B".

Part "C" - The fencer executes the required initial attack for the particular pattern. The helper has the choice of making either no parry or one of the two allowable parries. The fencer does not know which of the three possible situations will be executed and must finish with the appropriate attack. This is a multiple-choice situation.

A total of six successful attacks must be made, without any mistakes, to successfully complete "C".
CHOICE-DISTANCE SITUATION

The purpose of the Choice-Distance Situation is to teach the fencer to attack only if the distance is correct, and not to make a faulty attack when the distance is too long.

The situation is: the fencer always makes an advance lunge to hit. If the defender retreats as the attacker advances, so keeping the distance long, the attacker must stop and start a new advance lunge. If the defender (helper) does not retreat, then the lunge should bring the fencer into the correct distance to complete the attack. The defender may retreat with any of the attacker's advances, but should make the retreat appear to occur randomly - perhaps every third or fourth attack. The Choice-Distance Situation is used for all four patterns in Level Three.

THE COMBINED PATTERN

Once all four patterns are passed separately, a panel of examiners tests the “Combined Pattern”. The same rules apply as when testing each pattern: six hits per part, at least two extra retreats per part by the defender (choice-distance decision), no pauses between hits or between patterns, no errors in the pattern sequence or in execution (e.g. wrong disengage), a definite rhythm maintained from the first to the last action, and a good sense of balance, distance and tempo. No mistakes in the choice of action should occur. The helper should adequately "show" the fencer which action is being made. If the fencer is making incorrect actions then he is either not ready to pass or has chosen a weak helper. This is the test that really tells if the fencer has properly learned the material in the level.

THE TEST

To take a test, a fencer and the helper (defender) go through each exercise making six attacks for part "a", six attacks for part "b", and six attacks for part "c"; a total of eighteen hits for each pattern. The defender decides before each attack which defense to make, within the limits of the exercise, in a way that appears to be a random order. He must use all the exercise's possibilities during each set of six attacks. The attacker does not know which defense will be used ahead of time and must watch to make the correct decision. The attacking sequence should be fluid and without pauses between attacks. Also, the defender must make at least two extra retreats for each set of six hits to test the fencer's skills in the "distance-decision situation".

The tests for Level Three appear much harder than the tests for Levels One and Two. However, experience has shown that fencers learn and pass this level quicker and with greater ease than the earlier patterns. Good concentration is an important quality for this test. Those fencers with poor concentration will have to learn much more than fencing to pass.

Remember to remind the helper to show the fencer each parry by going slowly and accurately. The defender is to try to help the attacker see which defense is being executed. The two fencers must maintain an easy but definite rhythm. It helps the fencer if the instructor tells when the sixth attack has been made. The fencer will not need to count and may instead concentrate on what he is doing.
SOME TEACHING HINTS

Level three is very easy to teach. By the time the fencer starts this level, he knows a great deal of fencing. Not only has he passed Levels One and Two, but also he should have taken part in many other aspects of fencing.

Instruction for level three is simply a matter of teaching the "a" segment of a pattern and giving it as a drill. It could be one item in a larger lesson plan, or it could be given after practicing a technique drill of the same attack. The "a" segment may also be given with the appropriate "b" drill following. After the "a" and "b" segments are practiced and no longer difficult, "c" may be introduced. Teaching the whole pattern is just a matter of having the fencers practice all three parts in sequence until they can be executed easily and without error.

The decision regarding when to add each additional part of a pattern is a matter of good teaching. Again, remember the patterns are practice situations and are not lesson plans and should not stand alone as complete lessons.

A very important procedure for the correct execution of a choice pattern is that it is done slowly and rhythmically. The helper, defender in this case, is to help the attacker see which defense is being made. These exercises cannot be completed successfully at the "Acceptable" level of skill without help. The first time two fencers use this situation they need to be told, "the defender helps the attacker see the defense". This "showing" of a defense happens to also be the first step in teaching second intention and counter time set-ups.

T. Nynas
LEVEL FOUR

The purpose of Level Four changes to a defensive decision-making situation emphasizing tactile and visual awareness. All four patterns in Level Four are defense-only. Look at the top of each column on the pattern test form. The columns are reversed from the Level Three form. The left column lists the defensive actions instead of the attacking actions and the right is called "Actions of Helper". In the right column is the list of attacks that are to be executed and then parried by the defender.

The situation is as follows: the helper provides the attacks for the fencer (defender) to parry and closes the distance by making an advance lunge. The fencer makes the defensive actions listed in the left column, scores and then retreats to the starting distance so a new set of actions may start. The helper continues to make the required set of attacks until he has been hit six times for each set of actions, eighteen hits for a complete pattern.
LEVEL FOUR
FOIL PATTERNS
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**DEFENSE PATTERN**

<table>
<thead>
<tr>
<th>Hitting Action</th>
<th>Actions of Helper Options</th>
<th>Acceptable</th>
<th>Excellent</th>
</tr>
</thead>
</table>

### XVI. PARRY FOUR COMBINATIONS

<table>
<thead>
<tr>
<th>A. PARRY 4 RIPOSTE or PARRY 4 TO PARRY 6 RIPOSTE, HIT</th>
<th>Direct attack or feint attack</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. PARRY 4 RIPOSTE or PARRY 4 TO PARRY CIRCLE 4 RIPOSTE, HIT</td>
<td>Direct attack or feint attack</td>
</tr>
<tr>
<td>C. PARRY 4 RIPOSTE or PARRY 4 TO PARRY 7 RIPOSTE, HIT</td>
<td>Direct attack or feint attack</td>
</tr>
</tbody>
</table>

### XVII. PARRY CIRCLE SIX COMBINATIONS

<table>
<thead>
<tr>
<th>A. PARRY CIRCLE 6 RIPOSTE or CIRCLE 6 TO CIRCLE 6 RIPOSTE, HIT</th>
<th>Direct attack or feint attack</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. PARRY CIRCLE 6 RIPOSTE or CIRCLE 6 TO 4 RIPOSTE, HIT</td>
<td>Direct attack or feint attack</td>
</tr>
<tr>
<td>C. PARRY CIRCLE 6 RIPOSTE or CIRCLE 6 TO 8 RIPOSTE, HIT</td>
<td>Direct attack or feint attack</td>
</tr>
</tbody>
</table>

### XVIII. REMISE & PARRYING

<table>
<thead>
<tr>
<th>A. PARRY 4 RIPOSTE or PARRY 4 RIPOSTE &amp; 2nd COUNTER PARRY 4 RIPOSTE, HIT</th>
<th>Direct attack or direct attack &amp; counter parry 4 w/ direct riposte</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. PARRY 4 RIPOSTE or PARRY 4 RIPOSTE, REMISE, 2nd COUNTER PARRY 4 RIPOSTE, HIT</td>
<td>Direct attack or direct attack &amp; counter parry 4 with coupe riposte</td>
</tr>
<tr>
<td>C. COMBINE A &amp; B ABOVE</td>
<td>Combine A &amp; B above</td>
</tr>
</tbody>
</table>

### XIX. COMPOUND OPPOSITION PARRIES

<table>
<thead>
<tr>
<th>A. CIRCLE 6 OPPOSITION PARRY RIPOSTE or CIRCLE 6 TO 8 WITH OPPOSITION PARRY RIPOSTE, HIT</th>
<th>Direct attack or feint attack</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. CIRCLE 6 OPPOSITION PARRY RIPOSTE or CIRCLE 6 OPPOSITION PARRY &amp; 6 YIELDING COUNTER PARRY RIPOSTE, HIT</td>
<td>Direct attack or direct attack and yielding counter parry</td>
</tr>
<tr>
<td>C. COMBINE A &amp; B ABOVE</td>
<td>Combine A &amp; B above</td>
</tr>
</tbody>
</table>

### XX. COMBINED PATTERN
### LEVEL FOUR SABRE PATTERNS
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**FENCER'S PATTERN**

Hitting Action

<table>
<thead>
<tr>
<th>Actions of Helper</th>
<th>Acceptable</th>
<th>Excellence</th>
</tr>
</thead>
<tbody>
<tr>
<td>XVI. PARRY FOUR COMBINATIONS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. PARRY 4 RIPOSTE HEAD or PARRY 4 TO PARRY 5 RIPOSTE FLANK, HIT</td>
<td>Chest cut or feint chest cut head</td>
<td></td>
</tr>
<tr>
<td>B. PARRY 4 RIPOSTE HEAD or PARRY 4 TO PARRY 3 RIPOSTE HEAD, HIT</td>
<td>Chest cut or feint chest cut flank</td>
<td></td>
</tr>
<tr>
<td>C. PARRY 4 RIPOSTE HEAD or PARRY 4 TO PARRY 5 RIPOSTE FLANK or PARRY 4 TO PARRY 5 TO PARRY 3 RIPOSTE HEAD, HIT</td>
<td>Chest cut or feint chest cut head or feint chest, feint head cut flank</td>
<td></td>
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</tbody>
</table>

| | |
| XVII. PARRY FIVE COMBINATIONS | |
| A. PARRY 5 RIPOSTE HEAD or PARRY 5 TO PARRY 4 RIPOSTE HEAD, HIT | Head cut or feint head cut chest | |
| B. PARRY 5 RIPOSTE HEAD or PARRY 5 TO PARRY 3 RIPOSTE HEAD, HIT | Head cut or feint head cut flank | |
| C. PARRY 4 RIPOSTE HEAD or PARRY 5 TO PARRY 4 RIPOSTE HEAD or PARRY 5 TO PARRY 4 TO PARRY 5 RIPOSTE HEAD, HIT | Head cut or feint head cut chest or feint head, feint chest cut head | |

| | |
| XVIII. REMISE & PARRYING | |
| A. PARRY 4 RIPOSTE HEAD or PARRY 4 RIPOSTE HEAD & 2nd COUNTER PARRY 5 RIPOSTE HEAD, HIT | Cut chest or cut chest & counter parry 5 riposte head | |
| B. PARRY 4 RIPOSTE or PARRY 4 RIPOSTE HEAD & REMISE OUTSIDE ARM, 2nd COUNTER PARRY 5 RIPOSTE HEAD, HIT | Cut chest or cut chest & counter parry 5, hold riposte, cut head | |
| C. COMBINE A & B ABOVE | Cut chest or cut chest & counter parry 5, hold riposte, cut head or cut chest & counter parry 5 ripostehead | |

| | |
| IV. PARRIES PRIME & SECONDE COMBINATIONS | |
| A. PARRY 1 RIPOSTE HEAD or PARRY 1 RIPOSTE HEAD & 2nd COUNTER PARRY 5 RIPOSTE HEAD, HIT | Cut chest or cut chest & counter parry 5 riposte head | |
| B. PARRY 1 RIPOSTE HEAD or PARRY 1 TO 2 RIPOSTE CHEEK, HIT | Cut chest or feint chest, cut flank | |
| C. PARRY 1 RIPOSTE HEAD or PARRY 1 RIPOSTE HEAD & 2nd COUNTER PARRY 5 RIPOSTE HEAD or PARRY 1 TO 2 RIPOSTE CHEEK, HIT | Cut chest or cut chest & counter parry 5 riposte head or feint chest, cut flank | |

| | |
| V. COMBINED PATTERN | Each item; A,B or C; is executed 5 time varying the options. | |
**FENCER’S PATTERN**

**Hitting Action**

**Actions of Helper**

<table>
<thead>
<tr>
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<td>B. CIRCLE 6 OPPOSITION PARRY RIPOSTE HIT or CIRCLE 6 TO 8 OPPOSITION PARRY RIPOSTE, HIT</td>
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<td>C. CIRCLE 6 OPPOSITION PARRY RIPOSTE, HIT or CIRCLE 6 TO 4 OPPOSITION PARRY RIPOSTE, HIT</td>
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<tr>
<td>Each item; A,B or C; is executed 5 time varying the options.</td>
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LEVEL FOUR

PATTERNS XVI (16) BEAT-PARRY FOUR COMBINATIONS
PATTERN XVII (17) BEA-PARRY CIRCLE SIX COMBINATIONS
PATTERN XIX (19) COMPOUND OPPOSITION PARRIES

Three of the four patterns in Level Four are organized similarly. They are all called "Compound Parry Combinations" (sequence of parries). The situation works like this: a parry is made, and if successful, the riposte follows. If the parry is unsuccessful (the helper disengaged), then a second parry is made immediately and it will be successful. A riposte follows immediately for the hit.

In each pattern, the first parry always stays the same for parts "a", "b" and "c", but the second parry changes. For example, in Pattern 16, parry four is always made, but if it is not successful in stopping the attack it is followed by either a parry six for part "a", a parry circle four for part "b" or a parry seven for part "c". In each of the pattern, three different parry combinations are practiced. This procedure is followed in patterns 16, 17, and 19. The only change in procedure is for Pattern 19 part "c", which is a double-choice situation, created by combining the possibilities of parts "a" and "b".

PATTERN XVIII (18) STOP-HIT & PARRY-RIPOSTE COMBINATIONS

The "Stop-Hit" Pattern, number 18, is quite different from the other three patterns in Level Four. It too is a choice situation, but includes two new concepts - the stop-hit and the coupe’. This pattern's three situations are: a simple parry riposte, a counter parry and riposte, and a counter offensive action to steal the tempo (stop-hit). They are practiced as follows:

18"a" - The attacker (helper) always makes an unsuccessful direct attack. The fencer (defender) always makes a parry four and attempts to hit with a direct riposte. If the attacker counter-parries, then the fencer must make a second counter parry and a direct riposte to score. If the first riposte was allowed to score, the helper (attacker) continues the situation with a new direct attack.

18"b" - In the second situation the attacker (helper) always makes an unsuccessful direct attack and immediately follows with a counter-parry of the defender's (fencer’s) riposte. If the counter-riposte is direct, the fencer (defender) makes a second counter-parry and scores (same as "a" above); but if the counter-riposte is by a large coupe’, the fencer (defender) makes a stop-hit (which scores) followed by the second counter-parry and riposte (a second hit in succession).
The third situation is a combination of "a" and "b" above. The fencer may score with either a parry riposte, a second counter-parry riposte, or a stop hit (followed by a second counter-parry riposte). The choice is up to the helper (attacker). The fencer (defender) should not know which action is to be executed next since the three possibilities should appear as random as possible.

**THE COMBINED PATTERN** Like Level Three, a total of seventy-two hits are required to complete the Combined Pattern (eighteen hits per pattern). Execution should be without an error and with a continuous rhythm. No mistakes in the choice of action should occur. The helper should adequately "show" the fencer which action is being made. If the fencer is making incorrect actions then he is either not ready to pass or has chosen a weak helper. The test is not as hard as it appears. Most important, memory of the sequence must be maintained. There should be no pauses between hits or between patterns and a good sense of balance, distance and tempo maintained.

Execution should be fairly good by now, but still not that of the "Excellence" Standard. The instructor tests the fencer for correct execution of each pattern. A panel of examiners tests the “Combined Pattern”.

**THE TEST**

Each pattern is tested by having the helper make six attacks per part (a, b and c) or eighteen attacks per pattern. The helper varies the situation appropriately for each part to force the fencer to make all of the necessary parries. It helps if the instructor tells when the sixth defense has been completed. It allows the fencer to concentrate on what he is doing instead of counting.

The attacker is to try to help the defender see which attack is being executed by going slowly and accurately. The two fencers want to maintain an easy but definite rhythm.

The fencer's coach tests each pattern separately. Once all four patterns are passed the fencer may test for the "Combined Pattern". A panel of examiners tests the fencer to see if he has properly learned the material in Level Four.

**SOME TEACHING HINTS**

What was said about the Third level is appropriate for the Fourth Level. This is especially true for setting a slow, rhythmic pace. There is no distance decision situation for these defensive exercises, making the execution easier. The fencers tend to learn the exercises in Level Four relatively easily. The Stop-Hit exercise does take a little extra learning time and can be a bit frustrating, but they usually enjoy it.

Most fencers who have reached the Fourth Level will quickly understand how to do these patterns. What they need most is practice. Because of this, it is possible for an entire pattern to be presented during one class session.
A fencer who reaches Level Five is fairly experienced. Not only has he finished all the previous levels but he should have had many other learning experiences as well, i.e. individual lessons, free fencing, and competition. Level five is designed to teach the fencer strategies emphasizing second-intention, counter-time and distance. The fencer should know a wide variety of attacks and defenses and understands the need for observation, concentration and strategy. What remains is to learn the more difficult strategies of the sport. This section is designed to help develop these strategies.

To complete the Foil Pattern System, the final pattern was designed to help the fencer independently structure his own personal learning situation. This is accomplished by having the fencer write his own pattern.
HOW TO USE THE FORM

The form for Level Five is similar to the ones used in the preceding levels, except for one major difference. The style of execution is different for each pattern. The first pattern of this level is structured in the same manner as the first pattern in Levels One and Two. The second pattern changes slightly to a style similar to that used in the third and fourth patterns of Levels One and Two. Pattern Three is structured in the style of Levels Three and Four. The last pattern's design is up to the fencer, since it is he who will develop the contents and structure of the pattern.

T. Nynas
FENCER’S PATTERN  Hitting Action

**XXI. COUNTER TIME**

A. DIRECT ATTACK, HIT
B. ADVANCE, PARRY 4 RIPOSTE, HIT
C. FEINT 4 ATTACK, HIT IN 6 (FEINT IN TEMPO)
D. ADVANCE, PARRIES 4 TO 6 RIPOSTE, HIT
E. FEINT 4 TO 6 TO 4 HIT
F. DIRECT ATTACK WITH OPPOSITION OR CLOSE-OUT, HIT

**Actions of Helper**

Acceptable | Excellent
---|---
One advance into lunging distance | 
Direct attack | 
Advance & parry 4 | 
Feint 4, disengage to 6 | 
Advance, parries 4 to 6 | 
Start feint 4 to 6 to 4 | 

**XXII. SECOND INTENTION**

A. DIRECT ATTACK, COUNTER PARRY 4 RIPOSTE, HIT
B. PARRY 4, DISENGAGE RIPOSTE, HIT
C. BEAT 4 ATTACK, COUNTER PARRY 4 RIPOSTE, HIT
D. PARRY 4, DISENGAGE RIPOSTE, HIT
E. 4 OPPOSITION ATTACK, CIRCLE 4 OPPOSITION PARRY RIPOSTE, HIT
F. CIRCLE 6 PARRY, COUNTER DISENGAGE RIPOSTE, HIT

**Actions of Helper**

Parry 4 | Direct attack, counter parry 4 | 
Direct attack, counter parry 4 | 
Parry 4 | Beat 4 attack, counter parry 4 | 
Circle 6 parry | 
4 opposition attack, circle 4 opposition par. | 

**XXIII. DISTANCE DECISION**

A. ADVANCE or ADVANCE then FEINT 4 ATTACK, HIT
B. ADVANCE or ADVANCE then BEAT 4 COUPE ATTACK, HIT
C. ADVANCE or ADVANCE then PRESSURE 4 DISENGAGE ATTACK, HIT
D. ADVANCE or ADVANCE then PRESSURE 4 RIPOSTE, HIT

**Actions of Helper**

Retreat or stay on guard & parry 4 or attack into advance by direct attack | 
Retreat or stay on guard & parry 4 or attack into advance by beat | 
Retreat or stay on guard & counter-press | 
or disengage-lunge avoiding the pressure | 

**XXIV. FENCER’S CHOICE** (Develop a new pattern of your own)

A.
B.
C.
D.
E.
F.

**XXV. COMBINED PATTERN**
FENCER’S PATTERN Hitting Action

XXI. COUNTER TIME
A. DIRECT CUT HEAD, HIT
B. ADVANCE, PARRY 5 RIPOSTE FLANK, HIT
   (counter time)
C. FEINT HEAD CUT FLANK (feint in tempo)
D. ADVANCE, PARRIES 5 TO 3 RIPOSTE, HIT (counter time)
E. FEINT HEAD CUT, FEINT FLANK, CUT HEAD, HIT
   (feint in tempo)
F. DIRECT ATTACK INSIDE WRIST, HIT, RETREAT

XXII. SECOND INTENTION
A. DIRECT CUT HEAD, COUNTER PARRY 5, RIPOSTE
   HEAD, HIT
B. PARRY 5, RIPOSTE with FEINT HEAD CUT, FLANK CUT
C. BEAT 4 CUT HEAD, COUNTER PARRY 5, RIPOSTE
   HEAD, HIT
D. PARRY 5, RIPOSTE with FEINT HEAD CUT, FLANK
   CUT, HIT
E. ADVANCE AND OPEN OUTSIDE WRIST, PARRY 3,
   RIPOSTE with FEINT HEAD RIPOSTE, CUT OUTSIDE
   WRIST, HIT
F. ADVANCE AND OPEN OUTSIDE WRIST, PARRY 3
   RIPOSTE with FEINT HEAD, CUT OUTSIDE WRIST, HIT

XXIII. DISTANCE DECISION
A. ADVANCE or ADVANCE then FEINT HEAD, CUT
   CHEST, HIT or ADVANCE then PARRY 4 RIPOSTE HEAD,
   HIT
B. ADVANCE or ADVANCE then BEAT 4 CUT FLANK,
   HIT, or ADVANCE then PARRY 4 RIPOSTE HEAD, HIT
C. DOUBLE ADVANCE or DOUBLE ADVANCE and FEINT
   HEAD, CUT CHEST, HIT or DOUBLE ADVANCE, PARRY
   5, RIPOSTE HEAD, HIT

XXIV. FENCER’S CHOICE (Develop a new pattern of your own)
A.  
B.  
C.  
D.  
E.  
F.  

XXV. COMBINED PATTERN

Fencer’s Name _______________________

Actions of Helper

Acceptable | Excellence
---|---
One advance into lunging distance
Direct cut head
One advance & parry 5
Feint head, cut flank
One advance, parries 4 to 3
Feint head
Parry 5
Direct cut head, counter parry 5
Parry 5
Beat 4 cut head, counter parry 5
Advance and open outside wrist, parry 3, riposte head
Cut outside wrist, recover from lunge & counter parry 5

Retreat or parry 5 or attack into advance to inside wrist
Retreat or stay on guard then parry 4 or attack into advance by beat
Retreat or parry 5 or cut head

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**Fencer’s Pattern** Hitting Action

**XXI. Countertime**

A. TWO AGGRESSIVE ADVANCES & STOP (no thrust), THRUST AT WRIST, HIT
B. TWO RETREATS, FEINT 4 with half lunge, PARRY 4, RIPOSTE, HIT
C. THRUST AT THIGH WITH HALF LUNGE & LOW HAND, RECOVER AND HIT WRIST (counter time)
D. STOP-HIT TO MASK, CIRCLE 6 PARRY, HIT ANYWHERE
E. SHORT LUNGE WITH SLIGHTLY LOW THRUST, RECOVER AND CHANGE TO HIGH HAND POSITION, HIT
F. THRUST WITH SHORT LUNGE, CIRCLE 8 OPPOSITION ATTACK TO CHEST

**XXII. Feint-in-Tempo**

A. THRUST AT WRIST ON 2nd ADVANCE, CIRCLE 6 OPPOSITION ATTACK, HIT
B. RETREAT, COUNTER-THRUST AT WRIST, DISENGAGE, HIT (feint-in-tempo)
C. FEINT ON LUNGE, IN LUNGE PARRY 4 RIPOSTE TO SHOULDER, HIT
D. FEINT TO INSIDE WRIST, DISENGAGE, HIT (feint-in-tempo)
E. TWO AGGRESSIVE ADVANCES & PAUSE, 8 OPPOSITION WITH SHORT LUNGE TO CHEST
F. FEINT TO WRIST, DISENGAGE WITH LUNGE AND HIT TOP OF WRIST

**XXIII. Distance Decision**

A. ADVANCE OR ADVANCE then FEINT (WRIST) ATTACK, HIT OR ADVANCE then CIR 6 OPPOSITION PARRY RIPOSTE, HIT
B. ADVANCE OR ADVANCE then BEAT 4 ATTACK TO WRIST OR ADVANCE then STOP HIT TO WRIST, HIT
C. ADVANCE OR ADVANCE then PRESSURE 4 DISENGAGE ATTACK, HIT OR ADVANCE, PRESSURE 4 then 6 OPPOSITION PARRY RIPOSTE, HIT

**XXIV. Fencers Choice** (Develop a new pattern of your own)

A.
B.
C.
D.
E.
F.

**XXV. Combined Pattern**

Fencer’s Name _____________________________

**Actions of Helper**

Acceptable  Excellence

Two retreats, direct attack to chest
Two aggressive advances & stop, thrust
Stop-hit towards mask with SHORT lunge
Thrust at thigh with half lunge & low hand, recover and redirect point at wrist
Thrust with lunge
Short lunge with slightly low thrust, recover and change to high hand position

Thrust on attacker’s second advance
Advance, thrust at wrist on 2nd advance, parry 4
Thrust to inside wrist
Feint on lunge, in lunge parry 4 riposte
Two aggressive advances & pause, 8 opposition with short lunge

Retreat OR stay on guard & cir 6 opposition parry OR direct attack into advance
Retreat OR stay on guard OR attack into advance by beat
Retreat OR stay on guard & counter-press OR allow pressure then disengage-lunge

___   ___
LEVEL FIVE

PATTERN XXI (21)  COUNTER-TIME

Pattern 21 is executed in a manner similar to the patterns in Levels One and Two, in that the actions in both columns are performed by the fencer and then mimicked by the helper. However, the footwork is different.

For part "a" the attacker makes a simple direct attack, an advance-lunge with a thrust. After being hit, the helper retreats to the original distance. Then, the fencer again advances, but in an on-guard position to invite the helper to attack. The helper executes a direct attack by lunge the moment he sees the fencer starting his advance. The fencer is being attacked while he is advancing. He makes a parry-four-riposte for the hit. This is the first counter-time action of the pattern.

For part "b" the attacker again makes an advance-lunge and scores with a feint attack. The helper cooperates by unsuccessfully parrying four and then retreats to the starting distance while he waits for the fencer to start his advance. With the advance, the helper launches his feint attack. The fencer makes a parry-four and again stops his forward movement with the completion of the advance. The helper avoids the parry with by disengaging to the six line, but is stopped by the fencer's parry-six. The helper is hit with an immediate riposte. (For the sake of knowledge, the helper executes a feint-in-tempo action against the fencer's counter-time. However, the fencer stops the feint-in-tempo action with a compound parry (parry four followed by a parry six).)

For part "c", the situation is the same as for parts "a" and "b", except that a beat attack is substituted for the direct and feint attacks. Again, the fencer makes an advance-lunge and scores, this time using a beat four attack. The helper retreats to the correct distance and waits for the fencer's advance. With the advance he attacks using a beat four. The fencers stops his advance, parries four and scores with a direct riposte.

It must be remembered that with these counter-time actions the fencer is expecting the attack into his preparation (advance). Because of this he can respond correctly despite the quickness of the attack. Also, it must be remembered that the three parts, "a", "b" and "c", of this pattern must be executed as a sequence. There should be no stops between parts and a definite rhythm must be established for the entire pattern.
**Additional Explanation:**

A counter-time action is one in which a fencer draws the opponent’s attack into his own preparation. In the pattern, the fencer hits by advancing into the opponent's lunging distance, to draw the attack, but with the plan to parry it away. The fencer is not waiting to be attacked; he is creating the time in which it will happen.

The feint-in-tempo is a method of delivering a hit against a counter time action. Basically, it is the concept of, "I know that you know what I'm going to do, so I'm going to mislead you and use your set-up against you". The fencer starts his attack to draw out the counter time defense, deceives the defensive action and scores. The feint-in-tempo is just a feint attack, but since it is a planned set-up against another planned set-up, the counter-time action, the name of feint-In-tempo is used.

A defense against the feint-in-tempo is a compound parry (more then one parry by the same fencer). The advance into distance with the compound parry is planned and so again is a counter-time action. In the pattern, the defender allows the first parry to be deceived, but the fencer stops the attack with the planned second parry.

The set-up situation could be further developed with another disengagement that avoids the second parry. The hit would occur by using three actions for the attack. The attacker's weakness lies in using this long sequence that may be taken advantage of by making a well-timed simple attack into the first feint (attack into preparation). However, Pattern 21 does not follow this sequence due to the difficulty of young fencers to properly execute it. The timing must be perfect. To continue the sequence of counter set-ups, the logical next action against the direct attack would be a simple parry-four-riposte. This is a repetition of the first action of the pattern and restarts the sequence of strategy just described. Recycle through the sequence any number of times.
**PATTERN XXII (22) SECOND-INTENTION**

The strategy of Second Intention is one of using a defender's defense against himself. The fencer's first intention is to let the helper successfully defend so that he can then use a counter-parry, his second intention, to score.

Pattern 22 is executed similarly to Pattern 21. That is, the fencer first executes the sequence of action from the left column of the form for the first hit. The helper then mimics the action he was just hit with, but is then hit with the actions listed in the right column.

A major difference in this pattern from all others is that the left column describes a set of counter actions by both the fencer and helper. Each set is a second intention attack so the hit is after the fencer's counter-defense. For example, part "a", (DIRECT ATTACK, COUNTER PARRY 4 RIPOSTE) requires the helper to make an unstated parry four against the direct attack so the fencer may then make a counter parry and riposte. Only the fencer's actions are listed. The helper's actions must be figured out as the logical action for the series.

The right column of actions describes how the fencer scores against the set-up in the left column. Here it would be a deceive of the counter parry (PARRY 4 DIENAGAGE RIPOSTE). The helper executes the second-intention actions so the fencer may practice scoring against such tactics.

Part "b" is not a logical set-up of "a", as it was for Pattern 21. There is no carry over from part to part in this pattern. Parts "b" and "c" operate in the same manner as described for "a".

**Part "a"** - The pattern is started by making a direct attack. The fencer's first intention is to let the helper to successfully parry and therefore stop the attack. The helper ripostes, but finds that the attacker is coolly waiting in the lunge position with his second intention of counter parry four and riposte. After the fencer's successful hit the helper retreats to the starting distance and then tries to execute the same set of second intention action. The fencer sets a counter trap because he knows what is coming. He scores with a parry four disengage riposte. The helper is hit in the lunge position while making the unsuccessful counter parry.

**Part "b"** - The next attack is similar to "a". It differs only in that a beat attack is now used to draw the helper's parry. The fencer uses a beat four attack with an advance lunge. The helper parries it and ripostes. The fencer waits in the lunge position and counter-parries four, finishing with a direct riposte. The helper then retreats to starting distance and tries to execute the actions he had just been hit with. But, again, the fencer knows what is happening and so deceives the attempted counter parry to score with a parry four disengage.

**Part "c"** - It differs in the type of blade actions used. The first intention action is a four-opposition attack. The helper parries with a circle six opposition parry and then finds that he is hit with the second intention action of circle four opposition and riposte. Never learning, the helper retreats to starting distance and again tries to execute the set of actions he had just been hit with. The fencer parries the attack and avoids the second intention circle four opposition parry with a counter disengage and riposte.
The footwork for the second intention pattern is fairly simple. The fencer makes only an advance-lunge. The phase of parry and counter parry is made in the lunge. The attacker may make either a full lunge or a three quarter lunge. The fencer stays in the lunge position as the helper closes the distance, if necessary, with the supposed purpose of scoring by riposte. The riposte is stopped by the fencer's counter parry. This same procedure is occurs when the helper starts his second intention action, but the parry-disengage causes the helper to be hit while he is in the lunge position.

The difference between "Acceptable" and "Excellence" standards is only in the quality of execution. Technical skills should be good for "Acceptable" since the fencer has been able to reach this level. For the "Excellence" level, technical skills should be excellent.

T. Nynas
**PATTERN XXIII (23) DISTANCE DECISION**

Pattern #23 was first introduced in Level Three as part of its overall situation. It was a matter of the helper occasionally retreating to open the distance and so stopping the attack. In this pattern distance becomes the focal point. The distance situation is more complex here due to the greater number of possible choices.

The fencer making only the actions listed in the left column executes this pattern. The helper performs the actions listed in the right column. Since it is a choice (option) situation, the fencer must hit six times for each situation ("A", "B" and "C") before moving onto the next. A total of eighteen hits are needed to complete the entire pattern.

The fencer does not know which of the three possible actions in the right column the helper will execute at any particular time. The retreating action, to keep the distance open, must be used at least two times for each set of six attacks, but does not count as one of the six hits. There are only two ways of hitting, but three situations. All three options must be used during each set of six hits.

The purpose of this pattern is to force the fencer to concentrate on the ever-changing distance relationship between himself and the opponent. A fencer must always be able to determine if the opponent is: 1. **moving away** from him, 2. **maintaining a constant** distance, 3. **allowing him to close** the distance, or 4. **closing the distance on him**. In this pattern, three of the four situations are used. Opening the distance past advance-lunge distance (number 1 listed above) means no chance of purposeful blade actions and so is not included. Number 2 occurs when the helper retreats with the fencer's advance and so maintains the constant distance. The fencer can close the distance (3) and hits with a lunge if the helper stays at the on-guard position. The fourth situation occurs when the helper attacks into the fencer's preparation (into the fencer's advance) therefore closing the distance on him. The fencer must score with a defensive action.
The three situations set-up by the helper are:

1. If the helper retreats with the fencer's advance, the fencer stops before starting a new preparation (advance). This does not count as one of the hits required for completing the pattern.

2. If the helper stays at the starting on-guard position, he will unsuccessfully parry, allowing the attack to score with a lunge.

3. If the helper attacks (slowly) into the beginning of the fencer's advance, the fencer must stop before lunging and parry-riposte for the hit. The fencer may choose which defense to use, as long as it is appropriate to the situation.

The fencer starting with an advance and feint executes Part “A”. The helper may retreat with the fencer's advance and therefore keep the distance open, stopping the attack. This requires the fencer to restart another feint attack. Again the helper could retreat or choose one of the two other options. If he chooses to keep his ground (stay in place), he must parry four in a way that allows the attacker to disengage and score. (Don't forget that the helper always performs his actions in a way that helps the fencer to be successful.) If however, the helper chooses to execute a (slow) beat attack against the feint, then the fencer must not lunge or step forward (the helper is lunging), but instead parries four and ripostes to score. This is repeated until the fencer hits six times using the three situations in a random order. Then, situation "B" is started.

Part "B" is the same as "A" except that a beat coupe’ attack is substituted for the feint attack. If the helper maintains his ground, he will make an unsuccessful parry four which is deceived by the coupe’ for the score. If the helper makes an attack (slowly) into preparation by lunging off the attacker's beat, the fencer must stop and parry 4 and riposte. Once six hits are finished for "B" then "C"s" attack is used.

Part "C" follows "A" and "B" in concept. When the fencer advances with a four pressure, the helper may retreat or counter-press (presses back). The counter-press allows the fencer to disengage to the helper's six line, which is open. If the helper instead deceives the pressure by disengage and attacks, the fencer must finish his advance and parry six-riposte. After six hits the pattern is completed.

The key to successfully executing the actions in pattern 23 is in closing the distance with light, relaxed advances. Such movements enable correct balance and do not produce forward momentum. This enables the attacker to stop his forward movement when the helper either attacks into his preparation or retreats. It also allows the fencer to continue into the lunge if the helper remains at the place of on-guard. When executing the pattern for testing, the only difference in performance between the "Acceptable" and "Excellence" standards is in the degree skill required.
PATTERN XXIV (24)  FENCER'S CHOICE

A person who has passed patterns prior to Level Five should be a fairly knowledgeable and skilled fencer. However, two things remain. The fencer has to develop the true quality of technique needed of a skilled fencer, which is what the excellence level is for, and he needs to develop independence from pre-established programs, such as the pattern system. This independence means the learner is capable of tailor making a learning situation which meets his own particular needs in his own development. Pre-established programs are good, but cannot always be correct for everybody all the time. Therefore, the fencer must create his own program, which he then masters.

The task in pattern #24 is for the fencer to create his own pattern of six hits. The style of the new pattern is up to the fencer. It depends on what the fencer wishes to practice and learn. On the Level Five Form, A, B and C are written, but it is not a necessary requirement. The only condition imposed is that there must be at least six actions that hit.

In this manual three basic types of patterns are used: sequential strategy (Patterns 1, 2, 6 and 21), basic technique (Patterns 3, 4, 6, 7, and 8) and choice learning (Levels Three and Four). A fencer may use one of these types of patterns or create his own. He should try being creative. Design several different patterns and then use the best. Designing a pattern can be a lot of fun if one looks at it as an enjoyable, challenging experience.

THE TEST

The tests for Level Five are the same as for the earlier levels. However, the procedure for the first two patterns (21 and 22) requires six hits each, since they follow the system of Levels One and Two. That is, the fencers execute each action once, from the first to the last in sequence. The procedure changes for the third pattern (23) to the method used in Level Three. Eighteen hits are required to complete the pattern, six per part (a, b and c).

All actions should be made slowly and rhythmically, with the helper doing whatever is necessary to aid the fencer in passing the exam. No mistakes in executing the sequences may be permitted. The fencer must show all of the qualities required in the earlier levels. The fencer's execution of each pattern is tested independently of the others by the fencer's coach. They are repeated in the Combined Pattern and tested by a panel of examiners, none being the fencer's coach.

Testing for the "Excellence" standard is the same as for the "Acceptable" Standard. The only difference is in the different quality of performance expected. At Level Five technical skills should be quite good for "Acceptable" and excellent for the "Excellence" level.

In many ways, testing for Level Five is the most difficult. The reason is that the fencers can mechanically go through the test and perform it well if they have good technique. Since these patterns are strategic, they must show feeling in the movement and timing of the actions. For example, a counter-time action can have a simple advance to draw the counter action. This advance can be done too slowly, too aggressively, and in many other incorrect ways; though the required movement is made. There must be a feeling to the action that would really draw in the attack.
SOME TEACHING HINTS

Level Five is probably the most difficult level to teach for most instructors. The fencer should have no difficulty in memorizing the patterns. The problem is in teaching the feeling of counter-time and second intention. In these actions are found the true nature of fencing, the real gamesmanship which has to be extrapolated to other actions and set-ups not listed in the pattern system.

For the fencer who must create his own pattern, the greatest problem is in deciding what the pattern should accomplish. The most helpful suggestion is that he first decides what skill he personally needs to develop. By choosing this personal need, the question of "what" is answered and the writing and later practice has intrinsic motivation.

T. Nynas
APPENDIX “A”

TEST PROCEDURE

The correct procedure for examining the "Combined Pattern" should be by a panel of two or three examiners on a pre-announced day every month or two. The test should take place in a gym or adequate room with little surrounding annoyance. A testing committee should be made up of members from different clubs/schools who are all in the same local area, such as a city. Examiners from other areas are welcome, but should not be expected to attend regularly. At this time, any Instructor, Prevost or Master may be asked to be an examiner. A fencers who have been certified as examiners may also be asked to judge on testing days.

A fee for taking the exam is in accordance with custom. The examiners should be paid for their expenses, time and trouble. The testing fee and examiners fees may be of any amount. It is the responsibility of the fencer to supply a helper. The helper is extremely important and should have worked with the fencer.

The fencer must be allowed a minimum of two attempts in succession to pass. Similar to competition, fencers need to control their emotions to properly execute a "Combined Pattern". Many students will be excited and screw up the first attempt, take a deep breath and then fly through their second chance to pass. If the examiners wish, they may allow a third attempt at passing. This should occur only if they feel that the extra attempt will make a real difference.

For a fencer to successfully pass the "Combined Pattern Test" check marks must be written in every box under the "Correct" heading of the testing form. One check under the "Not Correct" column means not passing. If there are only two examiners and they disagree, they must have a conference to make a single decision. If there are three examiners then the majority will rule. The testing committee tests Levels One through Five for both the "Acceptable" and "Excellence" standards. They do not test the Basic Patterns since the student’s instructor tests them.

In competition, it does not matter how the fencer makes an actions, only that he achieves the goal of placing the correct part of the blade on the appropriate target. For a pattern test, it only matters how the fencer performs. The examiners must look to see if the fencer:

1. Executes the correct sequence of actions,
2. Uses distance appropriate to the situation,
3. Relates his blade tempo to the opponent's,
4. Maintains proper balance,
5. Shows a definite smooth rhythm in movement, and
6. Uses techniques (not meaning style) that are acceptable or excellent.
A note on testing technique: Don't confuse style (i.e. the French Style or Italian Style) with basic technique necessary to make an action. For example, a disengage three feet wide is a poorly performed movement in any style; a lunge where the fencer leans way over his front knee is not considered adequate either. If items one through five listed above are well performed then technique probably is adequate. For the excellent standard all technique should be “excellent”.

A test by an examination board tends to encourage a fencer to practice a great amount. The student will not want to return another time to take the same test. No student ever fails a pattern’s test; he just hadn't passed yet. Passing is a real accomplishment since people other then the fencer’s own coach will say he did well. This type of testing procedure creates a tremendous feeling of achievement for the passing student.
# "COMBINED TEST" REPORT

<table>
<thead>
<tr>
<th>Test Item</th>
<th>Correct</th>
<th>Not Correct</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sequence</td>
<td></td>
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<tr>
<td>2. Distance</td>
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<tr>
<td>3. Tempo</td>
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<tr>
<td>4. Balance</td>
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<td>5. Rhythm</td>
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<tr>
<td>6. Technique</td>
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</tbody>
</table>

**Testing Committee**

(Print) __________________________  (Signature) __________________________

______________________________  ________________________________

______________________________  ________________________________

______________________________  ________________________________

**Passed:**  YES  NO  NOT YET  DATE ____________

**Fencer’s Address:**

**Fencer’s Club:**

Mail Passing Results to:
USFA-Progressive Pattern System
1511 Sargent Ave., St. Paul, Minn. 55105