



Control Tactics



2022

MPOETC In-Service Training

Student Handout

OFFICER REVOCATION:

§ 203.14. Revocation of certification.

(a) The Commission maintains the right to revoke certification after notice and an opportunity to be heard under Subchapter G (relating to notice and hearings) for one or more of the following:

- (1) Failure to maintain employment as a police officer under the act.
- (2) Failure to maintain first aid or CPR certification.
- (3) Failure to qualify with firearms as specified in the Commission newsletter.
- (4) Failure to successfully complete annual Mandatory In-Service Training as specified in the Commission newsletter.
- (5) Physical or psychological impairment which renders the officer permanently unable to perform his duties.
- (6) Conviction for a disqualifying criminal offense.
- (7) Submission to the Commission of a document that the police officer knows contains false information including fraudulent application.
- (8) A certification issued in error.
- (9) Cheating.

CHEATING POLICY:

§ 203.54. Commission cheating policy.

(a) The contents of all examinations are confidential. An individual may not cheat or tamper in any manner with an official examination either conducted or sponsored by the Commission by obtaining, furnishing, accepting, or attempting to obtain, furnish or accept answers or questions to examinations, or portions thereof. Individuals may not copy, photograph or otherwise remove examination contents; nor may they use any misrepresentation or dishonest method while preparing, administering or participating in examinations. Unauthorized possession of a test, examination, quiz or a questions, answers or answer keys relating to a test, examination or quiz shall constitute cheating. An individual violating this section shall be barred from further participation in any Commission-required training and ineligible for certification. Individuals will receive notice and have an opportunity to be heard under Subchapter G (relating to notice and hearings).

(b) A written notice of the cheating incident shall immediately be sent to the individual's employing municipality by the school, with a copy forwarded to the Commission and the individual.

CONTROL TACTICS

USE OF FORCE REVIEW

“It is not enough for our officers to know the statutory and case law on use of force at the academic level. They must know and understand it to the point that they can apply it on the street, under the enormous stress, fear, and confusion of mortal danger.”
McKenna (2021)

Justified Use of Force

Before using force, the officer-

- Must have lawful authority.
- Must have a lawful objective for taking action.
- An officer need not retreat from a known threat. However, the officer may choose to retreat to de-escalate the situation or to gain tactical advantage.

True or False?

Three types of encounters police have with citizens are: mere encounter, investigative detention, and arrest.

True or False?

A law enforcement officer is justified in using handcuffs to secure a subject when the officer can articulate that the subject is an escape risk.

True or False?

An officer must stop trying to make an arrest when a subject threatens to resist the arrest.

True or False?

An officer can use any force the officer believes to be necessary to effect an arrest or to defend him/herself or another from bodily harm while making an arrest.

True or False?

The U.S. Supreme Court decided that a police officer can justifiably use deadly force if the officer believes that a suspect is posing “a significant threat of death or serious physical injury to the officer or others” in the 1985 case *Tennessee vs. Garner*.

True or False?

In the case, *Graham vs Conner*, the test for determining whether unreasonable or excessive force was used in making an arrest is determined by a judge looking at the facts with 20/20 hindsight.

True or False?

In *Graham v. Conner*, the U.S. Supreme Court decided that the standard for an officer's use of force upon a "seized, free citizen" was to determine whether the officer's use of force was objectively reasonable under the Fourth Amendment.

True or False?

A reasonably prudent and well-trained officer knows the law and department policy and understands what use of force practices are acceptable or unacceptable within the boundaries of law and policy.

True or False?

Some of the "Graham Factors" that should be taken into consideration when determining if the force used was objectively reasonable are: the severity of the crime, was the subject a threat to the officer's safety, were there multiple subjects for the officer to deal with, and had the officer eaten in the last half hour prior to the incident.

True or False?

The person who claims injury in a 1983 civil action called the plaintiff.

True or False?

When a civil action is initiated against a police officer or a police administrator, the plaintiff must prove that:

- The defendant had a duty
- The defendant breached that duty
- There was a causal connection between the breach of the duty and the injury; and
- The injury to the plaintiff resulted from that breach.

True or False?

One defense a defendant (officer) would be able to put forth in a 1983 lawsuit is that they were unaware of the law.

True or False?

Qualified immunity protects all but the plainly incompetent and those who knowingly violate the law.

True or False?

Police officers who are not in a supervisory position but are present when a fellow officer deprives a citizen of constitutional rights are creating a liability known as "failure to intervene."

True or False?

The Critical Decision-Making model establishes an organized way of making decisions about how to act in any situation, including situations that may involve potential uses of force.

True or False?

Rushing into a scene will allow officers to deal with an incident quickly, will most likely catch the subject off guard and is the best way to safely resolve the situation.

True or False?

It is important for officers to manage their own reactions and stay as calm as possible because being stressed and rushing ahead tends to cloud thinking, inhibit mental flexibility and hinder the ability to make accurate threat assessments.

True or False?

Officers can slow down a situation by getting as close to the subject as possible to be able to maintain eye contact, establish rapport and give a hug if needed.

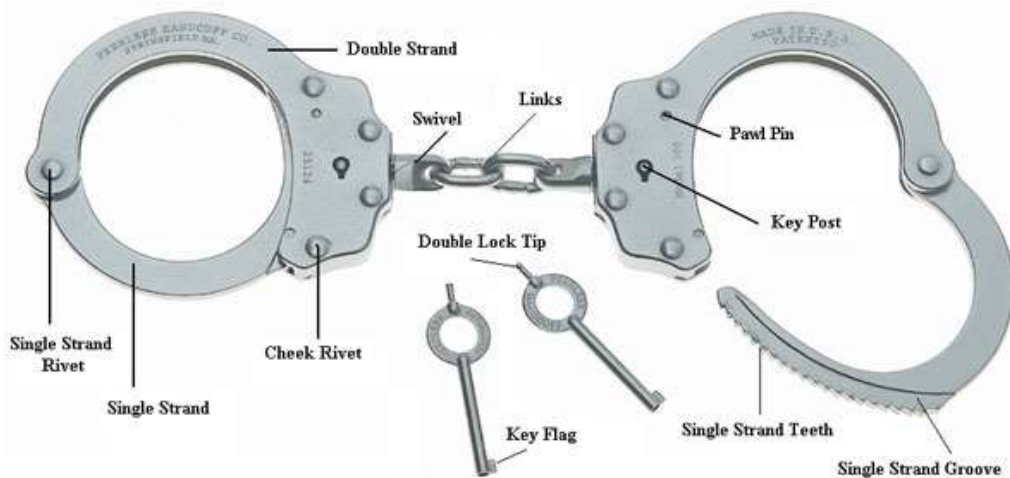
True or False?

Officers should automatically view non-compliance as a threat.

True or False?

De-escalation does not take away or restrict an officers' discretion to make an arrest if necessary, or to use force against an imminent threat.

HANDCUFF NOMENCLATURE:



HANDCUFF NOMENCLATURE

GET OUT YOUR HANDCUFFS – MAKE SURE THEY WORK!

BASIC HANDCUFFING CONCEPTS:

Applying Handcuffs Smoothly

- Match the oval shape of the cuffs to the oval shape of the wrists.
- After initial hand is cuffed, rotate that wrist to the outside. This helps to rotate the torso and causes the uncuffed hand to come to the officer.
- Practiced speed cuffing allows the officer to cuff a person within three (3) seconds.

Pistol Grip:

- Keep your index, middle, and ring fingers in between the cuffs to maintain control.
 - Keeps the index finger off the cuff near the single bar
 - Minimizes finger dislocation
 - Minimizes fingers interfering with rotation of the single bar

Double Push Principle:

- Requires that you to simultaneously apply a thumb lock and push the hand into the handcuff, as you push the handcuff onto the wrist.
 - Fundamental skill
 - Ensures speedy application of the first cuff
 - Minimizes the subject's ability to pull away

Double Lock Handcuffs

- Once control has been established
- Unless not safe to do so

Check Tightness of Cuffs

Using the width of the little fingers

If complaint of "too tight," check again & document

HANDCUFFING MYTHS:

- Keyhole Must Face Out
 - Done for ease of removal.
 - More important to get handcuffs on quickly – stops potential resistance
 - Generally, removal is accomplished in a safer location, with other officers nearby.
- Injuries Can Occur if Cuffs Are Not Double Locked
 - Injuries can occur if cuffs are too tight or too loose.
 - Better to be tight to ensure secureness & then double lock
 - If injury is claimed or noticed – document & seek medical attention

RESISTANCE DURING HANDCUFFING:

- Assume every subject is a potential resistor.
- Most of the time, resistance will occur immediately after the first handcuff is applied.
- Officer should remember that a cooperative subject can become uncooperative and resistant at any moment.
- **CONTROL SUBJECT FIRST – THEN HANDCUFF**

POTENTIALLY UNCOOPERATIVE SUBJECT-

- Most dangerous subject to handcuff!
- Intoxicated Subjects account for over 70% of resisting incidents.
- Experienced criminals – don't want to go to jail.
- Resistance with these subjects, most often occurs upon first touch

PAIN COMPLIANCE:

"The use of the stimulus pain to control resistive behavior." Siddle (2005)

Key to Pain Compliance Techniques:

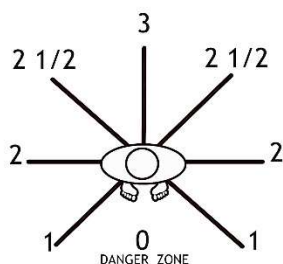
- A combination of verbal commands with pain compliance techniques are used to discourage the subject from continuing to resist.
- When the subject stops resisting, the officer rewards the subject by releasing the pressure, thus relieving the pain.
- Officers should always be prepared to escalate and then de-escalate accordingly.
- The average Pain Compliance Technique should be effective within three (3) seconds.

Remember! A person has to feel pain for a pain compliance technique to work.

These techniques may have little effect on:

- Subject's heavily under the influence of drugs or alcohol.
- Subject's having a mental health episode.

OFFICER POSITIONING:



INSIDE POSITION (ZERO):

Standing directly in front of a subject.
Danger Zone! Position of advantage for the other guy.
Avoid whenever possible.

POSITION 1: Normal Field Interview Stance

POSITION 2: Side by Side

POSITION 2 ½: Escort Position
Position of Advantage for Officer.

POSITION 3: Directly behind.

REACTIONARY GAP:

- A safety zone between the officer and the subject that affords the officer more time to react to any aggression.
- Distance should be enough to allow the officer to react (for the subject to take at least a step)
- Minimum safe distance – Six (6) feet.

RESPONDING AS A TEAM:

- Everyone should have a defined role
- Everyone should know and understand their role.

CONTACT OFFICER:

Primary communicator. Communicates with the subject. Establish rapport.

COVER OFFICER:

Focuses on protecting safety of officers and bystanders.

ADDITIONAL OFFICERS:

Minimizes distractions. Also provides cover. Provides less-lethal options.
Establishes perimeters. Manages and contains scene.
Responsible for internal communications.

SUPERVISOR/SENIOR OFFICER:

Works to slow down the incident. Manages overall response.

COMMUNICATION:

Remember that you are the person in control, so exercise that control, with your words, actions, and attitude, in order to take the situation to the resolution you want.

Fair, cool headed officer behavior can significantly reduce danger and de-escalate a situation. An arrogant, insensitive officer can escalate a situation.

The more the subject talks to you, the more you may learn, the more likely you will understand and be able to empathize.

The longer you can keep the person talking, the more time you will have to bring additional resources to the scene or to plan and prepare.

Important considerations –

- | | |
|---------------------------------------|-----------------------------------------|
| • Project the right body language. | Use open handed gestures. |
| • Modulate your tone of voice. | Establish rapport. |
| • Ask open-ended questions. | Provide options. |
| • Show signs that you are listening. | Summarize the last words said. |
| • Never dismiss their concerns. | Be respectful. |
| • Don't feel the need to immediately. | Silence may prompt the subject to talk. |

TRAINING RULES

- **NO LIVE WEAPONS** (Safety check will take place before practice.)
- Disruptive behavior or aggressive actions which may cause injury to a student or instructor will not be tolerated.
- Remove all jewelry.
- Trim fingernails.
- If you have a pre-existing injury or health condition, please let the instructor know.
- Follow the directions of the instructor.
- Position yourself on the training mats properly to avoid injury.
- **All students are safety officers.** Report unsafe conditions to the instructor.
- All injuries, no matter how slight, must be reported to the instructor as soon as possible after they occur, but no later than the end of class.

SAFETY CHECK PRIOR TO PRACTICAL EXERCISE!

WARM UP!

HANDCUFFING TECHNIQUES

**SEE ATTACHED DIRECTIONS*

CONTROL TACTICS

- Train frequently for
Smooth execution
Proficiency
- Practice consistently
Brings confidence in ability to act
Reduces stress
Allows you to think clearly
Improves decision making

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HANDCUFFING TECHNIQUES

#1 STANDING HANDCUFFING – FELONY STOP/ SINGLE OFFICER

1. Field Review Stance. 2 ½ positioning.
2. Initiate Verbal Commands to put the actor in a position of disadvantage:
 - “Hands up. Straight up in the air. Above your head.”
 - “Face Away from me. Turn, turn, turn, STOP!”
 - “Spread your feet apart as far as they can go.”
 - “Bend over at the waist.”
 - “Put your hands straight back, palms up in the air.”
 - “Look to your left (or right – away from your approach)”
 - “Do Not Move!”
3. Take out your handcuffs. Hold in a PISTOL GRIP. Single strand on top facing actor. Single strand on bottom facing you.
4. Start to approach (either side) from 2 ½ positioning.
5. When close, stop, maintain good field review stance, bend slightly at the knees to give you more balanced solid position.
6. Apply the first cuff to the wrist nearest you with the DOUBLE-PUSH PRINCIPLE.
DOUBLE-PUSH PRINCIPLE: At the same time the handcuff goes on the wrist, apply a wrist lock with your inside hand.
7. Handcuff goes on and you re-apply a wrist lock to ensure you have a good hold.
8. Now make the actor work – give Verbal Commands, “Bring your other hand to the small of your back.”
9. Rotate the wrist that you have the thumb up in the air. This will help in putting the second cuff on.
10. Move in closer. Grab the second hand in a handshake (like you were shaking hands with someone).
11. Bring that hand in close to the other handcuff. Put the handcuff on the second hand.
12. Once handcuffed, you now have control of the actor. Search the actor. Double lock the handcuffs. Check the handcuffs for tightness.

#2 STANDING HANDCUFFING - HANDS ON HEAD/ SINGLE OFFICER

1. Field Review Stance. 2 ½ positioning.
2. Initiate Verbal Commands to put the actor in a position of disadvantage:
 - “Hands up. Straight up in the air. Above your head.”
 - “Face Away from me. Turn, turn, turn, STOP!”
 - “Spread your feet apart as far as they can go.”
 - “Put your hands on the back of your head. Interlock your fingers.”
 - “Do Not Move!”
3. If you are right-handed – handcuff with your right hand, control with your left hand.
4. Start to approach (either side) from 2 ½ positioning, ready for a reaction.
5. Your inside hand or your non-dominant hand wraps the actor’s hands with a C-CLAMP GRIP.
6. Squeeze the actor’s fingers together.
7. Pull the actor backwards in a “C” to create balance displacement with his body.
 - This makes it hard for the actor to resist or right him/herself at this point.
8. Begin handcuffing. Take your handcuffs out, holding in a PISTOL GRIP.
9. The top cuff, single strand is facing out.
10. Give verbal commands to the actor, “Look to your left (or right – away from your position).”

Safety Concern: *The handcuff should not be close to the head. If the actor is wearing earrings or other types of jewelry, we don’t want to hook the handcuff into the jewelry and cause it to tear an ear or through skin. Having the actor look away helps to avoid this issue.*

11. Handcuff goes on at the actor’s wrist (handcuffs in right hand/ right wrist of actor, in left hand/ left wrist of actor). The single strand snaps around the wrist and you assist it to lock (connect into the double strand side).
12. Your hand releases that handcuff to switch your grip. You want to have a THUMB DOWN GRIP on the handcuff with the single strand facing down.
13. You will then release your grip on the fingers to be able to engage a WRIST LOCK on the actor’s uncuffed hand.
14. Using that WRIST LOCK on the uncuffed hand and controlling the cuffed hand with the handcuff, you roll his hands outward in an arc and down to the center of the actor’s back.
15. Your hand controlling the handcuff goes between his arm and his back.
16. The second handcuff goes on the actor’s uncuffed hand and locks the handcuffs together.

Safety Concern: *By rotating my hand in between his arm and his body, it causes both the back of his hands to face together. This helps to prevent the actor from manipulating the handcuffs, as far as any type of picking or prying once the handcuffs are on.*

17. Once handcuffed, you have control of the actor. Search. Double lock the handcuffs. Check the handcuffs for tightness.

#3 STANDING HANDCUFFING - HANDS BEHIND THE BACK/ SINGLE OFFICER

Safety Concern: *Handcuffing by having the person put their hands behind their back does facilitate handcuffing; however, it affords us less control over the actor's actions, therefore, the handcuffs should go on a little bit quicker.*

1. Field Review Stance. 2 ½ positioning.
2. Initiate Verbal Commands to put the actor in a position of disadvantage:
 - “Hands up. Straight up in the air. Above your head.”
 - “Face Away from me. Turn, turn, turn, STOP!”
 - “Spread your feet apart as far as they can go.”
 - “Put your hands behind your back, palms facing away from each other.”
 - “Interlock your fingers.”
 - “Look to your left (or right – dependent on your approach).”
 - “Do Not Move!”
3. Start your approach from 2 ½ from the rear. Be ready to react to any potential threat.
4. Come into the actor, run your hands down their forearms, building control of the actor.
5. You will then C-CLAMP the hands with your non-dominate hand – squeezing the fingers together.
6. Take your handcuffs out, holding in a PISTOL GRIP. The top single strand should be facing forward, the bottom single strand facing forward.
7. The actor is probably bent over a bit, command the actor to stand up straight (“Stand up straight.”) This allows you to pull the actor's hands away from his body.
8. Handcuffs go on. Your pinkie side (or bottom cuff) goes on first to the actor's right wrist, then your thumb side (or top cuff) goes on second (almost simultaneously) to the actor's left wrist.
Tighten slightly to make sure the single strand of the cuff has connected to the double strand side.
9. Once handcuffed, you now have control of the actor. Search the actor. Double lock the handcuffs. Check the handcuffs for tightness.

2nd OPTION:

1. Field Review Stance. 2 ½ positioning.
2. Initiate (above) verbal commands. Subject should be bent over, hands straight back, palms up.
3. Approach with cuffs already out and pre-loaded. Single strand facing forward.
4. Come in with your support hand – your palm up, coming in underneath subject's palm also facing up.
5. Grab subject's hand and turn so subject's thumb is point straight up in the air.
6. Bottom cuff pushes down onto the actor's right wrist as you are pulling his wrist up.
7. Move your feet over for a more balanced position.
8. Reach over with your support hand to subject's other hand.
9. Top cuff now pushes down on subject's wrist while your other hand is pulling up.
10. Subject is handcuffed.

#4 STANDING HANDCUFFING – HANDS BEHIND BACK - RESISTANCE/ SINGLE OFFICER

1. Field Review Stance. 2 ½ positioning.
2. Initiate (above) verbal commands. Subject should be bent over, hands straight back, palms up.
3. Approach with cuffs already out and pre-loaded. Single strand facing forward.
4. Come in with your support hand – your palm up, coming in underneath subject's palm also facing up.
5. Grab subject's hand and turn so subject's thumb is point straight up in the air.
6. Bottom cuff pushes down onto the actor's right wrist as you are pulling his wrist up.
7. Subject becomes resistant. You must be able to defend from here.
8. Easiest thing to do is to just drop straight to the ground – down and back.
9. The pressure from the cuff into the wrist will drop the subject to the ground.
10. Once the subject is down, you lock the arm up in your legs and then move to a prone handcuffing position (will be reviewed shortly).

#5 STANDING HANDCUFFING - HANDS BEHIND BACK/ TWO OFFICERS

1. Field Review Stance for both CONTACT and COVER officers.
2 ½ positioning for both officers on either side.

CONTACT OFFICER:

2. Initiate Verbal Commands to put the actor in a position of disadvantage:
 - “Hands up. Straight up in the air. Above your head.”
 - “Face Away from me. Turn, turn, turn, STOP!”
 - “Spread your feet apart as far as they can go.”
 - “Bend over at your waist.”
 - “Put your hands straight back behind you, palms up in the air.”
 - “Look to your right (or left – toward the Cover officer).”
 - “Do Not Move!”
3. Take out your handcuffs now. Hold in a PISTOL GRIP. Single strand on top facing out away from you. Single strand on bottom facing back toward you.
4. Give cue (ie.: nod of a head, motion with a hand) to the COVER officer to move forward. Both officers come in at the same distance, making contact at the same time.
[COVER officer's actions happen simultaneously with CONTROL officer's actions – described separately below]
5. CONTROL officer grabs the hand closest to him in a C-CLAMP GRIP and places the first (top) cuff on the actor's wrist using the PUSH PRINCIPLE.
6. COVER officer will present the other hand to the CONTROL officer. CONTROL officer will place the second (bottom) cuff on the actor's other wrist using the PUSH PRINCIPLE.
7. Once handcuffed, you have control of the actor. Search. Double lock the handcuffs. Check the handcuffs for tightness.

COVER OFFICER:

Upon contact with actor...

8. COVER officer takes control of opposite arm from the CONTACT officer.
9. COVER officer facing the CONTACT officer, brings his arm (closest to the actor) under the armpit of the actor and presses the actor's arm against the officer's body.
10. At the same time, the COVER officer also grabs the actor's hand (same side) in an UNDERHAND GRIP. This allows the COVER officer to present that wrist to the CONTACT officer when he's ready to put the handcuff on.

Control Consideration: *The COVER officer can easily control the actor with a WRIST LOCK from his position. The COVER officer can also move any clothing issues out of the CONTACT officer's way to allow for quicker.*

#6 STANDING HANDCUFFING - HANDS ON TOP OF HEAD/ TWO OFFICERS

1. Field Review Stance for both CONTACT and COVER officers.
2 ½ positioning for both officers on either side.

CONTACT OFFICER:

2. Initiate Verbal Commands to put the actor in a position of disadvantage:
 - "Hands up. Straight up in the air. Above your head."
 - "Face Away from me. Turn, turn, turn, STOP!"
 - "Spread your feet apart as far as they can go."
 - "Put your hands on the back of your head. Interlock your fingers."
 - "Do Not Move!"
1. Take out your handcuffs. Your hand closest to your COVER officer will be your gripping hand; your hand furthest away from your COVER officer will control the handcuffs.
2. Hold the handcuffs in a PISTOL GRIP. Single strand on top facing actor. Single strand on bottom facing you.
3. Give cue (ie.: nod of a head, motion with a hand) to the COVER officer to move forward. Both officers come in at the same distance, making contact at the same time.
[COVER officer's actions happen simultaneously with CONTROL officer's actions – described separately below]
4. Your non-cuffing hand (closest to the COVER officer) wraps the actor's hands with a C-CLAMP GRIP.
5. Squeeze the actor's fingers together.
6. Pull the actor backwards slightly in a "C" to create balance displacement with his body.
 - This makes it hard for the actor to resist or right him/herself at this point.
7. Begin handcuffing.

8. Give commands to the actor, "Look to your left (or right- toward the COVER officer).

Safety Concern: *The handcuff should not be close to the head. If the actor is wearing earrings or other types of jewelry, we don't want to hook the handcuff into the jewelry and cause it to tear and ear or through skin. Having the actor look away helps to avoid this issue.*

9. Handcuff goes on at the actor's wrist (handcuffs in right hand/ right wrist of actor, in left hand/ left wrist of actor). The single strand snaps around the wrist and you assist it to lock (connect into the double strand side).

10. Your hand releases that handcuff to switch your grip. You want to have a THUMB DOWN GRIP on the handcuff with the single strand facing down.

11. The COVER officer will control the uncuffed hand/arm. [see below]

12. Controlling the cuffed hand with the handcuff, you roll the actor's cuffed hand outward in an arc. As the hand is moved to the center of the back, you will grab it in a HANDSHAKE GRIP (with the hand previously gripping the fingers) to continue controlling the cuffed hand until the COVER officer is able to present the other uncuffed wrist.

13. As you move that cuffed hand to the center of the back, your hand on that same wrist goes between his arm and his back.

14. When the COVER officer presents the uncuffed hand, you will release your HANDSHAKE GRIP, move the second handcuff over to actor's other wrist and allow the single strand to snap around the actor's uncuffed wrist.

15. Once handcuffed, you have control of the actor. Search. Double lock the handcuffs. Check the handcuffs for tightness.

COVER OFFICER:

1. On approach the COVER officer takes control of the opposite side of actor's body from that of the CONTACT officer.

2. As CONTACT officer grips the actor's hands on her head, COVER officer – facing the same direction as the actor, uses his closest arm to the actor to weave through the open triangle of the actor's bent arm (from the front of the actor to the back of the actor's wrist) to grab the back of the actor's uncuffed wrist with a FIVE (5)-FINGER GRIP.

3. When the CONTACT officer has a handcuff on the actor's other wrist and indicates that he is ready to move to the lower back, the COVER officer will move the arm he is controlling forward and down.

4. As the arm is moving forward, the COVER officer turns slightly and hooks his outside arm in under the armpit of the actor, grabbing the actor's tri-cep and pressing the actor's arm against his body.

5. The COVER officer's hand controlling the uncuffed wrist, continues to do so by moving to a WRIST LOCK. The COVER officer then presents the actor's uncuffed wrist to the CONTACT officer for cuffing.

Control Consideration: *The COVER officer can easily control the actor with a WRIST LOCK from his position. The COVER officer can also move any clothing issues out of the CONTACT officer's way to allow for quicker handcuffing and control.*

#7 PRONE HANDCUFFING/ SINGLE OFFICER

Safety Concern: Remember the higher the potential threat for the actor, the lower to the ground we want to put them and immobilize them.

1. Field Review Stance. #2 positioning.
2. Initiate Verbal Commands to put the actor in a position of disadvantage prone on the ground:
 - “Hands up. Straight up in the air. Above your head.”
 - “Face Away from me. Turn, turn, turn, STOP!”
 - “Drop down to your knees. Keep your hands up as you do so.”
 - “Put both hands on the ground and lay your body flat to the ground.”
 - “Arms straight out to your side, palms up.”
 - “Look to your left (or right, away from the officer’s position).”
 - “Cross your feet.”
 - “Do Not Move!”
3. Take out your handcuffs now. Hold in a PISTOL GRIP. Single strand on top facing out away from you. Handcuffs should be in the same hand your planning to cuff on the actor (your right hand, actor’s right hand cuffed, your left hand, actor’s left hand cuffed)
4. Approach from Position 2. Give additional Verbal Commands to the actor as you get closer.
 - “Pick your hands off the ground. Hold there.”
5. Change your elevation at your knees (crouch down).
6. Grab the hand as you apply the handcuff. DOUBLE PUSH PRINCIPLE, handcuff goes on as you create a WRIST LOCK and assist the single strand to lock into the double strand.
7. Your bottom foot (closest to actor’s feet) moves to an area near their armpit. Top foot (closest to actor’s head) moves to a position between the actor’s shoulder and ear.
8. You then crouch over the actor’s shoulder, hovering with your knee across the actor’s back at a 45-degree angle. Actor’s arm with the straight arm bar wrist lock is being squeezed between your two knees.

Safety Concern: You are NOT putting any weight on the actor’s back. You are controlling the actor with your body weight is on the balls of your feet.

9. While maintaining the wrist lock on the cuffed hand, take your free hand and pat down the actor’s red zone area (center of back/waistline) for weapons.
10. Give actor verbal commands, “Put your other hand in the small of your back.”
11. Then regrip the handcuffs with the single strand facing out of the bottom cuff.
12. Rotate your outside leg away slightly to allow the cuffed arm to move smoothly in an arc to meet the uncuffed wrist.
13. Shake the actor’s uncuffed hand and apply the handcuff.
14. Search. Double lock the handcuffs. Check the handcuffs for tightness.
15. As soon as possible, rotate the actor to his side or sitting up to facilitate breathing, avoiding affixation issues.

2nd OPTION:

1. Actor is prone on the ground.
2. Initiate Verbal Commands.
 - “Turn your head left or right (away from the officer’s approach).”
 - “Bring your arms up in the air, hands - palms up.”
3. Approach from a 2 ½ position.
4. Go up under the palm and grab the actor’s hand at the radial nerve into a WRIST LOCK.
5. As soon as you grab, come right into the actor’s body and lock that arm between your knees.
6. Push the cuff onto the wrist while pulling the wrist up into the cuff.
7. Give the subject Verbal Commands.
 - “Put the other hand behind your back.”
8. Fold the arm you have, to bend and allow the hands to meet.
9. Push the cuff onto the other wrist, while pulling the wrist up into the cuff.
10. Now move the actor into a recovery position.

#8 MOVE ACTOR, PRONE TO STANDING POSITION

Safety Concern: We don’t want to leave an actor in a prone position any longer than we need to. Once the handcuffs are on, roll them on their side, tell them to roll toward you and sit up. From this position we want to move the actor safely, not causing injury to the actor or to us.

1. Have the actor do most of the work – use leverage.
2. You stand behind actor. Give Verbal Commands:
 - “Sir, bring one heel in toward your butt (doesn’t matter which one).”
3. Whatever heel is brought in, standing behind the actor, you will underhook your hand from the front of his body into his armpit.
4. At the same time, the opposite hand is going to go to the back of the actor’s opposite shoulder.
5. Give Verbal Commands.
 - “Sir, on three, I want you to roll up on this knee and stand up. One, two, three.”
6. You’re going to have the actor roll up on his knee, while you lift him up gently by his armpit, and push the opposite shoulder – using leverage instead of muscle.
7. Easy and safe for the actor and for you.
8. Naturally puts you in a position to establish a WRIST LOCK.

#9 ESCORT HOLD, ACTOR IN HANDCUFFS

MAINTAINING CONTROL OF ACTOR IN HANCUFFS – COOPERATIVE SUBJECT.

1. Gun side away from actor is preferred.
2. Working with actor's right arm, his right hand is already bent due to being in handcuffs.
3. Your right hand grabs the actor's right elbow in a C-CLAMP grasp, taking control of the arm.
4. The palm of your left hand grabs the back of the actor's right hand to create a WRIST LOCK.
5. Pain compliance can be achieved by applying pressure with the WRIST LOCK, if necessary.
6. Simply walk with the actor and give Verbal Commands, so he knows what you want him to do.
 - "Walk forward."
 - "Turn right."
 - "Turn left."

MAINTAINING CONTROL OF ACTOR IN HANCUFFS – UNCOOPERATIVE SUBJECT.

1. Gun side away from actor.
2. Working on actor's right side.
3. Weave your right arm from front side of actor through the space between his side and arm to grab the back of the actor's right hand with your right hand. Then lock the actor's elbow into the bend of your elbow, creating a WRIST LOCK. There is pressure on the wrist and counter-pressure with the elbow locked into yours.
4. You can then use your free left hand to grab the actor's neck to move him in the direction you want him to go.
5. Walk with the actor and give Verbal Commands, so he knows what you want him to do.
 - "Walk forward."
 - "Turn right."
 - "Turn left."

#10 REMOVING THE HANDCUFFS

1. Initiate Verbal Commands to put the actor in a position of disadvantage:
 - “Spread your feet apart as far as they can go.”
 - “Do Not Move.”
2. Approach, gun side away.
3. Get your handcuff key out.
4. Your free non-dominant hand grabs the handcuffs in a PISTOL GRIP, your forearm is parallel to the actor’s forearm, your elbow to his elbow. This position gives you leverage.
5. Give Verbal Commands to the actor to make it easier to reach the keyhole and take the handcuffs off.
 - If the keyhole is facing up, command the actor to lean backwards toward you.
 - If the keyhole is facing down, command the actor to lean forward away from you.
6. Verbal Commands to the actor:
 - “Sir, lean back, toward me (or forward, away from me).”
 - “Sir, when I release this left (right) handcuff, I want you to put your free hand up on your head. Do you understand me?”
7. Put the key in the lock and release the hand from the handcuff.
8. As you close the single strand into the double strand again, re-state Verbal Commands:
 - “Sir, hand on top of your head!”
9. You still have leverage on the other arm and hand still handcuffed to be able to control him.
10. Again, Verbal Command to actor:
 - “Sir, as soon as I release this hand, put it on top of your head. Do you understand?”
11. Put the key in the lock and release the hand from the handcuff.
12. As soon as that hand is free, you move back and away from the actor, creating distance.

#11 STRAIGHT ARM BAR TAKEDOWN FROM A CONTROL POSITION

1. Field Review Stance. Hands up, ready to react. Moving in at a 45-degree angle.
2. Do a touch test. Your hands come in, touch his shoulder – looking for a reaction.
3. Your outside hand slides down the forearm and grabs the wrist with a C-CLAMP GRIP. Actor’s palm is facing you.
4. Your inside hand grabs his bicep, then moves to the outside of his arm with a knife hand to the bottom of his triceps (top of his elbow) and rotates his arm forward.
5. Pin the actor’s hand to your hip, step out 45 degrees to the side.
6. Move the actor to the ground and at the same time give Verbal Commands:
 - “On the ground. On the ground. On the ground.”
7. Step out, rotate, displace his balance by moving the actor’s arm as low to the ground as you can and then pinning the arm to the ground.
8. Then move to the prone handcuffing position (previously shown in technique #7).

2nd OPTION:

1. Field Review Stance. Hands up, ready to react. Moving in at a 45-degree angle.
2. Do a touch test. Your hands come in, touch his shoulder – looking for a reaction.
3. Your outside hand slides down the forearm and grabs the wrist with a C-CLAMP GRIP. Actor's palm is facing you.
4. *Your inside hand grabs his bi-cep and pulls into your chest. Pinning it to your chest, you can feel any type of resistance with his arm to your chest.*
5. *Pin actor's hand to your hip.*

6. Move the actor to the ground and at the same time give Verbal Commands.
 - "On the ground." "On the ground." "On the ground."
7. *Step out 45 degrees and move actor's arm to the ground.*
8. Move to prone handcuffing position (previously shown in technique #7).

3rd OPTION – WITH RESISTANCE, ARM CURL

Safety Concern: *We have actor in a straight arm bar who is resisting by curling his arm in. Don't try to fight to regain control, just change technique.*

You have the actor in an arm bar – actor curls his arm in.

1. *Change the grip on the wrist from a C-CLAMP GRIP to a GRIP WITH THUMB UP.*
2. *The hand that had bicep control, weave under his armpit and over his forearm to grasp your other hand gripped on his wrist, thumb up. This puts leverage straight down on the actor's forearm.*
3. *Drive the actor to the ground, while giving Verbal Commands:*
 - "On the ground." "On the ground." "On the ground."
4. *Change elevation with actor as you go to the ground (you are on your knees; actor is on ground).*
5. *You still have control even though the actor's hands are underneath his body.*
6. Bring his hand out (technique will be shown next #12), initiate an arm bar lock, and continue with prone handcuffing (previously shown in technique #7)

#12 ACTOR PRONE ON GROUND-HANDS UNDERNEATH HIS BODY

LEG CONTROL

Actor is in a prone position. How the actor ended up there, doesn't matter. He's there. It's a common occurrence. The actor is prone on his belly with his hands underneath and refuses to bring them out.

Use of Force Considerations:

- ❖ **The level of force at this point, depends on the severity of crime committed against the officer or others, level of resistance or attempts to evade arrest, and the common sense of a reasonable officer.**
- ❖ **Absent the fact that we believe and can articulate that he has a weapon, we should start with lower levels of force, controlling the actor's body, before we escalate to strikes.**
- ❖ **In this situation, we are going to simulate we have multiple officers.**

It is important to control the legs when the actor is down and prone. Leg muscles are one of the strongest points of a person's body. If an actor were able to get to their knees, they may be able to get to their feet and then escape or assault an officer.

[FIRST OFFICER]

1. We need to control the actor's body first; then we can worry about getting the hands out.
2. We already have one officer dealing with the head, so now we want a second officer controlling the actor's legs. The most common way is to create a figure "4" position of the legs.
3. Approach from the side to avoid getting kicked.
4. Cross the first leg 90 degrees over the back of the second leg in the crook of the knee (behind the knee).
5. Come up underneath the second leg, scoop it up and bend it at the knee, pinning the first leg (making a figure "4").
6. The second leg should be bent in a position of 90 degrees or less and pinned, using your shoulder or chest.

Safety Concern: At a position of 90 degrees or more, the actor may still be able to use his leg muscles to maneuver out of the technique.

7. Once the leg is pinned forward and secured with your shoulder, you can use your body weight to maintain that position. For added control/pain compliance: Grab the actor's hips or belt or leverage the toes on the actor's foot to put a little pressure on the ankle.

HEAD CONTROL

[SECOND OFFICER]

1. We're going to use head control. The principle is: where the head goes, the body goes.
2. We're going to take his head to the ground which in turn is going to keep his body to the ground.

Safety Concern: *Be careful of any type of strike or push with the actor's face on the ground. We simply want to take control of the head.*

3. Rotate the actor's head so it is facing to the right or left, 90 degrees. His ear should be pointing straight up.
4. Put your hands on the angle of the jaw where the ear is at, pushing his head straight down to the ground. Both of your knees can be down on the ground.
5. If we need to add more pressure, we can come up to a tripod position, get our feet off the ground and drive all our weight to the ground.
6. **There is NEVER at any point, pressure on the neck.**

REMOVING ARMS FROM UNDER BODY

[THIRD OFFICER]

1. Approach from the side, position 2 (45-degrees). Come in and do a touch test on the actor's back.
2. You are in a crouched position. Your back knee is placed on the actor's hip area. Your other knee is off the actor's body.
3. On your side of the actor's body, you want to make an opening between the actor's body and his arm, so that you can reach in and gain control of the actor's arm. Suggested ways to do this:
 - Take your knee from the hip to the area of the armpit. Use as a wedge to make an opening between the actor's body and arm. If you feel resistance, give a little shake to the shoulder, as we just allow our body weight to press down and separate the persons arm.
 - Use a knee strike in the area of the elbow/forearm to move the arm out away from the body slightly.
4. Once you have a bit of an opening, you will use the same hand as side of the actor (left hand for left side of actor's body, right hand for right side of actor's body) to gain entry into the opening you've created.
5. You will use a THUMBLESS OR MONKEY GRIP to go underneath the armpit to grab the wrist underneath the body.
6. Presently, your front leg is up, and back leg is down at this point. However, you are now going to switch your leg positions – front leg will be down, and back leg will be up. This will allow your other hand to reach in under the actor's body again in an UNDERHAND GRIP to the actor's wrist.
7. Allow your shoulder to go across the subject's back. This creates leverage.
8. Use your knees to walk around toward the head. This helps to pull the actor's arm out.

Safety Concern: *Do NOT pull the arm out far away from the body or pull the arm up, this can cause damage to the actor's shoulder.*

9. The hand should then be brought straight to the lower back.
10. Once hand is on the lower back, arm is blocked with your forward knee to keep the actor from putting it back under his body.

11. Your other (back) leg crosses over body and actor's hand is put into a WRIST LOCK.
12. Pain compliance and Verbal Commands to the actor are used to get the other hand out.
 - "Sir, give me your other hand."
13. Actor is then handcuffed. Searched. Handcuffs are double-locked. Handcuffs are checked for tightness.
14. As soon as possible, rotate the actor to his side or sitting up to facilitate breathing. (See #8 – Move Subject Prone to Standing Position)

2nd OPTION: BATON

Use of a straight baton to get the hands out from underneath the body. Body is already controlled by other officers at the head and legs.

1. Approach from the side position 2.
2. Take the tip of the baton and at the crook of their elbow, weaver it over the arm and under the shoulder, and then out from the body next to the head.
Safety Concerns: This can be done slowly. We are NOT striking the actor with the baton. We're just trying to get the baton into position.
3. From this position, grab the tip of the baton (near the head) - palm down, and the bottom of the baton (near waist) - palm up.
4. You are going to rotate the tip of the baton away from the actor's head, putting leverage on the forearm and pulling the actor's hand that's underneath his body out and up onto his back.
5. Now, build wrist control, by moving your knees closer to the actor's body and pinning his elbow against your hip and implementing a WRIST LOCK.
6. The baton gets stored in your gun belt.
7. Utilize pain compliance with the WRIST LOCK to get the second hand out or repeat process on other side.
8. Once both hands are on the back, actor is then handcuffed. Searched. Handcuffs are double-locked. Handcuffs are checked for tightness.
9. As soon as possible, rotate the actor to his side or sitting up to facilitate breathing. (See #8 – Move Subject Prone to Standing Position)

#13 PRONE ON BACK, MOVE TO BELLY, SINGLE OFFICER

Actor is on his back; however, we want the actor on his stomach to safely handcuff him.
In this instance, I already have control of his hand.

1. Apply a WRIST LOCK with both hands.
2. Put both your thumbs on his middle finger knuckle, causing his fingertips to bend down toward the ground.
3. Then pull his arm straight up toward your face. You are actually taking weight off his body and lifting him gently up with this technique.
4. From this position, rotate his hand, pinky side rolling toward the outside of his body (rolling it away from his body).
5. At the same time, move your feet out around his head. As his body follows, pull him flat into the prone position on his stomach.
6. Maintain control of that arm and move to your prone handcuffing technique. (See #7 Prone Handcuffing, Single Officer).

#14 PRONE ON BACK, MOVE TO BELLY, MULTIPLE OFFICERS **KIMURA ROLLOVER TECHNIQUE**

Safety Concern: Actor is on his back. Multiple officers are engaged with the suspect.
We need to get him onto his belly in a prone position to be handcuffed safely.

[PRIMARY – CONTACT OFFICER]

1. Lay across the actor's stomach and pin opposing wrist on ground with your hand closest to the actor's legs.
2. With your other arm (closest to the actor's head), reach around the upper arm (actor's same opposing side) and grab your right wrist with your left hand. This is called a KIMURA GRIP and is a strong grip on the suspect's arm.

[SECOND – ASSISTING OFFICER] = LEG CONTROL

1. Approach the legs from the side (so as not to get kicked).
2. Weave your arm underneath the close side leg and over top the far side leg.
This puts leverage on the hips and will help to facilitate the roll.

[THIRD – ASSISTING OFFICER] = ACTOR'S FREE ARM

1. Approach from the head position.
2. Grab actor's free arm in a "2 ON 1" or BASEBALL GRIP.
3. Hold it out over the top of his head.

[PRIMARY – CONTACT OFFICER] = THE ROLL

1. On my command, we're going to roll actor toward me on three.
 - "One, two, three."
2. Actor is rolled into prone position.
3. Primary officer already has his arm in WRIST LOCK for handcuffing.
4. Third assisting officer moves his arm around and into handcuffing position as body rotates.
5. Initiate your prone handcuffing technique. (See #7 Prone Handcuffing, Single Officer).

2nd OPTION:

TWO OFFICERS – AT HEAD AREA OF ACTOR

1. Standing, one officer grabs an arm – two hands on actor's wrist.
2. Standing, second officer grabs other arm – two hands on actor's wrist.
3. Both officers pull arms straight up over head of actor.
4. The officer at the top that is on the same side as the officer controlling the legs is going to be the "Primary" officer.

THIRD OFFICER – CONTROLS LEGS

5. At the same time the two officers are controlling the arms, the third officer is going to control the legs in the same manner as in the previous technique (Technique #14: Leg Control).
6. Whichever side the officer that is controlling the legs is on; the actor is going to be rolled away from him/her.

ALL THREE OFFICERS TOGETHER

7. The officers are going to pull the actor's body straight.
8. The "Primary" officer is going to indicate when they are ready to roll the actor, by saying something like:
 - "One, Two, Three, Let's roll."
9. The "Primary" officer is going to maintain control on the arm he/she has with a WRIST LOCK and move the actor's body by stepping over the actor's belly and onto the other side of the actor.
10. As the "Primary" officer is moving, the second officer on the arm is going to stay still, maintain the arm he/she has, by keep it straight, out of the way and moving with it as the body is turned.
11. As the officers on the arms are moving, the third officer on the legs is also pushing the legs to roll with the top of the body, while still maintaining weight on the legs to control them.
12. After the actor's body is turned over, initiate your prone handcuffing technique. (See #7 Prone Handcuffing)