

AICD Character Amendment Notes:

Effective as of 2019

Grade 2:

Exercise 18: Character Retiré Sauté

Andante: 4/4

Prepare: 3rd position, RF front, en face

Introduction: Arms through 1st, 2nd and place fists on hips, elbows forward

Count

- 1-2 Place or petit developpé. RF heel to 2nd ecarté on fondu. LH is on the hip, RA opening towards RF with the eyeline out towards the hand.
 - 3-4 Place working foot behind straight supporting leg to ball of foot, looking L with the eyeline up, the RA moves into 3rd position, without flicking the wrist.
 - 5-8 Repeat the above 4 counts, closing to 3rd derrierê on count 8.
- and Demi plie
- 1-4 4 retire passé en arrière, fists to hips and finishing in demi plie.
 - 5-8 4 retire sauté, turning on the spot to the L, each with a ¼ turn. Spot side, back side, finishing front. Again, keep the height of the movement level.

Note: There is a small shunt forward with each retire passé. The retire passé is at calf height. Keep the height of the movement level.

Note: The use of head is at the teacher's discretion, however the head must turn to the retire leg on turning retire passe.

Exercise 19: Character Pas de Bourrée

Moderate 4/4

Prepare: 1st position, en face. Girls: hands straight to skirt. Boys: present through 1st, 2nd and fists to waist.

Fondu de coté on the heel with sideways bend to foot then Pas de Bourrée. *Boys open the arms to 2nd with palms up on the sideways bend.*

Repeat 4 times to the Right

Repeat 4 times to the Left.

Head is to the foot on the extension and head is erect on the pas de bourrée.

Exercise 20: Character Polonaise:

Moderate: 3/4

Prepare: 3rd position, RF front, en face, upstage centre.

Introduction: Girls hands straight to skirt. Boys arms 1st, 2nd and fists to waist.

4 pas marché en avant

4 pas marché en arrière (hold leg devant on 3rd step)

4 pas marché en avant

4 pas marché in a circle to the right

Finish by stepping onto the extended leg and close 3rd. Arms may stay in position or lower to the sides.

Note: The head is directed to the leg with the eye line up and a soft epaulement.

Note: Travelling en arrière the leg still extends devant.

Note: Pas marché polonaise: 3 steps forward on $\frac{3}{4}$ pointe lowering the heels as the foot passes through 1st position demi plie on the 3rd count.

Note: Accent is on the 3rd count.

Note: Boys use the same hand as foot and back to the waist.

Grade 3

Exercise 21: Character. Coupés

Moderato: 4/4 March

Prepare 5th position. RF front, croisé alignment. Arms relaxed by side

Introduction: Arms through 1st to 2nd with palms down

Count:

1-7 7 slow coupés devant de coté to the R, rotating lower arm. (There is a slight feeling of weight in the elbows)

Note: count 1 is palms up with the weight on the front foot.

8 Stamp over with the LF to small 4th, fists to waist. (*silent stamp. Use more fondu to press into the floor and lengthen the spine as you stretch out of the fondu*)

1-7 8 coupé en tournant to the L slowly opening the LA to 2nd position during the turns. Take 2 full turns (spotting)

1-7 7 slow coupé devant de coté L, rotating the lower arm in 2nd

8 Stamp over with the R to a small 4th, fists to waist. (silent stamp)

1-7 7 coupé en tournant to the R slowly opening the RA to 2nd position during the turns. Take 2 full turns (spotting)

8 Stamp LF over to 4th position croisé with knees bend and then stretching, to show slight epaulement to the front leg. (silent stamp)

Exercise 22: Character Pas Marché

2/4 March

Prepare: 5th position, RF front, on prompt side (stage left)

Commence in each corner of the room or opposite one another, *i.e.: 1 & 3 or 2 & 4 for 2 students.*

Introduction: Girls holding their skirt. Boys, arms 1, 2nd and fists to waist.

Travelling in a clockwise direction around the room, character pas marché en avant. Continue until the end of the music of 16 bars of character pas marché. Step forward onto the front foot and close 5th.

Exercise 24: Little Russian Dance

2/4 Allegro

Historical Note:

Our version is based on the choreography for Anna Pavlova's concert tours. The style comes from the Russian Court and is to be performed in a noble, smooth and controlled manner.

Prepare: U/S O.P corner, 5th position, LF front effacé

Introduction: Arms 1st to 2nd position, holding scarf.

Count:

1-12 3 pas marché en avant towards PC with typical movement whereby the girl pulls her sleeve up towards the elbow. Use the same arm forward as the working leg. Lean towards the arm.

13-16 2 flat stamps with knees bent, hands to waist

1-13 7 coupé de coté with lower part of RA rotating in 2nd position.

14-16 Stamp with LF front with knees bent, then stretching.

1-12 Moving diagonally backwards to U/S Prompt, 3 pas marché en arrière commencing with step on R (arms opening to 2nd, to waist and opening to 2nd). Each pas marché is done with shoulder epaulement.

13-16 2 stamps with bent knees. Bringing the hands to waist.

1-16 8 coupé en tournant R (spotting). LF on hip, RA moves through 2nd to 3rd down through 1st, bras bas and returns to 2nd position.

1-8 4 heel coupés en avant with weight on back bent knee to PC, with wrists twisting over or away from the body as through scarf is being held between the fingers. Watch scarf twisting. (*The heel is on the count of 1 and the coupe on the count of 2*).

9-16 Repeat above 8 counts to O.P.C with the scarf twisting under or towards the body.

1-16 4 pas marché en avant in a circle R, finishing en face. Arms move from 2nd to waist on each alternate pas marché.

1-8 Facing en face and with both hands to the hips, stamp with the RF to face prompt corner parallel, raise the R shoulder and head. Stamp with LF to face OP with the feet parallel, raise the L shoulder and head.

9-16 2 stamps with the RF to face prompt corner parallel, raise the R shoulder and head.

1-16 2 pas marché towards PC commencing RF. 2 coupé en tournant L, peeking through fingers, 2 coupés continuing to turn L, looking away and straightening arms, head turned away to the L ("shy" mime).

1-16 Repeat above 16 counts to the OPC.

1-8 Step towards U/S PC on LF en fondu with RF to heel, look and lean R with LA overhead, RH on hip.
2 small walks with a half turn L (commencing with RF).

9-16 Step towards U/S on RF en fondu & LF on the heel, look and lean L with RA overhead. LH on hip.
2 small walks with a half turn R (commencing with LF)

1-16 Step LF to U/S Prompt into dégagé de coté on heel. LA overhead. RH on hip coupé devant and step into fondu de coté again. (LH flicks in the air with the coupé and the head turns L with the flick and returns to look over R shoulder). There is a strong lean R. Coupé devant and step onto fondu de coté as before. *(There is only 2 slow steps)*
2 stamps turning body en face, hands to waist.

1-16 Commencing with RF, 4 pas de basque sauté en avant with epaulement.

1-16 Commencing with RF 4 pas marché in a circle R, finishing en face.

1-16 8 retiré sauté under moving backwards in 1 count each (arms moving from bras bas through 5th -2nd position).
8 fast coupés en tournant R with RA up, LH to hip. Finish with Russian bow. (Bend forward, RA sweeps down and recover to upright position-heart line out in front and down.)

Note: All stamps in Little Russian Dance are silent stamps.

Grade 4

Exercise 17: Ballonné and Pas de Bourrée

3/4: Allegro Vivace

Prepare: U/S PC, facing prompt, feet parallel

Introduction: Lift LA straight up at back, R fist on hip, body leans towards back arm.

Travelling to OPC

Bars:

2 bars 2-character ballonné composé

2 bars 3-character ballonné to the right in succession with RF, 2 small stamps RL en face

3 bars 3-character pas de bourrée de coté. Arms open R then L to 2nd position.

1 bar 2 stamps to face O.P. cnr fists on hips then lift RA at back

8 bars Repeat to the other side, finishing with a slight wash of the back arm and other fist to waist.

Character Pas de Bourrée is worked in parallel. It begins with a brush or swish and small hop into the movement. Keep the knees soft.

Character Ballonné – the working leg extends and then bends slightly as it joins the supporting leg en fondu (legs parallel), keeping the working foot pointed and low by the ankle. Ensure a smooth gliding action on the transition. Ensure there is a strong upper body presentation.

Exercise 18: Peasant Mazurka

3/4 Mazurka

Prepare: 3rd position, RF devant, facing clockwise. Chassé en arrière to dégagé devant to commence.

Introduction: Girls holding skirts. Boys arms 1st, 2nd and hands to waist, elbows forward

Commencing with a brush forward and hop on count "and", Peasant mazurka around the circle extending LA with mazurka en avant on the LF, R hand on hip and accent R shoulder, head right.

Finish with a step forward and stamp, both hands on hips

(Note: Peasant mazurka shows a bent knee at the back before a strong brush against the floor through demi plié, finishing en fondu. The action is more sliding. The foot is coupé height derriere.

Exercise 19: Balancé Dos-A-Dos

3/4 Mazurka

Prepare Face partner in profile, 3rd position, RF devant

Introduction Lift arms 1st to 2nd or pick up the skirt.

6 bars 6 balancé dos-a-dos, arms bras croisé, head to partner. (The arms have a subtle epaulement movement when holding the skirt).

2bars Posé de coté to the right and curtsy to partner.

Repeat the other way

Grade 5

Exercise 18. Mazurka Noble and Character Ballonné

3/4 Mazurka

Prepare: U/S centre, RF derriere in raccourci, en face.

Introduction: Character port de bras 1st to 2nd and hands to hips (not fists)

Bars

- 1 Mazurka en avant with RF (L hand opens to 2nd)
 - 2 Mazurka en avant with LF (R hand opens to 2nd)
 - 3 Mazurka en avant with RF (both hands are in 2nd)
 - 4 2 stamps, hands on hips
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- 1-3 3 Character ballonné composé en tournant to the R and turning on the L leg, R hand to hip, LA up and leaning left. Head over R shoulder, 2 stamps RL.
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- 1-3 Mazurka en arrière. Step on the RF first with bent knee. RH is on the hip whilst the LH opens to 2nd, then the RH and then both in 2nd.
 - 4 2 stamps, hands on hips
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- 1-3 3 Character ballonné composé is done en tournant to the Left.

Mazurka Noble has an extended straight leg en avant which distinguishes it from the Peasant Mazurka.

Exercise 19: Character Waltz

3/4 Allegro

Prepare: U/S centre, feet parallel, en face

Introduction: Lift arms directly upwards, open 5th

Bars

- 1-4 4-character waltzes in parallel position moving en avant (soft knees)
(Girls arms swaying above head. Boys arms through 1st open 2nd and reverse back to hips. on the travel forward and backwards)
- 5-8 4-character waltz de coté (feet turned out) hands on hips, 1st en face, to the R, 2nd with ½ turn to the L (back to the audience) 3rd to R and 4th with ½ turn to the L (facing the audience)
- 1-4 4-character waltzes in parallel position moving en arriere, arms as en avant.
- 5-8 4-character waltzes de coté (as above)

Exercise 20: Hungarian Enchainment

2/4 Czardas Lassu

Note: To assist in the style of this enchainments, students need to understand the costume which is worn, especially the bell shape of the sleeve. as this effects the height of the arm.

Prepare: Offstage,

Introduction: Run forward to U/S Prompt, 35d position, RF devant effacé, hands flat on waist.

Commence with RF and move towards O.P.C. with bent knees.

*2 Hungarian promenade steps en avant (LA up with R elbow forward on 1st then reverse on 2nd)

**Right Break

Walk/run to the R to U/S profile, 1 promenade step and finish with developpé sauté facing Prompt profile (LA up, R hand on hip). Repeat promenade in profile to the L and again to the R. L break.

Turning to the L, 2 promenade steps in a small semi-circle towards centre stage (the 2nd promenade joins in 1st position and does not have developpé sauté)

Drop onto L knee facing O.P profile, R hand behind head, L hand on hip, elbow forward. Drop kneel to Prompt profile on R knee. Character soutenu to the R en dedans. Right break.

Hungarian Promenade starting with RF

2 elongated steps forward with knees bent (R then L)

1 step forward on the RF and developpé passé en avant en l'air with LF, while a small shunt is done on the RF.

LA stretched out backwards, R hand on hip with R elbow pressed forward and head over R shoulder.

Hands are flat when open and 2nd is shoulder height No higher than the top of the head.

Right Break (break step starting R)

Spring on R leg en fondu, LF dégagé en avant, knee bent, R shoulder en epaulement. Repeat to the L.

Invert toes in a reversed 1st position, knees bent looking over R shoulder towards foot, both hands to hips, elbows forward.

Rise to demi pointe, feet parallel, head up

Extend LA upwards, R hand remains on hip and click heels one. Head over R shoulder.

Grade 6

Exercise 22. Mazurka

3/4 Mazurka

Prepare: Stand near Prompt side, 5th position, right foot front

Introduction: Step back on the Left foot and bring the righto raccourci derriere, opening arms through 1st to demi bras, then place open hands to waist.

Bars

1-13 Starting with the right foot and moving clockwise do 2 mazurka steps using mazurka arm movement and epaulement and 2 pas marches, 3 times finishing centre. (same arm as leg opens to 2nd)

and Fondu extending right leg de coté

13-14 Character pas de bourree to left, opening the left arm through demi bras to 2nd and then character pas de bourree to the right opening the right arm through demi bras to 2nd.

15-16 Step right to demi pointe, double click heels, folding arms in front (as in hornpipe) and looking right. Step left to demi pointe and click heels only one.

1-4 Jump to 2nd, hop on left foot, doing $\frac{3}{4}$ turn to the right (to face P), 1 mazurka step starting with the right and 2 pas marches travelling to P.

1-4 **Travelling toward OP corner and turning to the right, 1 mazurka step forward, 1 backward and 1 forward, 2 stamps facing OP corner.

5-8 Inclining body slightly forward, slip (hop) backward in arabesque position on right leg, swinging arms back. Step back and close feet

together. 2 stamps turning to face P corner. Repeat slip step finishing stamps to face OP corner.

- 1-8 Repeat Bars 1-8 from ** travelling to P corner, but instead of the last slip step, pas de bourree en tournant to right side and finish with 2 stamps lifting upstage arm.

Exercise 23: Jota

3/4 Time

Jota: The Jota is a Spanish Folk Dance. It originated in the North of Spain in Aragon in the 1700's and varies greatly by country regions. Generally, it is a celebratory dance of fast tempo and is danced in couples, with their hands raised above their heads playing castanets. Ballet shoes are best suited when performed in a syllabus ballet class.

Prepare: 5th position, right foot front in the centre of the room.

Introduction: Slowly take arms to a wide open 5th position (*thumb and fingers do not touch. Straight wrist or unbroken line, with relaxed fingers.*) and stamp the ball of the left foot on the last note of the introduction.

Note: The following movements are all performed landing on the balls of the feet.

Bar

- 1 * Jump left foot over to 5th. Hop on the right foot, extending left leg to de coté en l'air with a petit developpe.
- 2 Pas de bourree ordinaire.
- 3-8 Repeat *3 more times alternating sides.
 - 1 Step on the left leg and sauté (hop) in efface to P corner.
 - 2 Step en avant on the right leg and sauté in croisé with epaulement.
 - 3 Step en arrière on the left leg and sauté with right leg lifted in front in croisé maintaining epaulement
 - 4 Step de cote with the right leg (en face) and pas de bourrée entourant
- 5-8 Repeat this section to the other side.
- 1-8 Travelling in a circle to the right (facing inward) and starting with the left foot over every time, do first combination *4 times (pas de bourree derriere).

And 1 Coupe derriere in croisé, (arms to 4th; back arm high) lifting the left leg to fondu en l'air to O.P corner. Coupe devant on the left foot picking up the right cou de pied derriere.
- 2-4 Repeat these two movements and then coupe derriere and 2 quick petit jeté devant facing OP.
- 5-8 Repeat the last 4 bars to the other side (P).
- 1-8 Travelling clockwise do 2 pas de basque en avant and 2 en tournant 3 times, finishing upstage then travelling downstage on a diagonal with 2 turns picking up the legs. Step en avant on left to OP, kneel in croisé, clap hands and finish with arms in a wide open 5th

INTERMEDIATE

Exercise 40: barre

2/4 March

Prepare: Character 1st Position

Introduction: Open arm to 2nd and place fist on hip

- 1 Stamp on ball of the outside foot, with knee inwards and supporting knee bent.
- 2 Stamp on ball of the foot in front of the supporting leg, knee outwards.
- 3 Dégagé de coté on the heel, with epaulement, arm on the hip.
- 4 Bring working foot to 1st position.

These four counts are done 4 times.

Eyeline follows the leg through each movement

- 1 Fondu to outside leg to dégagé en avant on the heel, hit the ground with the supporting heel.
- 2 Bring working foot to 5th position on the ball of the foot, hit ground with supporting heel.

These 4 movements are repeated en Croix.

- 1 Fondu en l'air en avant, supporting heel hitting the ground.
- 2 Bring working leg to retire in front
- 3 – 4 Repeat the movement de coté.
- 1 – 2 Repeat en arrière, prepare for character pirouette.
- 3 – 4 Double pirouette en dehors. Finish feet parallel 2 arms forward, demi bras on bend of knees.

Exercise. 41 barre

3 / 4 Hungarian slow waltz

Prepare: Feet in character 1st

Introduction: Arm in character port de bras to hip

1 – 2 With outside foot, brush the floor behind the supporting leg, with epaulement away from barre. A breath in as the attitude is pressed upwards (*no higher than 45 degrees*) with epaulement, towards the barre. Arm follows movement of leg.

3 – 4 Drop to low fondu with working leg almost kneeling on the ground. Lift the leg to retire devant, extend the leg a la seconde, with toe up.

Repeat two more times.

Then with feet parallel and knees bent port de bras forward and on recovery, straighten legs with reverse port de bras.

Turn to the other side to repeat.

Exercise 42 centre – Syncopation

4 / 4 Moderato

Prepare: Feet parallel

Introduction: Character port de bras to hips

1 Hop on the LF and then brush the floor forward with the RF.
2 Hop on the LF and then brush the floor backward with the RF.
3 Hop on the LF with $\frac{1}{2}$ turn en dehors and hit the floor with the ball of the RF.
4 Hop on the LF finishing the turn en dehors and hit the floor with RF on the heel.

1 Hop on the other foot, facing front, hit the floor with the LF on the ball of the foot and knee inwards.
2 Hop on the RF and hit the floor on the ball of the LF with the knee outwards.
3-4 Repeat the last 2 counts.

Repeat all from beginning hopping on the Right Foot

Exercise 43: Sevillana

SEVILLANAS is a folk dance from Seville.

The rhythm of the Sevillanas maybe $\frac{3}{4}$ or generally 6/8.

There are four (coplas) parts to the dance.

It is danced in couples, with a more modern flamenco influence of arm movements, playing castanets.

Character shoes with a heel are best suited when performed in a syllabus ballet class.

Men wear black dress pants and a heel shoe when performed in a syllabus ballet class.

Prepare: Partners standing R shoulder to R shoulder, facing opposite directions, standing on L foot with the R foot in front on demi pointe.
The R arm is in front of the waist with the L arm behind the back with the palms out, looking at partner and with slight cambre back.

Introduction: Wait 1 bar

Coupe soutenu en dedans, Sevillana twice
pass step

Sevillana once. Hold leg up on the 6th count
pas de bourree and fondu twice and then pass step.

Sevillana once, soutenu en dedans, walk around partner and finish with pose soutenu en dedans.

Teacher's Notes