

**UNIT 1, 21 OCTOBER 2006**  
**MARKING SCHEME**

- 1 a) **The country dances of the 17th and early 18th century were part of an international repertoire of country dancing. Later in the 18th century, these dances developed their own distinctive Scottish characteristics. Name four of these distinctly Scottish characteristics.** [8 marks]

MARKS

Answers from the Manual: 1.2 and 1.3 , pg. 10

8 marks, 2 marks for each correct answer:

- the dances had accompanying tunes with “Scottish titles” that were often given to the dances also
- they often included ‘set and turn corners followed by reels of three’
- they featured reel of three or four alternating with setting
- the strathspey rhythm and style of dancing emerged

- b) **As the tradition of country dancing in Europe diminished in the late 19th century, four critical factors helped to maintain its popularity in Scotland. Name three of these factors?** [6 marks]

MARKS

Answers from the Manual: 1.4, pg. 12; accept any three of the following four

6 marks, 2 marks for each correct answer:

- the tradition of country dancing was sustained in the regiments
- country dancing was supported by the gentry and nobility
- country dancing appealed to all segments of the population
- the ‘Dancies’ or dancing masters were professional teachers of dancing who did not neglect the country dance

- c) **What were the Assembly Rooms and what was their significance in Scottish country dance history?** [2 marks]

MARKS

Answers from the Manual: 1.2, pg. 11-12

2 marks

The Assemblies were halls constructed in cities and towns to accommodate the sets of the country dance, which provided recognized locations for country dance events.

d) **Each of the following dates marks a significant event in the history and growth of the RSCDS. Give the event associated with each of these dates.**

- 1923
- 1927
- 1951
- 2001

[4  
marks]

MARKS

Answers from the Manual: 2.1, 2.2 and 2.4: pg. 13, 15

3 marks, 1 mark for each correct answer:

- 1923: the founding of the Society
- 1927: the first Summer School held at St. Andrews
- 1951: King George VI conferred the title 'Royal' upon the Society
- 2001: the AGM of the RSCDS approved the setting up of a new management structure

2 a) **Good teamwork is an important part of the appearance of a Scottish country dance. Give the three key components of teamwork that the Manual lists.**

[6  
marks]

MARKS

Answers from the Manual: 3.2.1, pg. 19

6 marks, 2 marks per correct answer:

- anticipation of what is about to take place
- good management of the set (length, width, stepping up and down)
- covering

b) **Describe a correct bow for a man.**

[3  
marks]

MARKS

Answers from the Manual: 3.2.7, pg. 22

3 marks, 1 mark for each correct element of the bow:

- on the first note, the man draws himself up slightly
- on the second, he bows from the waist, keeping his back straight and still looking at his partner
- on the third, he returns to the starting position

c) **Describe a correct curtsey for a woman.**

[3  
marks]

MARKS

Answers from the Manual: 3.2.7, pg. 22

3 marks, 1 mark for each correct element of the curtsey:

- on the first note, the woman draws herself up slightly
- on the second, she places the toe of one foot close to the heel of the other foot, and bends both knees equally, keeping her body erect and looking at her partner
- on the third, she returns to the starting position

- d) **In the giving of hands, the words “lead” and “dance” formerly were used interchangeably. Nowadays, each of these terms has a distinctive meaning in Scottish country dancing. Explain what each term means.** [2 marks]

MARKS

Answers from the Manual: 3.2.5, pg. 20

2 marks:

- the term “lead” now indicates that right hands are joined and the term “dance” indicates that nearer hands are joined

- e) **The Manual stresses the importance of good handing. What are the three stated reasons why handing is so important?** [3 marks]

MARKS

Answers from the Manual: 3.2.5, pg. 20

3 marks, 1 mark per correct reason:

- hands are given as help to other dancers
- hands emphasise the shape of the formations
- handing emphasises the social aspect of the dance

- f) **Hands are given *palms upward* in two general situations in Scottish country dancing. Name them.** [2 marks]

MARKS

Answers from the Manual: 3.2.5, pg. 20

2 marks, 1 per situation:

- men usually give hands to women palms upward
- when three dancers join hands (as in advance and retire), the person in the middle usually gives hands palms upwards

- g) **Describe strathspey setting in detail. Include the basic movements, diagrams showing the foot positions used, the rhythm, a definition of “to set” and at least three of the additional guidelines or points to observe that the Manual gives.** [15 marks]

MARKS

Answers from the Manual: 5.5.2, pg. 33

15 marks given as follows:

1 mark rhythm correctly described

1 mark definition of “to set”

4 marks description of four beats of the step (1 each)

3 marks diagrams of three named foot positions (1 each)

6 marks each correct guideline or point (2 marks apiece)

- rhythm is step, close, step, hop
- “to set” means one setting step to the right and one to left
- description of four beats of the step:
  - from 1st position, dancer reaches RF to 2nd position
  - bring left foot to 3rd position behind RF
  - with RF, reach again to the right in 2nd position

- with soft hop of RF, draw LF slowly up behind R leg, knee well turned out with toe just above supporting heel and the side of the L foot against the back of the R leg
- diagrams of 1st, 2nd and 3rd positions (since the Manual does not officially name the position of the foot when it lifted in the rear, and there is no official diagram of same, no mark is given for such a diagram, but nothing is deducted if the candidate devises such a diagram)

3 guidelines or points to observe from the following:

- posture must be good to maintain balance
- no body turn from side to side
- strong outward rotation of leg is maintained throughout
- after supporting leg has given a little to allow extension, full height is regained in third position
- second reach to 2nd position must leave the other leg well extended, but should not get unbalanced
- as working foot is drawn up behind, movement must be smooth with no drag on the floor
- working foot must be hidden from view by supporting leg
- strathspey setting may be used for travelling in movements where a limited distance is to be covered

- 3 a) **Give a complete description of the formation *Set to corners and partner*. Include at least four diagrams and either of the Manual's Notes about the ending of the formation.**

[13 marks]

MARKS

Answers from the Manual: 6.7.4, pg. 44-45

13 marks given as follows:

8 marks – 1 mark for each bar correctly described

4 marks – 1 mark for each diagram given

1 mark – for either of the two ending Notes.

Bar 1: 1st couple set to first corners

Bar 2: 1st couple, still setting to first corners, pull back the R shoulder to face partner across the dance, now between corners

Bar 3: 1st couple set to each other

Bar 4: 1st couple, still setting to each other, pull back R shoulder and dance into the middle to finish back to back facing second corners

Bar 5: 1st couple set to second corners

Bar 6: 1st couple, still setting to second corners, pull back the R shoulder to face up and down the dance, man between the 2nd couple and woman between the 3rd

Bars 7-8: 1st couple dance into second place on own sides, pulling back R shoulder (2 marks)

Notes on Diagrams:

Any reasonably helpful diagrams are acceptable. Deduct 1 mark if top of set is not indicated at least once. Deduct 1 mark if men and women are not correctly shown in RSCDS standard diagram form (men as circles, women as squares).

**b) Describe the hand grips for each of the following two formations:**

- a regular *allemande* (Bars 1-6)
- *double triangles*

[3 marks]

[3 marks]

MARKS

Answers from the Manual:

Allemande: 6.2.1, pg. 36

Double Triangles: 6.10, pg. 47

6 marks: 3 for allemande hold (1 mark per point) and 3 for double triangles handing (1 mark per point).

Allemande:

- Man takes his partner's RH in his RH and her LH in his LH
- Man lifts her RH over her head to hold it just above but not resting on her R shoulder
- Man leads with his LH
- it is acceptable if a paper also describes promenade hold, as the allemande often begins in that hold, before the arms are raised.

Double Triangles:

- hands are given in shake hands grip
- joined at shoulder height
- arms are fully stretched but not rigid

**c) Describe *Basic set and link for two couples*. Include at least two diagrams and the three points about handing the Manual gives.**

[7 marks]

MARKS

Answers from Manual: 6.26.1, pg. 73

7 marks given as follows:

1 mark for correct description of Bars 1-2

1 mark for correct diagram of Bars 1-2

1 mark for correct description of Bars 3-4

1 mark for correct diagram of Bars 3-4

3 marks – 1 mark for each correct point about handing

(It is acceptable if the candidate draws two diagrams for Bars 3 and 4, showing the progress and direction of the movements, and omits a diagram of Bars 1-2.)

Bars 1-2: 1st and 2nd M and 1st and 2nd L set

Bars 3-4: 1st W (on the R) casts to second place, 2nd W (on the left) dances up and around to the R into first place. 2nd M on the R casts up to first place, 1st M (on the L) dances down and round by the R into second place.

Diagrams (as described above)

- When setting, nearer hands are joined at shoulder height
- When setting, hands are joined with elbows down
- Hands should be retained as long as is comfortable on Bar 3

4 a) **The Manual suggests a preferred rhythm to use for those learning the various quick time steps. State the preferred learning rhythm for each of the following steps.**

- **pas de basque** [1 mark]
- **slip step** [1 mark]
- **skip change of step** [1 mark]

MARKS

Answers from the Manual: 4.7, pg. 28

3 marks, 1 for each correct rhythm:

- pas de basque – reel
- slip step – jig
- skip change of step – jig

b) **Name three of the great composers and/or musicians in Scottish country dance history and state a major contribution of each.** [9 marks]

MARKS

Answers from Manual: 4.3, pg. 24-25

9 marks as follows:

3 marks for each composer as follows: 1 mark for the name of the composer and 2 marks for a major contribution.

(Mis-spelling of composer's name is NOT a deduction.)

(It is possible that a knowledgeable candidate will know about musical contributions not named here, or will even list a composer not named in the Manual. Marking examiners and the moderator will have to verify that independently and if the information is correct, it should be given full credit.)

- Neil Gow: contributions:
  - up driven bow style
  - compositional output of over 80 tunes
- Nathaniel Gow: contributions:
  - six collections of strathspeys (over 560 tunes)
  - four complete repositories (over 420 tunes)
  - his collections were standard of reference up to c. 1840
- Robert Mackintosh: contributions:
  - published four important collections of music
- William Marshall: contributions:
  - 1822 collection considered the finest collection ever of SCD music
  - wrote/invented the 'slow strathspeys'
- James Scott Skinner: contributions:
  - over 600 pieces published
  - made c. 100 recordings

- c) **The Manual suggests two techniques for helping dancers learn and develop rhythmic awareness. Name them.** [2 marks]

MARKS

Answers from the Manual: 4.4, pg. 26

2 marks, one for each method:

- have the class clap the rhythm
- have the class count the rhythm out loud

- d) **The Manual suggests two useful phrases to say aloud that will help dancers understand the rhythm of the jig and reel. Name them.** [1 mark]

- jig [1 mark]
- reel [1 mark]

MARKS

Answers from the Manual:

Jig: 4.6.3, pg 28

Reel: 4.6.1, pg. 28

2 marks, one for each phrase:

- Jig – jiggety-jig
- Reel – animated alligator

- e) **The strathspey has become a musical form in its own right but today, two other forms of music are often used for dancing strathspeys. What are these?** [2 marks]

MARKS

Answers from the Manual: 4.6.2, pg. 28

2 marks, 1 for each musical form:

- songs
- slow airs

- f) **Give the time signature for reel time and jig time music.** [2 marks]

MARKS

Answers from the Manual:

Reel time: 4.6.2, pg.27-28

Jig time: 4.6.3, pg. 28

2 marks, 1 mark for each time signature:

- Reel: 4/4 or C (with a slash through it)
- Jig: 6/8 or 9/8 (no extra marks are given if both are given)