

UNIT 1 - WRITTEN PAPER

(TIME 2 HOURS)

8th OCTOBER 2016

- ***Write your name at the top right hand corner of each page.***
- ***Start each question on a new page.***
- ***Number each page***
- ***Answer ALL the questions.***
- ***Please use lists, bullet points, tables and diagrams, where appropriate.***

1a)	Who are the two people credited with being co-founders of the Scottish Country Dance Society?	2 marks
1b)	Each of the following is a significant event in the history and growth of the RSCDS. Give the year that these events occurred. i) The founding of the Scottish Country Dance Society ii) The publication of Book 1 iii) The first year that the Summer School was held at St Andrews iv) The year that the title 'Royal' was conferred upon the Society	1 mark 1 mark 1 mark 1 mark
1c)	Name two Quadrille figures that were incorporated into the country dance in the 19 th century.	2 marks
1d)	The Society maintained a policy of only publishing traditional dances until 1945. What was the newly devised dance included in the book published by the Society that year?	1 mark
1e)	Which were the first two cities to form Branches of the RSCDS?	2 marks
1f)	List the three Management Committees that report to the Management Board of the RSCDS.	3 marks
	Total Marks for History Section	Total 14 marks

2a)	<p>For a standard four couple longwise set, draw a diagram showing the position of the dancers in a two couple dance for each of the following:</p> <p>i) At the end of the first time through</p> <p>ii) At the end of the second time through</p> <p>iii) The end of the third time through</p>	<p>2 marks</p> <p>2 marks</p> <p>2 marks</p>
2b)	<p>Where formations or movements take four, or more, bars of music, it is the responsibility of each dancer to work out the correct phrasing. List three things a dancer can do to achieve this?</p>	3 marks
2c)	<p>Technique helps to maintain the character of Scottish country dancing. List five aspects of technique.</p>	5 marks
2d)	<p>When considering <i>dancing down the middle and/or up and leading</i>:</p> <p>i) List two similarities in how the hands are held</p> <p>ii) List two differences in how the hands are held</p> <p>iii) In which two instances may left hands be given</p>	<p>2 marks</p> <p>2 marks</p> <p>2 marks</p>
2e)	<p>Describe OR draw a diagram of the following foot positions:</p> <p>i) First</p> <p>ii) Second</p> <p>iii) Third</p> <p>iv) fourth in front of third</p> <p>v) fourth intermediate</p>	<p>1 mark</p> <p>1 mark</p> <p>1 mark</p> <p>1 mark</p> <p>1 mark</p>
2f)	<p>For skip change of step, detail:</p> <p>i) rhythmic words for the step</p> <p>ii) the distinct movements of the step, including foot positions</p> <p>iii) three points to observe when skip change of step is used to travel backwards</p>	<p>1 mark</p> <p>4 marks</p> <p>3 marks</p>
		Total 33 marks

3a)	Name three two couple formations detailed in the Manual that include both travelling and setting steps. For each formation list the type and number of steps used by the dancers.	6 marks
3b)	For the formation <i>advance for one step and retire for one step</i> , describe: <ul style="list-style-type: none"> i) bar by bar phrasing of the formation ii) the placement of the feet at the end of the first repetition if the formation is repeated iii) use of hands when three people join hands in a line 	3 marks 1 mark 2 marks
3c)	<ul style="list-style-type: none"> i) Give instructions for <i>Petronella turn</i> ii) Outline four points necessary when pas de basque is used as a travelling step 	3 marks 4 marks
3d)	<ul style="list-style-type: none"> i) Describe in detail the hold used for <i>promenade</i> ii) Describe the usual starting position for the formation iii) Specify the number and type of steps used iv) Give instructions for each bar of <i>promenade for three couples</i> 	2 marks 1 mark 1 mark 8 marks
3e)	Describe the usual starting positions and movement on the first bar for: <ul style="list-style-type: none"> i) <i>reel of four on the sidelines</i> ii) <i>reel of four across the set</i> iii) <i>reel of four across the set starting from the sidelines</i> iv) <i>diagonal reel of four</i> 	2 marks 2 marks 2 marks 2 marks
		Total 39 marks

4a)	<p>When teaching beginner dancers, name the step or steps that are best taught to:</p> <p>i) jig time music</p> <p>ii) reel time music</p> <p>iii) Name one jig time and one reel time tune listed in the Manual as being suitable for teaching these steps</p> <p>iv) List two different types of reel</p>	<p>2 marks</p> <p>1 mark</p> <p>2 marks</p> <p>2 marks</p>
4b)	<p>i) Why is it important that dancers use traditional strathspey music when learning to dance strathspey steps?</p> <p>ii) Name a traditional strathspey tune listed in the Manual as being suitable for teaching strathspey steps</p> <p>iii) Why may a more lyrical tune be useful for teaching strathspey steps?</p> <p>iv) Name the composer known as “The Strathspey King”</p>	<p>1 mark</p> <p>1 mark</p> <p>2 marks</p> <p>1 mark</p>
4c)	<p>List two objectives related to the use of music to be considered when planning a lesson.</p>	<p>2 marks</p>
		<p>Total 14 marks</p>