

## UNIT 1 - MARKING SCHEME

8<sup>TH</sup> OCTOBER 2016

	Question and Answer	Manual	Marks	Total Marks
1a)	Who are the two people credited with being co-founders of the Scottish Country Dance Society?  <i>Jean Milligan</i> <i>Ysobel Stewart</i>	2.1	1 1	2
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  <i>i) 1923</i> <i>ii) 1924</i> <i>iii) 1927</i> <i>iv) 1951</i>	2.1        Para 3 Para 4 Para 6 Para 3	1        1 1 1 1	4
1c)	Name two Quadrille figures that were incorporated into the country dance in the 19 <sup>th</sup> century.  <i>2 from:</i> <i>Ladies' chain</i> <i>Grand chain</i> <i>Promenade</i>	1.6  Para 1	2  2	2
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?  <i>The Reel of the 51<sup>st</sup> Division</i>	2.2	1	1
1e)	Which were the first two cities to form Branches of the RSCDS?  <i>Glasgow</i> <i>Edinburgh</i>	2.3 Para 1	1 1	2
1f)	List the three Management Committees that report to the Management Board of the RSCDS.  <i>Education and Training</i> <i>Membership Services</i> <i>Youth Services</i>	2.3 Pg 21, para 1	1 1 1	3
	Total Marks for History Section			14

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  ii) At the end of the second time through  iii) The end of the third time through</p> <p><i>Diagrams as in the manual.  ½ point for top shown at the bottom  ½ point for dancers numbered and identified as women or men.  1 point for couples being in the correct position as shown in the manual page 25.</i></p>	3.1.2.1	<p>2 2 2</p>	6
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> <p><i>- Think about the phrasing before they start  - Think ahead while dancing  - Listen to the music</i></p>	3.2.2 Para 4	<p>1 1 1</p>	3
2c)	<p>Technique helps to maintain the character of Scottish country dancing. List five aspects of technique.</p> <p><i>- accurate footwork  - good use of hands  - phrasing  - covering  - the use of the correct step or steps for specific movements</i></p>	3.2.3 Para 1	<p>1 1 1 1 1</p>	5
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  ii) List two differences in how the hands are held  iii) In which two instances may left hands be given</p> <p><i>i) - Hands are given at a comfortable height above the waist  - Arms are almost straight but not rigid  ii) - Nearer hands are given in dancing dm&amp;u  - Right hand in right is given in leading  iii) - When leading if this is followed by crossing  - When stated in the instructions</i></p>	Ch 6 Sections 7 & 12	<p>1 1 1 1 1</p>	6
2e)	<p>Describe OR draw a diagram of the following foot positions:</p> <p>i) first  ii) second  iii) third  iv) fourth in front of third  v) fourth intermediate</p> <p><i>i) Heels together with each foot at an angle of 45°</i></p>	5.3		5

	<p><i>OR suitable diagram</i></p> <p>ii) <i>Working foot placed to the side with heels in line, each foot at an angle of 45°</i> <i>OR suitable diagram</i></p> <p>iii) <i>Heel of working foot, in front, touches the hollow of instep of supporting foot, each foot at an angle of 45°</i> <i>OR suitable diagram</i></p> <p>iv) <i>Working leg and foot are fully extended straight forward from third position, each foot at an angle of 45°</i> <i>OR suitable diagram</i></p> <p>v) <i>Working leg and foot, from third position in front, are fully extended diagonally forward, between second and fourth positions, each foot at an angle of 45°</i> <i>OR suitable diagram</i></p>		<p>1</p> <p>1</p> <p>1</p> <p>1</p> <p>1</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>i) <i>hop, step, close, step (or similar rhythmic variations)</i></p> <p>ii) 1. <i>Hop on the left foot and, at the same time, fully extend the right leg forward</i> 2. <i>With the right leg fully extended in fourth in front of third position, step forward onto the right foot</i> 3. <i>Bring the left foot behind the right foot into third rear position</i> 4. <i>Step forward again with the right foot into fourth in front of third position</i></p> <p>iii) <i>Three from:</i></p> <ul style="list-style-type: none"> <li>- <i>Distinct hop to begin the step</i></li> <li>- <i>The 'close' is third position in front</i></li> <li>- <i>foot is taken straight from fourth position in front and reaches backwards into fourth rear position</i></li> <li>- <i>leg, working from the hip, is turned out with toes pointed towards the floor</i></li> </ul>	5.4.1	<p>1</p> <p>1</p> <p>1</p> <p>1</p> <p>1</p> <p>3</p>	8
Total Marks for Technique Section				33
3a)	<p>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.</p> <p><i>1 mark for formation, one for type and number of steps</i> <i>Any three from:</i></p> <ul style="list-style-type: none"> <li>- <i>Bourrel for two couples: 1<sup>st</sup> man and 2<sup>nd</sup> woman 4 setting, 4 travelling, 1<sup>st</sup> woman and 2<sup>nd</sup> man 2 setting and 6 travelling</i></li> <li>- <i>Poussette right round: 8 setting/travelling steps (some</i></li> </ul>	<p>6.5.1</p> <p>6.22.1</p>	6	6

	<p><i>setting steps may be modified to travelling steps)</i></p> <ul style="list-style-type: none"> <li>- <i>Half poussette: 4 setting/travelling steps (some steps may be modified to travelling steps)</i></li> <li>- <i>Set and link for two couples: 2 setting and 2 travelling</i></li> <li>- <i>Set and rotate for two couples: 2 setting and 6 travelling</i></li> </ul>	<p>6.22.2</p> <p>6.28.1</p> <p>6.30.1</p>		
3b)	<p>For the formation <i>advance for one step and retire for one step</i>, describe:</p> <ul style="list-style-type: none"> <li>i) bar by bar phrasing of the formation</li> <li>ii) the placement of the feet at the end of the first repetition if the formation is repeated</li> <li>iii) use of hands when three people join hands in a line</li> </ul> <p>i) <i>1. Dance one step forward with the right foot. At end of step, the left foot is placed behind the right leg, toe pointed down just off the floor close to the right heel</i></p> <p><i>2. Dance one step backwards with the left foot.</i></p> <p>ii) <i>The right foot is brought in towards third position, with the toe pointed down, just off the floor.</i></p> <p>iii) - <i>dancer in centre offers hands palm up to dancers on either side.</i></p> <p>- <i>dancer in the centre guides the dancers on either side forward and slightly ahead of centre dancer.</i></p>	<p>6.1.2</p> <p>6 pg87</p>	<p>1</p> <p>1</p> <p>1</p> <p>1</p> <p>1</p> <p>1</p>	6
3c)	<ul style="list-style-type: none"> <li>i) Give instructions for <i>Petronella turn</i></li> <li>ii) Outline four points necessary when <i>pas de basque</i> is used as a travelling step</li> </ul> <p>i) <i>Bars 1-2: dancing couple, each curving diagonally to the right (½mark), dance a three quarter turn (½mark), pulling back by the right (½mark), to finish facing partner (½mark), either up and down the set or across the set, depending on starting position (1 mark)</i></p> <p>ii) - <i>Travelling must be completely covered on the first movement of the step</i></p> <p>- <i>Third position closes in third position in front</i></p> <p>- <i>Jeté moves onto the line of travel necessary for the following step</i></p> <p>- <i>Maintain outward rotation of the hips to show correct angle of feet and to close accurately in third in front</i></p>	<p>6.20</p> <p>5.4.2</p> <p>point 3</p> <p>on pg 76</p>	<p>3</p> <p>1</p> <p>1</p> <p>1</p> <p>1</p>	7
3d)	<ul style="list-style-type: none"> <li>i) Describe in detail the hold used for <i>promenade</i></li> <li>ii) Describe the usual starting position for the formation</li> <li>iii) Specify the number and type of steps used</li> <li>iv) Give instructions for each bar of <i>promenade for three couples</i></li> </ul> <p>i) <i>Hands crossed in front, right above left (½ mark); right hand in right, left hand in left (½), arms held away from the body comfortably above waist height in the leading position (½), man leads with his right hand (½)</i></p> <p>ii) <i>Couples are in the middle of the set, with women on the</i></p>	<p>6 pg 88</p> <p>6.23.2</p>	<p>2</p> <p>1</p>	12

	<p><i>right of partner in promenade hold</i></p> <p>iii) <i>8 travelling steps</i></p> <p>iv) <i>1. All dance step diagonally to the right and 1<sup>st</sup> man wheels round to the left bringing partner beside him to face men's side. 2s &amp; 3s follow</i></p> <p><i>2. 1s dance across to men's side and face down, 2s &amp; 3s follow</i></p> <p><i>3. 1s dance long step down men's side, 2s &amp; 3s follow</i></p> <p><i>4. 1s and 2s dance a long step down men's side, 3s follow. At end of bar all couples are facing down</i></p> <p><i>5. 1s dance into middle and face up, 2s &amp; 3s follow</i></p> <p><i>6. 1s dance up middle as 2s dance into middle and face up. 3s follow</i></p> <p><i>7. 1s and 2s continue dancing up as 3s dance into middle and face up</i></p> <p><i>8. All dance diagonally out to original place</i></p>		<p>1</p> <p>1</p> <p>1</p> <p>1</p> <p>1</p> <p>1</p> <p>1</p> <p>1</p>	
3e)	<p>Describe the usual starting positions and movement on the first bar for:</p> <p>i) <i>reel of four on the sidelines</i></p> <p>ii) <i>reel of four across the set</i></p> <p>iii) <i>reel of four across the set starting from the sidelines</i></p> <p>iv) <i>diagonal reel of four</i></p> <p>i) <i>On the sidelines, 1<sup>st</sup> dancer faces down, 2<sup>nd</sup> dancer faces up, 3<sup>rd</sup> dancer faces down, 4<sup>th</sup> dancer faces up. All dance to the left to pass right shoulder, 1<sup>st</sup> with 2<sup>nd</sup> and 3<sup>rd</sup> with 4<sup>th</sup></i></p> <p>ii) <i>1<sup>st</sup> couple are back to back in the middle of the set, 1<sup>st</sup> woman facing 2<sup>nd</sup> man, 1<sup>st</sup> man facing 2<sup>nd</sup> woman. All dance to the left to pass right shoulder, 1<sup>st</sup> woman with 2<sup>nd</sup> man and 1<sup>st</sup> man with 2<sup>nd</sup> woman</i></p> <p>iii) <i>1<sup>st</sup> couple are in first place, 2<sup>nd</sup> couple in second place. 1<sup>st</sup> woman and 2<sup>nd</sup> man pass by left shoulder while 1<sup>st</sup> man and 2<sup>nd</sup> woman dance slightly to the left on a curve</i></p> <p>iv) <i>1st couple are back to back in the middle of the dance facing first corners. All dance to the left, 1<sup>st</sup> couple passing 1<sup>st</sup> corner with right shoulder</i></p>	<p>6.24.1</p> <p>6.24.2</p> <p>6.24.3</p> <p>6.24.5</p>	<p>1</p> <p>1</p> <p>1</p> <p>1</p> <p>1</p> <p>1</p> <p>1</p>	8
	Total Marks for Formations			39

4a)	<p>When teaching beginner dancers, name the step or steps that are best taught to:</p> <p>i) jig time music  ii) reel time music  iii) Name one jig time and one reel time tune listed in the Manual as being suitable for teaching these steps  iv) List two different types of reel</p> <p><i>i) Slip step and skip change of step</i>  <i>ii) Pas de basque</i>  <i>iii) One tune from 4.5 Jigs and one tune from 4.5 Reels</i>  <i>iv) Two from: traditional Scottish reel, rant, scotch measure, hornpipe, march, 2/4 reel, song, polka</i></p>	<p>4.1 pg 34  4.5 Jigs  4.5 Reels  4.6</p>	<p>2  1  2  2</p>	7
4b)	<p>i) Why is it important that dancers use traditional strathspey music when learning to dance strathspey steps?  ii) Name a traditional strathspey tune listed in the Manual as being suitable for teaching strathspey steps  iii) Why may a more lyrical tune be useful for teaching strathspey steps?  iv) Name the composer known as “The Strathspey King”</p> <p><i>i) To give the steps the Scottish character of the music.</i>  <i>ii) One tune from 4.5 Strathspey</i>  <i>iii) To establish even rhythm (1 mark) or to smooth out any jerkiness in the step (1 mark)</i>  <i>iv) James Scott Skinner</i></p>	4.1 pg 34	<p>1  1  2  1</p>	5
4c)	<p>List two objectives related to the use of music to be considered when planning a lesson.</p> <p><i>To ensure that the class moves to music as soon as possible (1 mark) and as often as possible (1 mark)</i></p>	8.1 Para 2	2	2
Total Marks for Music Section				14