

UNIT 1 – MARKING SCHEME

13th FEBRUARY 2016

	Question and Answer	Manual		
1	a. i) Name the director of the first Summer School held at St. Andrews. <i>Jean Milligan (1)</i>	2.1	2	
	ii) In what year was it held? <i>1927 (1)</i>	2.1		
	b. i) What were the essential features of the threesome and foursome reels danced in Scotland in the eighteenth century? <i>8 bars setting steps alternating with (1)</i> <i>interweaving reel pattern (reel / figure of eight) (1)</i>	1.4	4	
	ii) State two reasons why country dancing continued to flourish in Scotland in the late nineteenth century. <i>(Any two correct reasons – 1 mark each)</i> <i>dancing schools/dancing classes/ dancing masters</i> <i>dancing in regiments</i> <i>dancing supported by nobility and gentry</i> <i>all levels of society participated (2)</i>	1.6		
c. i) List three of the current objectives of the RSCDS. <i>(Any three correct objectives – 1 mark each)</i> <i>preserve ... traditional ... dances</i> <i>provide ... instruction</i> <i>publish ...</i> <i>collect ...</i> <i>attainment of Objects (3)</i>	2.4	5		
ii) Name two of the three Management Committees which report to the RSCDS Management Board <i>(Any two correct names – 1 mark each)</i> <i>Education and Training</i> <i>Membership Services</i> <i>Youth Services (2)</i>	2.3			
d.	‘The RSCDS has regularly published books of country dances and music.’ List two sources of the dances which have been published. <i>(Any two correct sources – 1 mark each)</i> <i>oral sources</i> <i>old printed books</i> <i>manuscript collections</i> <i>newly devised dances (2)</i>	2.5	2	

TOTAL MARKS FOR HISTORY SECTION				13
2	<p>a. i) Draw a diagram to show a set at the beginning of the dance for a 4 couple longwise set. <i>Diagram with 4 couples (numbered) (1)</i> <i>Top of set at bottom (1)</i> <i>Circles for men and squares for women (1)</i></p> <p>ii) For a three-couple dance in a four couple set draw a diagram to show the position of dancers at the end of the first time through. <i>2nd couple at top, 1st couple in second place (1)</i></p>	3.1.1		
	<p>b. i) ‘Good phrasing is the hallmark of a good dancer.’ Give three examples of how to achieve good phrasing. <i>(Any 3 correct examples – 1 mark each)</i> <i>Begin each formation on first beat of phrase and complete on last</i> <i>Dance in time with the music</i> <i>Think ahead – shorten or lengthen steps</i> <i>Lead smoothly from one formation to the next</i> <i>Work out correct phrasing- think before starting ... (3)</i></p> <p>ii) List 5 attributes of good teamwork. <i>(Any 5 correct attributes – 1 mark each)</i> <i>Anticipation</i> <i>Observation</i> <i>Continuous flow</i> <i>Management of set (width, length to suit)</i> <i>Maintain size of set</i> <i>Awareness of others</i> <i>Covering</i> <i>Phrasing (5)</i></p>	3.1.2.3 3.2.2 3.2.1	4	8
	<p>c. i) Give three reasons for the giving of hands in Scottish country dancing. <i>Make sociable (1)</i> <i>Shape of formations (1)</i> <i>Help/support others (1)</i></p> <p>ii) Give two general rules for the giving of hands. <i>(Any 2 correct general rules – 1 mark each)</i> <i>Shake hands hold</i> <i>Shoulder height of shorter person,</i> <i>Arms bent, elbows down</i> <i>Middle dancer in group of three gives hands palm up to others</i> <i>Man gives hands palm up to woman (2)</i></p>	6		

	<p>iii) Describe the hand hold and position of the arms in an Allemande hold. <i>Right hand in right, left hand in left (1)</i> <i>Right hands (raised over woman's head) above right shoulder of woman (1)</i> <i>Left hands in leading position, (away from body, comfortably above waist height) (1)</i></p> <p>iv) When an allemande follows leading up the middle when should the hands be raised into the Allemande hold? <i>At the beginning of bar 1 of the allemande. (1)</i></p> <p>v) Describe the hand hold for a Poussette in reel and jig time? <i>Both hands joined, comfortable shoulder height (1)</i> <i>Arms slightly bent, elbows down (1)</i></p> <p>vi) What is the difference between the hand hold in a Poussette in reel and jig time and the hand hold in a Poussette in strathspey time? <i>Arms slightly wider than in reel or jig poussette (1)</i></p> <p>d. i) Describe the strathspey setting step in detail including foot positions. <i>(2 marks per beat)</i> <i>Bend left knee, right leg fully extended</i> <i>Transfer weight to RF in 2nd position</i> <i>Close LF</i> <i>Third rear position</i> <i>Without bending left knee ... leaving left leg fully extended</i> <i>Step to right again with RF to second position</i> <i>Hop gently on RF, draw LF up slowly to 3rd aerial low</i> <i>Knee well turned out, toe just above supporting heel, inside of LF against back of right leg (8)</i></p> <p>ii) Give two factors which are essential throughout strathspey setting steps. <i>(Any 2 correct factors – 1 mark each)</i> <i>strong outward rotation of leg is maintained throughout</i> <i>posture must be good to maintain balance</i> <i>no body turn from side to side (2)</i></p> <p>iii) Give two points to observe at the end of the step (4th beat). <i>(Any 2 correct points – 1 mark each)</i> <i>as working foot is drawn up behind, movement must be smooth and even</i> <i>no drag on the floor</i></p>	<p>6.2</p> <p>6</p>	<p>12</p>	
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	<p><i>outward rotation well maintained</i> <i>working foot must be hidden from view by supporting leg</i> <i>gentle hop at end of step (2)</i></p> <p>iv) Give the rhythmic words for this step <i>Step, close, step, hop (1)</i></p> <p>v) How many bars of music are required ‘to set twice’? <i>Four (1)</i></p> <p>TOTAL MARKS FOR TECHNIQUE</p>	5.5.2		14	38
3	<p>a. Describe, bar by bar, the phrasing of the formation back to back. <i>(1 mark for each bar)</i> <i>Dance one step forward with the right foot.</i> <i>Passing by the right, dance one step with the left foot to pass close to each other back to back. ...</i> <i>Passing by the left, dance one step backward with the right foot.</i> <i>Dance one step backward with the left foot to finish in original place. (4)</i></p> <p>b. i) Describe the starting position for Double Triangles in reel or jig time. <i>(diagram may be used)</i> <i>2nd couple in first place 3rd couple in third place (1)</i> <i>1st couple closely back to back in middle of set (1)</i> <i>1st couple in second place facing their own side of dance (1)</i></p> <p>ii) Give the instructions for bars 1 and 2 of this formation. <i>1W gives right hand to 3W, left hand to 2W (1)</i> <i>1M gives right hand to 2M, left hand to 3M (1)</i> <i>All set (1)</i></p> <p>iii) Draw a diagram to show the position of the dancers on bars 5 and 6. <i>Diagram as in manual</i> <i>Position on dancers and numbering (1)</i> <i>Lines to show hands and facing direction (1)</i></p> <p>c. i) Poussette in reel and jig time for two couples.</p> <ul style="list-style-type: none"> • Draw a diagram to show the position of dancers at the end of bar 1. <i>Diagram in manual</i> <i>1st and 2nd couple in correct place (1)</i> <i>Numbering of couples (including 3rd and 4th) (1)</i> 	6.3		4	
		6.11		8	
		6.21.1			

	<p><i>Hands shown (1)</i></p> <ul style="list-style-type: none"> Specify the step used by each dancer for bar 1. <i>Pas de basque (or setting step) (1)</i> <i>Women right foot, men left foot (1)</i> When are hands released? <i>Bar 7 (1)</i> <p>ii) Poussette right round in strathspey time.</p> <ul style="list-style-type: none"> Draw a diagram to show the position of dancers at the end of bar 1. <i>Diagram in manual</i> <i>1st and 2nd couple in correct place (1)</i> <i>Numbering of couples (including 3rd and 4th) (1)</i> <i>Hands shown (1)</i> Specify the step used by each dancer for bar 1. <i>Strathspey setting step (Accept strathspey travelling step. Accept strathspey setting/travelling step, accept answers without the word 'strathspey') (1)</i> <i>1M & 2W left foot, 1W & 2M right foot (1)</i> When are hands released? <i>Bar 8 (1)</i> <p>d. i) Reels of three after set to corners and partner.</p> <ul style="list-style-type: none"> With which corner does first couple begin the reel? Which shoulder is given? <i>Right shoulder (1) to 2nd corner (1)</i> <p>ii) Reels of three after turn corners and partner.</p> <ul style="list-style-type: none"> With which corner does first couple begin the reel? Which shoulder is given? <i>Left shoulder (1) to 1st corner (1)</i> <p>iii) Reels of three after set to and turn corners.</p> <ul style="list-style-type: none"> With which corner does first couple begin the reel? Which shoulder is given? <i>Left shoulder (1) to 1st corner (1)</i> <p>e. i) What step is used for hands round in reel or jig time? <i>Slip step (1)</i></p> <p>ii) In hands round and back in reel or jig time what should be done to prepare for the change in direction? <i>Slowing down of momentum (1)</i> <i>heels brought gently together (1)</i></p> <p>iii) What step is used for hands round in strathspey time? <i>(Strathspey) travelling step (1)</i></p>	<p>6.22.1</p> <p>6.25.7</p> <p>6.25.8</p> <p>6.25.5</p> <p>6.15.2</p> <p>6.15.1</p> <p>6.16.2</p>	<p>12</p> <p>6</p>	
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	<p>iv) In hands round and back in strathspey time with which foot do dancers begin? <i>Right foot. (1)</i></p> <p>iv) In hands round and back in strathspey time when should hands be released by dancers at the top and bottom of the circle? <i>At the end of bar 6. (1)</i></p>	6.16		
		6.16.1	5	36
	TOTAL MARKS FOR FORMATIONS			
4	<p>a. Give a time signature of:</p> <p>i) Reel ii) Jig iii) Strathspey <i>(One time signature for each rhythm)</i> <i>Reel 2/4, 4/4, C, 2/2 (1)</i> <i>Jig 6/8 (1)</i> <i>Strathspey C, 4/4, 2/2 (1)</i></p> <p>b. i) Which rhythm should be used for introducing pas de basque? <i>Reel (1)</i></p> <p>ii) Name a suitable tune for this rhythm listed in the Manual for pas de basque practice. <i>Any listed in the manual 4.5 (1)</i></p> <p>c. Name a tune or dance given in the Manual whose lead tune is an example of a strong traditional strathspey. <i>(Any correct tune or dance – 1 mark)</i> <i>Tune/Dance</i> <i>Sir Archibald.../Monymusk</i> <i>The Braes .../The Braes of Breadalbane</i> <i>Lee Mills /Lord Elgin's Reel</i> <i>Mrs Stewart's .../Argyll Strathspey (1)</i></p> <p>d. List three factors which should be taken into account when setting tempo. <i>(Any 3 correct factors – 1 mark each)</i> <i>Experience or age of dancers</i> <i>Condition of the room (temperature)</i> <i>Condition of the floor (slippery)</i> <i>Purpose of the class (social / demonstration)</i> <i>Early or late in programme (3)</i></p>	4.6	3	
		4.1		
		4.5	2	
		4.6		1
		4.8		3

	<p>e. i) Name two composers from the eighteenth or nineteenth centuries whose music is widely used today. <i>(Any two correct composers – 1 mark each)</i> <i>Niel Gow</i> <i>Nathaniel Gow</i> <i>Robert Mackintosh</i> <i>William Marshall</i> <i>James Scott Skinner (2)</i></p> <p>ii) Name a notable fiddler from the twentieth century. <i>(Any correct name – 1 mark).</i> <i>James Fowlie Dickie</i> <i>Hector AcAndrew</i> <i>Bill Hardie</i> <i>Alastair Hardie</i> <i>(Accept John Murdoch Henderson, Angus Fitchet or Ian Powrie) (1)</i></p> <p>iii) In the twentieth century what was the standard instrument to accompany dancing in classes in Scotland? <i>Piano (1)</i></p> <p>TOTAL MARKS FOR MUSIC</p>	4.8	4	13

END OF PAPER