**UNIT 1 – MARKING SCHEME**

13th FEBRUARY 2016

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

- Diagram with 4 couples (numbered) (1)
- Top of set at bottom (1)
- Circles for men and squares for women (1)

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.

- 2nd couple at top, 1st couple in second place (1)

b. i) ‘Good phrasing is the hallmark of a good dancer.’ Give three examples of how to achieve good phrasing.

- Begin each formation on first beat of phrase and complete on last
- Dance in time with the music
- Think ahead – shorten or lengthen steps
- Lead smoothly from one formation to the next
- Work out correct phrasing- think before starting ... (3)

ii) List 5 attributes of good teamwork.

- Anticipation
- Observation
- Continuous flow
- Management of set (width, length to suit)
- Maintain size of set
- Awareness of others
- Covering
- Phrasing (5)

2 b. i) Give three reasons for the giving of hands in Scottish country dancing.

- Make sociable (1)
- Shape of formations (1)
- Help/support others (1)

ii) Give two general rules for the giving of hands.

- Shake hands hold
- Shoulder height of shorter person,
- Arms bent, elbows down
- Middle dancer in group of three gives hands palm up to others
- Man gives hands palm up to woman (2)
iii) Describe the hand hold and position of the arms in an Allemande hold.
- Right hand in right, left hand in left (1)
- Right hands (raised over woman’s head) above right shoulder of woman (1)
- Left hands in leading position, (away from body, comfortably above waist height) (1)

iv) When an allemande follows leading up the middle when should the hands be raised into the Allemande hold?
- At the beginning of bar 1 of the allemande. (1)

v) Describe the hand hold for a Poussette in reel and jig time?
- Both hands joined, comfortable shoulder height (1)
- Arms slightly bent, elbows down (1)

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?
- Arms slightly wider than in reel or jig poussette (1)

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d. i) Describe the strathspey setting step in detail including foot positions.
- (2 marks per beat)
  - Bend left knee, right leg fully extended
  - Transfer weight to RF in 2nd position
  - Close LF
  - Third rear position
  - Without bending left knee ... leaving left leg fully extended
  - Step to right again with RF to second position
  - Hop gently on RF, draw LF up slowly to 3rd aerial low
  - Knee well turned out, toe just above supporting heel, inside of LF against back of right leg (8)

ii) Give two factors which are essential throughout strathspey setting steps.
- (Any 2 correct factors – 1 mark each)
  - Strong outward rotation of leg is maintained throughout
  - Posture must be good to maintain balance
  - No body turn from side to side (2)

iii) Give two points to observe at the end of the step (4th beat).
- (Any 2 correct points – 1 mark each)
  - As working foot is drawn up behind, movement must be smooth and even
  - No drag on the floor
outward rotation well maintained
working foot must be hidden from view by supporting leg
gentle hop at end of step (2)

iv) Give the rhythmic words for this step
Step, close, step, hop (1)

v) How many bars of music are required ‘to set twice’?
Four (1)

TOTAL MARKS FOR TECHNIQUE

| 3 | a. | Describe, bar by bar, the phrasing of the formation back to back. (1 mark for each bar) | 6.3 |
|   |   | Dance one step forward with the right foot. Passing by the right, dance one step with the left foot to pass close to each other back to back. ... |   |
|   |   | Passing by the left, dance one step backward with the right foot. Dance one step backward with the left foot to finish in original place. (4) | 4 |

b. i) Describe the starting position for Double Triangles in reel or jig time. (diagram may be used)
2nd couple in first place 3rd couple in third place (1)
1st couple closely back to back in middle of set (1)
1st couple in second place facing their own side of dance (1)

ii) Give the instructions for bars 1 and 2 of this formation.
1W gives right hand to 3W, left hand to 2W (1)
1M gives right hand to 2M, left hand to 3M (1)
All set (1)

iii) Draw a diagram to show the position of the dancers on bars 5 and 6.
Diagram as in manual
Position on dancers and numbering (1)
Lines to show hands and facing direction (1)

6.11

| 3 | c. | i) Poussette in reel and jig time for two couples. | 6.21.1 |
|   |   | • Draw a diagram to show the position of dancers at the end of bar 1. |   |
|   |   | Diagram in manual |   |
|   |   | 1st and 2nd couple in correct place (1) |   |
|   |   | Numbering of couples (including 3rd and 4th) (1) |   |

6.21.1
Hands shown (1)
- Specify the step used by each dancer for bar 1.
  Pas de basque (or setting step) (1)
  Women right foot, men left foot (1)
- When are hands released?
  Bar 7 (1)

ii) Poussette right round in strathspey time.
- Draw a diagram to show the position of dancers at the end of bar 1.
  Diagram in manual
  1st and 2nd couple in correct place (1)
  Numbering of couples (including 3rd and 4th) (1)
  Hands shown (1)
- Specify the step used by each dancer for bar 1.
  Strathspey setting step (Accept strathspey travelling step. Accept strathspey setting/travelling step, accept answers without the word ’strathspey’) (1)
  1M & 2W left foot, 1W & 2M right foot (1)
- When are hands released?
  Bar 8 (1)

d. i) Reels of three after set to corners and partner.
- With which corner does first couple begin the reel? (1)
- Which shoulder is given?
  Right shoulder (1) to 2nd corner (1)

ii) Reels of three after turn corners and partner.
- With which corner does first couple begin the reel? (1)
- Which shoulder is given?
  Left shoulder (1) to 1st corner (1)

iii) Reels of three after set to and turn corners.
- With which corner does first couple begin the reel? (1)
- Which shoulder is given?
  Left shoulder (1) to 1st corner (1)

e. i) What step is used for hands round in reel or jig time?
  Slip step (1)

ii) In hands round and back in reel or jig time what should be done to prepare for the change in direction?
  Slowing down of momentum (1)
  Heels brought gently together (1)

iii) What step is used for hands round in strathspey time?
  (Strathspey) travelling step (1)
iv) In hands round and back in strathspey time with which foot do dancers begin?  
Right foot. (1)  
iv) In hands round and back in strathspey time when should hands be released by dancers at the top and bottom of the circle?  
At the end of bar 6. (1)

TOTAL MARKS FOR FORMATIONS

<table>
<thead>
<tr>
<th>Total Marks</th>
<th>4.5</th>
<th>4.6</th>
<th>4.8</th>
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<tr>
<td>4</td>
<td>6.16</td>
<td>5</td>
<td>36</td>
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4 a. Give a time signature of:  
i) Reel  
ii) Jig  
iii) Strathspey  
(One time signature for each rhythm)  
Reel 2/4, 4/4, C, 2/2 (1)  
Jig 6/8 (1)  
Strathspey C, 4/4, 2/2 (1)

b. i) Which rhythm should be used for introducing pas de basque?  
Reel (1)  
ii) Name a suitable tune for this rhythm listed in the Manual for pas de basque practice.  
Any listed in the manual (1)

c. Name a tune or dance given in the Manual whose lead tune is an example of a strong traditional strathspey.  
(Any correct tune or dance – 1 mark)  
Tune/Dance  
Sir Archibald.../Monymusk  
The Braes .../The Braes of Breadalbane  
Lee Mills /Lord Elgin’s Reel  
Mrs Stewart’s .../Argyll Strathspey (1)

d. List three factors which should be taken into account when setting tempo.  
(Any 3 correct factors – 1 mark each)  
Experience or age of dancers  
Condition of the room (temperature)  
Condition of the floor (slippery)  
Purpose of the class (social / demonstration)  
Early or late in programme (3)
e. i) Name two composers from the eighteenth or nineteenth centuries whose music is widely used today.
   (Any two correct composers – 1 mark each)
   Nieıl Gow
   Nathaniel Gow
   Robert Mackintosh
   William Marshall
   James Scott Skinner  (2)

ii) Name a notable fiddler from the twentieth century.
   (Any correct name – 1 mark).
   James Fowlie Dickie
   Hector AcAndrew
   Bill Hardie
   Alastair Hardie
   (Accept John Murdoch Henderson, Angus Fitchet or Ian Powrie) (1)

iii) In the twentieth century what was the standard instrument to accompany dancing in classes in Scotland?
   Piano (1)

TOTAL MARKS FOR MUSIC  
4.8  
4  
13

END OF PAPER