

Units 2 and 3

32-bar jig for three couples in a four-couple longwise set

- 1-2 1st couple turn halfway with right hands while 2nd and 3rd couples set.
- 3-4 1st man and 2nd woman cast down one place while 3rd woman dances in and up to first place, and 1st woman and 2nd man dance in and down one place while 3rd man casts up to 1st place.
- 5-6 3rd couple turn halfway with right hands, while 2nd and 3rd couples set.
- 7-8 3rd and 1st men cast down one place while 2nd woman dances in and up to first place, and 3rd and 1st women dance in and down one place while 2nd man casts up to first place.
- 9-16 2nd and 3rd couple turn partner halfway with right hands, and chase around clockwise two places. Repeat four bars from these positions returning to position at beginning of bar 9.
- 17-24 3rd couple, followed by 2nd couple dance a figure of eight around 1st couple and up the sides, finishing 3rd couple in first place and 2nd couple in second place.
- 25-26 3rd couple turn halfway with the right hand while 2nd and 1st couples set.
- 27-28 3rd and 2nd women cast down one place while 1st man dances in and up to first place, and 3rd and 2nd men dance in and down one place while 1st woman casts up to first place.
- 29-30 1st couple turn halfway with right hands while 3rd and 2nd couples set.
- 31-32 1st and 3rd women cast down one place while 2nd woman dances in and up to first place, and 1st and 3rd men dance in and down one place while 2nd man casts up to first place.

Repeat, having passed a couple.

Note: During bars 3-4, 7-8, 27-28 and 31-32, dancers who change place by dancing in and up/down curve into place.

Devised by David Osgarby, RSCDS Canberra and District Branch in St Andrews in July 2022. "I devised this dance at the 2022 St Andrews Summer School while doing Units 2 and 3 of the RSCDS teaching certificate. The dance was devised such that the 2s and 3s are showcased representing Units 2 and 3. The vigour of the dance represents

the high level of effort put in by students during the course. Each dancer dances from several positions, similar to how we have been taking the position of different dancers to demonstrate formations. That the ones are still during bars 9-24 represents spending time observing other dancers and teachers during the course. The plentiful curving and casting to change positions on the side lines was included to demonstrate good kilt control (or lack thereof)!”