Units 2 and 3

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

1-4 1st, 2nd and 3rd couples dance a «unit 3 lesson» from original positions, finishing in order 3, 1, 2 with 1st couple on opposite lines.

- 1-2 1st couple position turn halfway by the right while 2nd and 3rd couple positions set.
- 3-4 1st and 2nd woman positions cast down one place while 3rd woman position dances in and up, curving into first place. In the meantime, 1st and 2nd man positions dance in and down one place, curving into place, while 3rd man position casts up to first place.

5-8 2nd, 3rd and 1st couples dance a «unit 3 lesson» again from new places, finishing in order 2, 3, 1 with 3rd and 1st couples on opposite lines.

9-16 2nd and 3rd couples turn partner halfway with right hands, and chase around clockwise two places. 3rd and 2nd couples repeat four bars from these positions, finishing in order 2, 3, 1 with 3rd and 1st couples on opposite lines.

17-24 3rd couple, followed by 2nd couple dance a figure of eight down around the 1st couple and up the sides, finishing in order 3, 2, 1 with 3rd and 1st couples on opposite lines.

25-28 3rd, 2nd and 1st couples dance a «unit 3 lesson» from new places, finishing in order 1, 3, 2 with 1st couple on opposite line.

29-32 1st, 3rd and 2nd couples dance a «unit 3 lesson» from new places, finishing in order 2, 1, 3 with all couples on own line.

Repeat, having passed a couple.

Devised by David Osgarby 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)!