

The Scottish Country Dance Teacher

TAS Newsletter October 2021

Newsletter of the Teachers' Association Scotland (TAS)

Recognised as an RSCDS Teachers' Association

www.countrydanceteachersofscotland.org.uk

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From the Chair

After approximately eighteen months, it was a landmark moment to be dancing together again on the occasion of the Association's Autumn Workshop and AGM, of which more elsewhere in this newsletter. The sense of joy and uplift was almost tangible as those members present engaged (safely) in that which gives us all friendship, pleasure and satisfaction – pastime in good company doing that which we enjoy. To be so involved and active again was a most significant moment on so many levels and in so many hearts.

Covid-19 and its attendant safety measures and very necessary regulations has had a huge impact on society in general and on groups and organisations like ours in particular. It has been most disruptive, yet it has to be said that similar disruptive large-scale, far-reaching events over the last century, such as the two World Wars with all their horrendous carnage and suffering, as well as their profound ramifications and repercussions, have had some well-documented positive, indeed arguably beneficial, outcomes as far as Scottish country dancing is concerned. Whether or not the coronavirus pandemic will have the same impact is, perhaps, dependent upon what we, as dancers and teachers, can influence and achieve in the aftermath of such a societal scourge.

One of the most impactful developments during the 'lockdown' periods has been the increased use of, and by-and-large positive response to, technology-driven electronic means of dance communication, dissemination and even, in a way, participation. Even before the crisis, this has not been lost on TAS and its members and it now remains to see how such media-based initiatives can be further developed and enhanced to be beneficially employed for our purposes as a teachers' association.

What is almost certain is that a fresh, possibly unusual and not necessarily easy to accept, landscape will emerge in the 'new normal', as the politicians and pundits like

to style it. For example, new dances have been composed, and old ones adapted, to avoid the use of hands – anathema to some country dancers and teachers while to others a lifeline in times of unease and lack of confidence in relation to health and well-being. For similar reasons, many groups have taken to organising outdoor dancing events to maximise both legal possibilities and practicable participation. It may be that when many classes, clubs and social dances reconvene, there will be a diminished number of attendees for a number of reasons, some of which may have been a growing phenomenon even before the virus struck, and others which will be a direct result of the socially-distanced times we have lived through. Meeting the needs, and dancing aspirations, of those who do return, and those freshly recruited, will be a challenge.

Whatever the landscape looks like, we in TAS should see it as an opportunity to encourage our classes to grow again in size and status, structure and satisfaction and we can only do this through our commitment and enterprise, dynamism and enthusiasm as well as our knowledge, experience and good practice in nurturing dancers of all ages and stages and inspiring them to dance with their soul. I know these qualities are there in abundance in both the committee I chair and the membership I serve.

Good luck, good will and good wishes to you all.

Oluf

From the Editor

Thank you to everyone who has sent reports and articles for inclusion in this bumper edition. In particular I am grateful to David Smith who submitted an excellent report on the workshop and to Anne Taylor and colleagues for the information on development of the CTI programme. Roy Bain has collated some information on the demographic of teachers in Scotland, following up on the discussion he initiated at the AGM. I am also grateful to Roy for providing some photos for inclusion in this issue. As always, Oluf has been supportive, providing thoughts from the Chair on the landscape as we move forward. Susan made sure I received the Minutes of the AGM to share with members as soon as possible: see page 10. George Hobson is still full of beans with a tongue-in-cheek look at the Fall(s) of Rogie – and for variety instructions are provided for dancing as first corner. Have fun!

A Date for Your Diary

TAS Workshop & AGM – Saturday, 27 August 2022, venue tbc.

Report on TAS Autumn Workshop, 28th August 2021

David Smith

A beautiful day welcomed members of TAS to Broxburn, coming together for the first time in ages for our annual autumn workshop and AGM.

The committee had made sure that many mitigations were in place to make the day as safe as possible for us all. The programme was cleverly designed to take us gently back to dancing again, beginning with a session on walking dances through to "dances to get us going again". The music throughout was ably provided by Ewan Galloway.

Jayne Riddet began proceedings with a fascinating session about "Walking Scottish Dances", an activity which for dancers proved perhaps less easy than it sounds. This was an NHS and local council initiative in Dumfries and Galloway to encourage patients to take the next steps after discharge from rehabilitation programmes. It is however also relevant to many teachers who are facing the challenge of picking up classes and to groups organising dances after such a long lay-off. We began with a sitting warm up exercise and then moved to a standing warm up, all in march time. Jayne then took us through three dances: *Domino 5 (RSCDS Graded Bk 2)*, *Good Hearted Glasgow (Collins Pocket Guide: SCD)*, and *Virginia Reel (Collins Pocket Guide: SCD)*, all modified for walking. In a later session giving more background to the programme Jayne highlighted particular issues for patients undertaking the programme, including slip step replaced by smart walking, casting off, and handing issues. At a time when sport is looking to be accessible and developing walking football, basketball, hockey and cricket among others, it is good to know that Scottish dancing can be part of that too.



Jayne and Ewan set the dancers off with a gentle start

The second and third "active" sessions built on Jayne's. Firstly, Margie Stevenson took us through "Dances to Get Us Going Again". Margie began by setting out some possible concerns of dancers returning to class or dances, including being confident

about their own fitness, being able to remember formations and dances, the taking of hands or formations with close contact such as poussettes or the rondel. There was a practice, for example, of walking circle round and back with no hands in both fast and slow times and Margie ensured that, even walking the dances, lots of teaching points could still be made. She took us through four dances, modified for no hands: *Hooper's Jig (MMM)*, *Catch the Wind (RSCDS Bk 45)*, *Monymusk (Bk 11)* and *Montgomerie's Rant (Bk 10)*. She also handed out a helpful list of dances which either involved no hands or could be adapted to be so.



Four hands across, but no hands!

The second "Dances to Get Us Going Again", led by Susan Mackay, was a further progression where we could use dance steps if we chose and hands if we chose. Susan took us through *Mrs Stewart's Jig (Bk 35)*, *City of Belfast (Bk 48)* and *The Compleat Gardener (RSCDS Graded Bk 3)*. It was interesting to see people's confidence grow as the sessions went on so that by this point more people were taking hands and more people were using steps rather than walking the dances.

The final session of the morning was more reflective, looking at the "Changing Landscape of Scottish Country Dancing" led by Oluf. This began by looking at three big societal disruptions of the last century or so: the first and second world wars and the coronavirus pandemic. The pandemic had put sharper focus on dancing trends which were already happening before March 2020: the age profile of Scottish dancers, a fall in the number of people participating in Scottish dancing, "lost" generations of potential dancers (younger people, people in their 40s and 50s) and, to borrow a phrase of William Williamson's, an attitude of "it's aye been". He challenged us to think of new ways of presenting dance techniques, following on from the "John Newcombe" coaching tips of the 1970s in cartoon format and ways of harnessing technology in what we do. Two further issues were about raising standards on the "home front" and the potential for a leadership role for TAS on some RSCDS issues.

Oluf didn't allow us to sit down for the whole of his session and had us dancing *Open The Door to Three (Bk 34)* (a real challenge to walk in time to the music), the

strathspey *Lord Elgin's Reel (Bk 26)*, and the reel *The Badge of Scotland* (devised by Oluf).

The afternoon programme began with Ewan Galloway talking about his musical journey from learning the accordion and playing continental waltzes and polkas to becoming a self-employed musician playing Scottish dance music. Ewan talked about the effect of the pandemic on his work and using lockdown to put his music library on a tablet and creating the hugely popular "Stagger Inn" sessions. Then Jayne Riddet provided more background to the "Walking Scottish" initiative, including the aims and objectives of the programme and its outcomes.



Ewan talks about his musical journey

The final session was about the Core Training for Instructors (CTI) programme, introduced by Anne Taylor, Convenor of RSCDS's Education & Training Committee, and then led by Sue Porter and Anne Robertson.

Sue provided a comprehensive report on the background to the programme, the roles of the trainer and the trainees and what the training would entail. She explained the process of becoming a CTI trainer and the resources available. Anne took us through the documentation which was or will be available and explained where to find it on the RSCDS website. This information has also been reproduced below.

This session concluded the workshop and was followed by the AGM, a report on which appears later in this Newsletter.

Core Training for Instructors

Introduction

Following on from the talk on the Core Training for Instructors by members of the Education and Training Committee at the TAS AGM, I feel that talking to the Teacher's Association of Scotland is like "taking coals to Newcastle" or "teaching Cornish people how to make Cornish Pasties". Most members of TAS have undertaken a Training course organised by the RSCDS and even acquired a Teaching Certificate, either Preliminary Certificate (Units 1, 2 and 3) or Full Certificate (Units 4 and 5). However, it seems to be a place where with the knowledge you already have you will understand the Core Training for Instructors and would be able to explain to other interested dancers. Therefore, it is a good place to interest people in this new and exciting course.

The Core Training for Instructors is just "as it says on the tin": the core skills and how to use them to teach a class, either to help improve the novice/new leader of a class (known as Trainee), and/or how to improve the class's knowledge.

There will be no assessment or examination at the end of the process for the Trainee. They will work with a Trainer who is an experienced Teacher with a minimum of 5 years teaching experience and has undergone a short Training course to ensure they can guide their Trainee through successfully instructing their class.

The Trainee will work to improve their teaching skills within a class and once the Trainer thinks that the Trainee is proficient a short video along with a Lesson plan will be submitted to the RSCDS. The Trainer will be moderated (to ensure equality throughout the process).

Once complete the Trainee will receive a Statement of Proficiency as an Instructor of Scottish Country Dancing from the RSCDS.

I hope that you will "go forth and multiply" by attracting others to Instruct.

Anne Taylor
Convenor, Education and Training Committee

Call for Trainers

In order for the Core Training for Instructors programme to be successful, we require suitably qualified RSCDS teachers to train the prospective instructors, and ultimately decide when they can proficiently instruct their dancers.

These teachers will undergo a six-hour training course, which is designed to be delivered online by a Course Leader. However, it may be possible to arrange for Trainer courses to be taken by small groups of prospective Trainers during a residential or weekend school.

The course will cover the various aspects of instructing and administrating a class through discussion of a series of tasks. This is to ensure the standardisation of the expectations of proficiency within the CTI, while making it personalised to the Trainee and their class. The CTI sits between the Basic Teaching Skills course and the Teaching Certificate (Units 4 & 5).

Call for Trainee Instructors

The aim of the CTI is to meet the needs of dancers who are currently or wish to become involved in instructing a general or social class. It may be of interest to individuals with at least three years SCD experience, for whom the teaching certificate process is too demanding in terms of time, money and/or dance technique. There is no examination but continuous feedback is given.

In this apprentice style programme, you will work with a Trainer who will help you develop your skills. If your Trainer does not live locally to you, it is possible to work with on-line support. Typically, you will use video recording as an aid to development. There is no formal examination or assessment but you will receive regular feedback from your Trainer. A video will be made of your last lesson under the programme. This will be submitted to RSCDS Office, along with your lesson plan and your Trainer's feedback form on that lesson. This is purely for quality assurance of the Trainers. For more details about the programme, please see the CTI Syllabus.

There is no set duration for the programme as it will depend on the Trainee's previous SCD experience and frequency of instructing a class. However, it should not take more than two years. When your Trainer is satisfied that you have reached a level of proficiency which will enable you to lead a class proficiently, they will inform RSCDS Office. You will then receive a letter confirming your proficiency.

For more details about how to become a Trainer, apply as a Trainee for the CTI course, CTI Syllabus and much more see the RSCDS website.

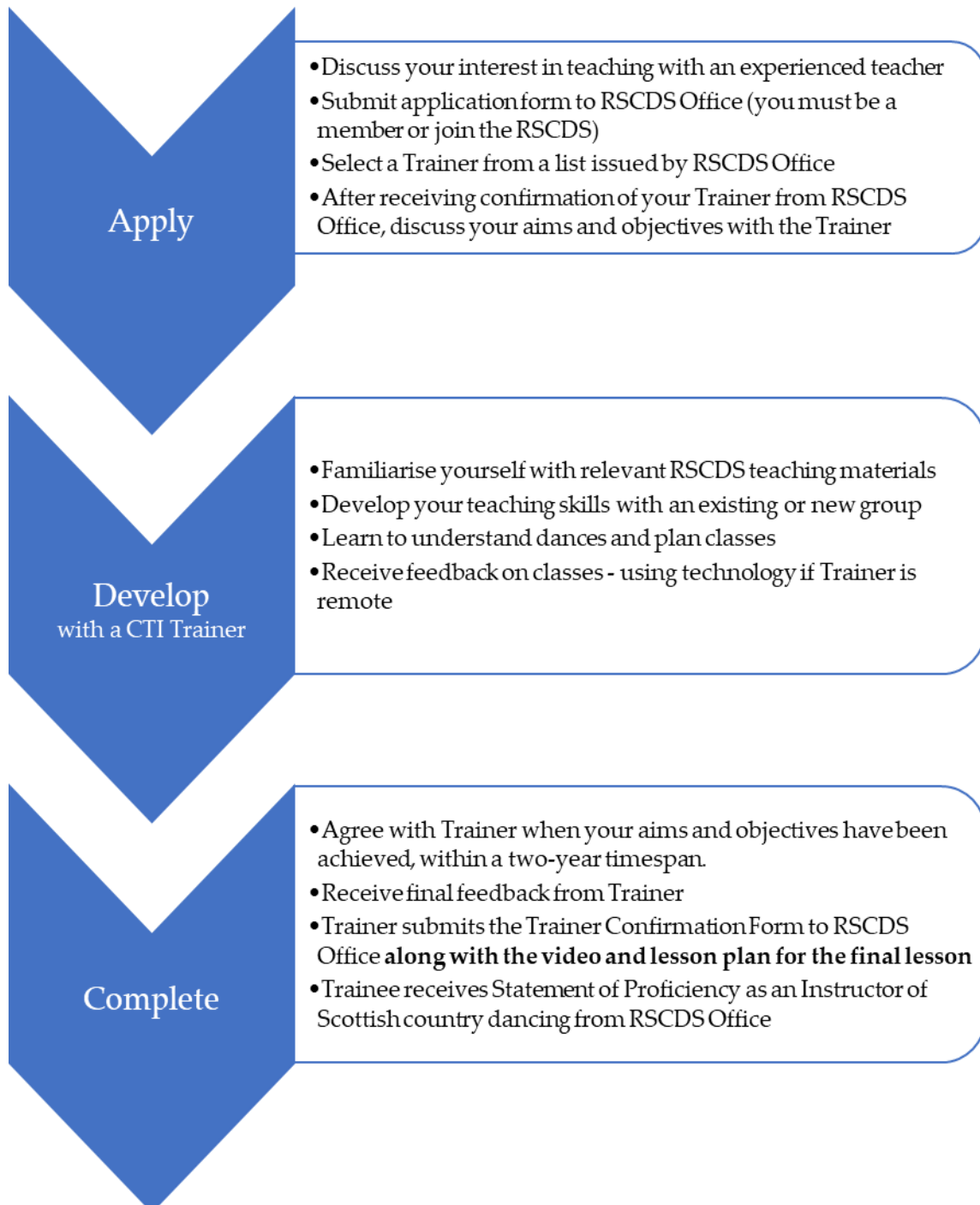
Learn -> Core Training for Instructors.

<https://www.rscds.org/learn/teacher-training/core-training-instructors-cti>

Sue Porter

Stages in CTI Training

This is an outline of the key stages:



The Teaching Resource – Inspiring Scottish Country Dancers

During the development of the Core Training for Instructors (CTI) scheme by the Education and Training Committee, there was a review of what resources were already available, particularly on the website. Apart from the Manual, we found only the document called *Enjoy Scottish Country Dancing!* (ESCD), and we realised that it was not particularly well known.

We revisited ESCD to see how it could be used to support the CTI course. It was clear that it was intended to be part of a three-tier resource, of which the other parts had not been finalised. We decided to review ESCD as it stood, then complete the work on the other segments of the planned Resource, where some of the documents devised for the CTI scheme could be shared more widely.

Feeling that the title *Enjoy Scottish Country Dancing!* Was directed more at dancers, and that this was not really the target audience of the document, we chose *Inspiring Scottish Country Dancers* as the new overall title for the Resource.

We extracted information from ESCD to be a separate *Introduction* to the whole Resource. Then the first level was revised and renamed *Foundation*, even though that title might evoke less than fond memories for anyone involved with Standard Grades in the Scottish education system. We felt that this title conveyed what was intended, since the document deals with a range of topics at a fairly basic level. The *Introduction* and *Level 1 – Foundation* are on the website. On the Homepage, go to Learn, Resources for Teachers, then eLearning for teachers. At the end of the *Introduction* there is a summary of the whole Resource.

The second level, still a work in progress but nearing completion, is the *Guide*, and it follows largely the same pattern as *Foundation*, but “putting more meat on the bones”. It includes tables giving guidance on teaching steps and formations, cross-referencing to the Manual.

The third level is to be called the *Toolbox*, and will contain an evolving set of helpful documents, including some of those produced as resources for the CTI, since we feel that they will be of use more generally.

Anne Robertson

A couple of quotations (with thanks to Oluf):

Dancing as an art, we may be sure, cannot die out, but will always be undergoing a rebirth. Not merely as an art, but as a social custom ... (Havelock Ellis)

My heart lifted my feet, and I danced. (Nathan of Nemirov)

The truest expression of a people is in its dances and its music. (Agnes de Mille)

Teachers' Association Scotland Minutes of the Annual General Meeting

held on Saturday 28 August 2021 at 3pm in the Canon Hoban Hall of St John Cantius & Nicholas Parish Church, East Main Street, Broxburn

Present

Oluf Olufsen, Susan Mackay, Anne Robertson, Jayne Riddet, Sue Porter, Anne Taylor, Helen Bain, Roy Bain, Judith Borup, Pat Clark, Peter Clark, Linda Cullen, Lorraine Dick, Fiona Fairlie, Marion Firth, Sheena Gillespie, Gillian Hardstone, Margaret Harris, Janet Johnston, Zsofi Jozsef, Eileen Meany, Yvonne Munro, Debra McAlees, Tim McKinley, Norma MacLeod, Marjorie MacRae, John Philip, Hugh Porteous, Joyce Porteous, Margo Priestley, Susan Robertson, Helen Rodger, Margaret Ross, David Smith, David Taylor, Anne Thorn, Lorna Valentine, George Watt, Wendy Watt

Apologies

Brian Anderson, Morag Barclay, Marion Bennett, Irene Bennett, Muriel Bone, Aad Boode, Kaoru Boode, Wilma Brown, Lyn Bryce, Mary Burney, Atsuko Clement, Heather Cowan, Allana Creighton, Marian Daniels, Margaret Davidson, Ainslie Dunnett, Margaret Evans, Margaret Fairgrieve, Betty Ferguson, Linda Gaul, Ella Greig, Jenny Greene, Martha Harris, Catherine Higgott, Jimmie Hill, George Hobson, Helen Hobson, Ian Kirkpatrick, Janette Kirkpatrick, Carol-Ann Knox, Les Lambert, Kathryn Lawson, Linda Lawson, Deb Lees, Rosemary Legge, Jean Martin, Margaret McCann, Mary McFarlane, Fiona MacDonald, Margaret MacGregor, Susan Mackenzie, Elizabeth Neill, Alice Oliphant, Brenda Pattison, Evelyn Redmond, Eve Ritchie, Alison Robertson, Peggy Rose, Lesley Ross, Dorothy Scott, Irene Smith, Kate Smith, Anne Smyth, Moira Stephen, Margie Stevenson, Keigh Stacy, Moira Stacy, Linda Williamson, William Williamson

Welcome

The TAS Chairman, Oluf Olufsen, extended a warm welcome to the 39 members in attendance.

Minutes of AGM October 2020

Since no AGM meeting was held in 2020 and voting was conducted electronically, it was not possible to have formal adoption of the minutes. Details of the results of the electronic voting are available should any member wish to see them.

Matters Arising from the Minutes

The Treasurer's report and the Secretary's report from 2020. The Chairman asked the attendees if there were any questions regarding the above reports. No queries were forthcoming and the reports were accepted.

Secretary's Report

The secretary's report was read out at the AGM and it was intimated that the TAS membership has dropped from 133 in 2020-2021 to a current membership, as of 1st September 2021, of 125. This is probably due to the current Coronavirus pandemic. Due to the Coronavirus pandemic there were no TAS activities to report during the year 2020-2021.

The TAS Facebook page is kept updated by George Watt, the website is managed by Moira Stephen and Mary McFarlane edits and produces the informative newsletters. All three have agreed to continue in their respective posts for a further year.

The Chairman thanked George, Moira and Mary for their continued hard work for TAS.

Treasurer's Report

A Statement of Accounts was projected onto a screen for the members to see and the Treasurer gave an overview of the accounts. At the end of the financial year the surplus for the year was £667.06, with the Current Account standing at £3660.77 plus Petty Cash, £38.10. Joan P. Dobbie examined the accounts and was thanked for doing so. As TAS finances remain healthy it was decided by the Committee that no charge be made for the workshop on 28th August 2021.

The best use of funds and the membership fee are to be discussed over the next year. It was felt that the membership had held up more than expected with two new members and three returners. Fifteen members from 2020-2021 have not responded. It was intimated that if lower numbers attend workshops there will be a reduction in income. It was suggested that we ask teachers in our own areas if they would like to join TAS. Membership will also be open to participants in the new CTI Scheme.

Online banking has been set up for TAS. Bank transfers can be used, authorised by the treasurer and the secretary. The payment of TAS subscriptions by bank transfer has increased.

The Chairman thanked Anne and Susan for keeping the wheels turning despite no activities during the year.

Subscription 2021-22

The meeting agreed to the committee's recommendation to keep the membership fee as £5.

Proposed by Anne Robertson seconded by Peter Clark.

Motion tabled by TAS Committee

The TAS Committee tabled the following paragraph to be added to the Constitution, to be paragraph VII:

VII In the event of unexpected exigencies, or other mitigating circumstances, caused by extraneous events of any kind over which TAS has no control and which may temporarily suspend or stall the ongoing operation of TAS as an organisation, the tenure of office of each and/or every office bearer and committee member can be extended by the equivalent time of disruption with the consent of the aforesaid individuals and the agreement and ratification of such by a majority of the membership meeting in AGM or through an equivalent electronic means of recording a vote on the matter.

The Chairman put the amendment to the floor. No amendment was proposed, nor were there any questions or comments. The motion was carried unanimously.

The above paragraph was *proposed* by Oluf Olufsen and *seconded* by David Smith and George Watt and the paragraph was *adopted*.

The TAS committee agreed to remain in post for a further one year.

Election of Office Bearers

As the amendment to the Constitution was adopted and the Committee all agreed to stay in post for a further one year, no election of office bearers was necessary.

The Committee

Chairman - Oluf Olufsen

Secretary - Susan Mackay

Treasurer - Anne Robertson

Committee Members - Margie Stevenson, Jayne Riddet and Anne Smyth

AOCB

1 Discussion around attracting younger people into Scottish Country Dancing
Roy Bain led a discussion regarding the involvement with younger people in SCD. There appear to be a lot of youngsters globally interested and taking part in SCD, but we appear not to be getting enough of the younger group going into the RSCDS. Would it be possible for TAS to be more involved in encouraging younger teachers to be involved in TAS? It was suggested that we invite younger teachers to take part in a TAS workshop which was previously done and we should try again. TAS will discuss during the coming year.

2 Venues for AGMs in the Future

It was suggested that a list of venue requirements needed for the workshops and AGM be published in the next Newsletter ie size of hall, facilities to provide lunches, parking facilities and the location with regards to public transport. It was also suggested that there should be a local member available at these venues to co-ordinate with the committee regarding the venue and who can also assist with the workshop ie opening the hall, helping with teas/coffees etc.

3 TAS Newsletter

The Chairman stated there has been very positive feedback regarding the newsletter. He asked for contributions to the newsletter, anecdotes, articles of interest, any items which may be of interest to the whole of the membership to be forwarded to Mary McFarlane.

4 Sad News

After such an enjoyable day it was especially sad to record the passing of Shiela Nicoll a member of Dumfries Branch and teacher of the Annan Class.

It was also announced by Oluf Olufsen that Jimmie Hill, a past chairman of TAS, is quite ill and has been in hospital for a period of time. Oluf proposed that we send an electronic card to Jimmie on behalf of the office bearers, the committee and TAS membership.

Jimmie has asked that TAS take back ownership of the Children's Book of Festival Dances and continue with its publication. It was suggested that a small sub-committee be set up to look into the publication of the book and the financing of it. The book is now ready to be printed. There is activity into looking for a musician to record music for the book and whether the music should be produced as a CD and or be downloadable. It is also to be decided if the book should be published online. The

Children's Book of Festival Dances is not only aimed at children but is a good resource for social dancers and early dancers.

5 Teachers' Conference

It was announced that there will be a Teachers' Conference on the Friday afternoon of the RSCDS AGM on 5th November. Anne Taylor encouraged TAS representation to be present.

Postnote to meeting:

There will not be a Teachers' Conference at this year's AGM

6 Branch Anniversary

Marjorie MacRae announced West Lothian Branch will be holding their 85th Anniversary and buffet dance in Broxburn on 2nd October 2021.

Date and Place of Next AGM

The suggested date of Saturday 27th August 2022 for the TAS AGM was approved. The place and venue are still to be decided.

Peter Clark proposed a vote of thanks to the Chair and the AGM closed at 4pm.

An Apology from Anne Taylor, Convenor, Education and Training Committee

At the AGM in Broxburn on 27th August 2021 I made an announcement to the effect that a Teachers' Conference would be held in Perth at the Autumn Gathering on the Friday. However, at our last Education and Training Meeting on the 4th September, it was clear that due to the various health restrictions and unknown attendance it would not be practical this year.

It was agreed that we would not be able to hold a Teachers' Conference but that we would invite the various Teacher's Associations to submit a video from their groups to be put on the RSCDS web pages. Teachers will be invited to view when it is convenient to them.

We hope this will take place and to have it available after the Autumn Gathering.



Some dancers chose to join hands as their confidence grew

Where are the young teachers?

At our AGM in August, I commented on the lack of younger teachers attending TAS events and wondered what we could do to encourage them to attend / join TAS. A number of members approached me after the AGM with suggestions of what we might do and I emailed those to our Chair & Secretary. Of course, this was followed by a request from Secretary Susan – “Roy can you write an article for our Newsletter”?

In addition to looking at the various suggestions to advertise here and there, web, Facebook etc, I started thinking about how many teachers do we have based in Scotland. Because of GDPR I have only numbers and no names.

TAS has a membership of 133 – and when you look around at any TAS event there are very few younger folk attending, the majority being in the 50+ age range. Yes, we have had a few young ones attending, but very seldom.

The Register of Scottish based teachers tells me that we have 186 qualified teachers, with qualification dates ranging from August 1962 to October 2019. Yes, we do have teachers who qualified in the early 1960’s and are still dancing & teaching.

A short simple questionnaire was sent out to Branch Secretaries requesting information on Branch Teachers who are active in the Branch area and their age bracket. Of the 40 Scottish Branches 70% replied (28). Two Branches gave total numbers only with no age grouping.

The Branch Sec’s have reported that we have 177 teachers in the various age groups as follows –

20’s	30’s	40’s	50’s	60’s	70’s	80’s	No age given	Retired	Total
6	8	1	8	40	60	5	20	29	177

Looking at the Branches who have not responded to the questionnaire I think the majority, if not all, of their teachers will be in the upper age range.

So, in Scotland, almost 20%, of our teachers are in the 20 – 59 age group and the remaining 80% are in the 60 – 89 age range. Only 12 of our 40 Branches have listed active Teachers in the 20’s – 50’s age group.

From our Teachers Register we can see that we have trained 79 Scottish based teachers in the last 20 years, yet at this moment Scottish Branches are only listing 23 teachers in the 20 - 59 age group!

Where are all the teachers we have trained? Are they not teaching? Have they moved out of Scotland? Are branches not giving them the opportunity to teach? Are they too busy with other things, family, work? Are they teaching outwith the Branch structure? Where are they???

This started as a simple question at our AGM “why do we not have young teachers in TAS” and developed into a quick look at the number of teachers active in Scotland. At a time when the Society is working hard to increase membership, perhaps we, TAS and the Society, need to have a more detailed look at the future availability of teachers for Scotland.

The human body can function with a number of organs or limbs disabled – but not the heart. When the heart dies, so does the human body. Scotland is the heart of **our** Society – we can lose a Branch and survive. We **must not** let the heart die.

Roy Bain

Roy thanks the following for assistance in compiling this article: Sue Porter, Clare McGregor and the team at HQ, Susan our TAS Secretary & the Branch Secretaries who responded.



Happiness is indeed Scottish Country Dancing!

It Shouldn't Happen to a Scottish Country Dance Teacher

By Oluf Olufsen

With the usual warm greetings and chattering bustle, the class were assembling and making ready to dance. Turning from speaking with the ever helpful and enthusiastic musician, the class teacher was dismayed to see one member of the class removing her cardigan to reveal a T-shirt bearing the legend, 'DON'T FOLLOW ME – I'M LOST TOO!'

The Fall(s) of Rogie

With thanks to George Hobson and apologies to deviser Jean Attwood

'A dance much improved by the absence of other people moving unpredictably in time and space'

Equipment 4 cushions, one can of beans, and a partner if they insist

Place the cushions at the corners of a square, the can of beans at the intersection of the diagonals, place your partner opposite you, both of you standing just above the top cushions

As dancing couple

Bars

- 1-4 Cross and cast around the upper cushions
- 5-8 Cross as if right hands and cast around the cushion on your right,
- 9-12 Dance left shoulder around the cushion facing you on your partner's side of the dance
- 13-16 Standing between two cushions as if line across, set and change as if right hand directly up or down the centre of the dance (do not kick the beans *en passant*)
- 17-20 Dance clockwise round the set, 1 bar to corner, 2 bars along side, 1 bar to middle
- 21-24 As if turning right hand turn one and a bit times to face first corner position
- 25-28 Dance a right shoulder loop around 1st corner position cushion, passing the bean can (if not kicked away) right shoulder to second corner position
- 29-32 Dance right shoulder loop around cushion AND return to own side in second place

As first corner

Bars

- 1-4 Count 1,2,3 & 2,2,3 (2 bars) then step up in 2 bars
- 5-8 Count 5,2,3&6,2,3 &7,2,3 & 8,2,3 (4 bars)
- 9-12 Dance a half figure 8 across the dance, dancing to your left to start
- 13-16 As if in line across, set and change as if right hand up or down the dance, *note this position*
- 17-24 Chase clockwise entirely round the set back to your *noted position*, taking two bars to each side, make the figure a flat sided square,
- 25-28 Dance as if a half reel of 4 on the diagonal passing the bean can by left shoulder (if not kicked away) back to your original place
- 29-32 Count 29,2,3 & 30,2,3 & 31,2,3 & 32,2,3 (4 bars)