

TAS

AFFILIATED TO THE
rscds

Teachers' Association Scotland

www.countrydanceteachersofscotland.org.uk

Chair: Janet Johnston

Secretary: Anne Thorn

tas.secretary@mail.com

Treasurer: George Watt

Committee: Deirdre MacCuish Bark, Jane Meikle, Morag Barclay, Muriel Bone

Newsletter Editor: Mary McFarlane

marymcfarlane@googlemail.com

The Scottish Country Dance Teacher NEWSLETTER - June 2024

From the Chair

Welcome to your summer newsletter, although it's not very summery today; it is definitely not a day for the garden!

It was good to see you at our Friday evening dance and workshop in Bridge of Allan in April. David Oswald provided great music during the weekend and the presentations from Jimmie Hill, Lorna Valentine and Deb Lees along with a visit from the Stirling Active Schools coordinators, Angela Hunter and Kim Bruce, gave great variety to our day. They all gave us something to think about and I hope you enjoy the reports elsewhere in this newsletter. Local feedback was good too; great to see lots of people in the hall on Friday night and it set the atmosphere for Saturday.

I'm delighted to say that our fabulous new website is available. I can navigate it easily so it can't be too difficult as I'm no expert. Anne Thorn and Jane Meikle were the links with Fuzzylime and they've put in a great many hours on our behalf. Many thanks to them both.

We're in the early stages of assessing interest in running a Unit 2/3 course over about six weekends and in a venue central to the applicants. Please ask anyone in your area who may be interested to get in touch with me directly.

Details of our Autumn workshop weekend are included with this newsletter and we're delighted to have new faces, namely William Williamson and David Hall to lead our workshops, and Ian Muir from Prestwick who will supply the music for our day. Matthew MacLennan and his band will play for our Friday night dance. It should be a good weekend of music and dance and I'm looking forward to seeing you in Broxburn.

I'm hoping you're all considering the position of TAS Secretary and who you might want to nominate for the post. If you'd like to be nominated yourself but would like more information about the job first then please speak to Anne Thorn.

Thanks to everyone who has submitted articles for the newsletter. I'm looking forward to reading them all.

Best wishes to all and see you in Broxburn if not before.

Janet

From the Editor

Welcome to the latest TAS Newsletter. There are reports on the proceedings at the Spring Workshop, papers for the AGM and Autumn workshop which will be held in Broxburn on Saturday 31 August 2024 (see flyer on page 28) and an interesting article by Deirdre MacCuish Bark on Core Training for Instructors. Instructors who completed the course received a copy of "*Start Dancing*" as a graduation gift!

Visit <https://www.countrydanceteachersofscotland.org.uk/gall/> for more pictures of the Dance and Spring Workshop.



Pictures from the dance held in Bridge of Allan on 19 April 2024

AGM 2024 – Please bring this Newsletter with you!

NOTICE OF AGM 2024

Members are reminded that the Annual General Meeting of TAS will be held on **Saturday 31 August, 2024 in Canon Hoban Hall, Broxburn EH52 5RJ at 10.45am**. All TAS members are invited to attend.

Committee Vacancies:

Honorary Secretary

Any notices of Motions or Proposals for Office should be submitted in writing to the Secretary, Anne Thorn, by Saturday **20th July 2024** at the latest.

Anne Thorn
8 Cardross Road
Helensburgh
G84 7JW
Tel: 07490 274871
Email: tas.secretary@mail.com

Agenda

- 1 Welcome from the Chair
- 2 Apologies for Absence
- 3 Minutes of the AGM held on Saturday 26th August 2023
- 4 Matters Arising from the Minutes
- 5 Secretary's Report
- 6 Treasurer's Report and Adoption of Accounts
- 7 Election of Office Bearer:
Secretary – to serve for 3 years
- 8 Date and place of Spring Workshop in 2025
- 9 Date and place of AGM and Autumn Workshop 2025
- 10 Any Other Competent Business (must be notified in advance)
- 11 Vote of thanks

TEACHERS' ASSOCIATION SCOTLAND

MINUTES OF ANNUAL GENERAL MEETING

SATURDAY 26TH AUGUST 2023

At 10.45 a.m. in Cardross Parish Church Hall, Cardross

1 WELCOME

The TAS chairman, Oluf Olufsen, extended a warm welcome to the 51 members in attendance.

2 SEDERUNT

Margaret Allen, Diana Baillie, Helen Bain, Roy Bain, Margaret Ballantine, Morag Barclay, Muriel Bone, Abigail Brown, Linda Cullen, Marean Daniels, Margaret Fairgrieve, Eilidh Garden, Ella Greig, Gillian Hardstone, Margaret Harris, Martha Harris, Jimmie Hill, Elaine Hutchison, Janet Johnston, Janette Kirkpatrick, Carol Ann Knox, Kathryn Lawson, Agnes Leighton, Marjorie MacRae, Debra McAlees, Margaret McCann, Fiona McDonald, Mary McFarlane, Jean Martin, Eileen Meany, Jane Meikle, Yvonne Munro, Alice Oliphant, Oluf Olufsen, John Phillip, Lucy Phillips, Sue Porter, Margo Priestley, Jayne Riddet, Thomas Rintoul, Eve Ritchie, Anne Robertson, Helen Rodger, Rachel Shankland, David Smith, Irene Smith, Moira Stephen, Margie Stevenson, Anne Thorn, Lorna Valentine, George Watt.

3 APOLOGIES

Brian Anderson, Irene Bennett, Marion Bennett, Aad Boode, Kaoru Boode-Masaki, Judith Borup, Caroline Brockbank, Ian Brockbank, Wilma Brown, Lyn Bryce, Jeanie Butler, Atsuko Clement, Heather Cowan, Allana Creighton, Fiona Cummins, Lorraine Dick, Margaret Davidson, Fiona Fairlie, Marion Firth, Sheena Gillespie, Christine Grant, Linda Harley, George Hobson, Helen Hobson, Pat Houghton, Zsofi Jozsef, Linda Lawson, Deb Lees, Deirdre MacCuish-Bark, Susan Mackay, Susan MacKenzie, Norma MacLeod, Theresa MacVarish Clark, Margaret McGregor, Tom McKinlay, Fiona Newton, Brenda Pattison, Hugh Porteous, Joyce Porteous, Margaret Pritchard, Jane Rattray, Susan Robertson, Margaret Ross, Lesley Ross, Dorothy Scott, Keith Stacey, Moira Stacey, Anne Taylor, David Taylor, Linda Thomas, Isobel Turner, Wendy West, Irene Whyte.

4 MINUTES OF AGM FROM 27TH AUGUST 2022

The minutes of the meeting held on 27th August 2022 in Dunblane had been sent out to members on the 24th of July 2023. There were no matters arising.

Proposed by Roy Bain

Seconded by Yvonne Munro

5 SECRETARY'S REPORT

Anne Thorn stated that she hoped everyone had received the revised version of the Secretary's Report with the correct date and venue of last year's AGM and Autumn Workshop.

MEMBERSHIP

The membership as of 22nd June 2023 was 115 which is a slight increase on the previous year when membership stood at 105. We still have not returned to our pre-Covid membership of 133.

WORKSHOPS

We held our Autumn workshop on Saturday 27th August 2022 in Dunblane. The format was slightly different from previous years with the AGM being held first followed by the workshop. The workshop was led by Luke Brady who was ably assisted by Fiona Mackie. Luke focused on using music in our SCD classes and participants were kept engaged with the right balance between discussion and dancing. The day was broken up into four sessions: how to effectively use a musician in class, using a variety of music for step practice; how to use recorded music and dance programme writing.

Our Spring workshop was held in Montrose on Saturday 29th April 2023. The morning workshop focused on revisiting once popular RSCDS dances and we were taught by Alasdair Brown. Our musician for the day was Neil Galloway. In the afternoon we focused on "100 years of the RSCDS - what next?" and discussed the quotation "Cherish the past, adorn the present and build the future." The afternoon concluded with Alasdair teaching a few more RSCDS dances which were once popular followed by three dances from the RSCDS Glasgow Centenary Book.

TAS COMMITTEE

At our 2022 AGM two office-bearers were appointed to the committee - Anne Thorn took on the role of secretary and George Watt became treasurer. Jane Meikle and Deirdre MacCuish-Bark joined the committee as a non-office-bearers. Sadly, Anne Smyth felt that she was unable to continue as a committee member and we were very fortunate that Morag Barclay agreed to be co-opted onto the committee.

COMMUNICATION WITH MEMBERS

TAS Facebook Group

George Watt has kept the TAS Facebook page updated and has kindly agreed to continue in this role.

TAS Website

Moirra Stephen, who has managed the TAS Website and kept it updated, has kindly agreed to continue in this role.

TAS Newsletters

Mary MacFarlane has continued to produce very informative newsletters. Thank you to all who have contributed to the TAS newsletters. Mary has kindly agreed to continue as editor of the newsletter.

Proposed by Margo Priestley

Seconded by Fiona McDonald

Oluf Olufsen thanked Anne Thorn for all her work as secretary this year.

6 TREASURER'S REPORT

A statement of accounts had been previously circulated to the TAS membership. George Watt began by thanking Lorna Valentine and Anne Thorn for supporting him this year.

In order to book the Montrose venue enhanced insurance needed to be purchased at a cost of £288. This insurance will cover TAS for a number of Workshops, Dances and a Weekend Away.

TAS running costs consist of insurance, web hosting and domain in addition to administration (postage and stationery).

The Treasurer was pleased to report that TAS currently has 92 members.

A number of losses have been incurred:

The 2022 AGM & Autumn Workshop - loss of £138

The 2023 Spring Workshop - loss of £120

As a result, the committee has had to look closely at the costing of Workshops. This is the reason that Workshops have increased from £5 to £10 for TAS members (£12 for non-TAS members) which is still very good value. Currently musicians and teachers are being paid at a flat rate of £20 per hour.

The "Start Dancing" initiative has also been a considerable expense but it is a fantastic publication with superb musicians providing the downloadable music.

Publication costs stand at £1,211 and each musician was paid £250. The total musician fee was £1,000. Total income currently on music and books sales stands at £923 so we are on our way to recouping our outlay.

The TAS committee has investigated organising a Weekend away either on our own or jointly with serTA. This will be outlined under AOCB.

Proposed by Lucy Phillips

Seconded by Anne Robertson & Janet Johnston

Oluf Olusen thanked George Watt for producing the financial report and looking after the fiscal affairs of TAS.

Jimmie Hill added that the book had cost £1,200 to print and that, as of today, the total income from the book from today's workshop and RSCDS Summer School stands at £700. The income from music on Bandcamp is £200 so far.

Sue Porter suggested that the committee look at musician and teacher fees for future Workshops as it may be that choosing a teacher/musician close to that venue might not be the best option as they may not have the skillset required for a particular Workshop. George Watt stated that he felt that the rates would be adjusted accordingly and we would not deliberately exclude someone if we felt they had the relevant skills.

7 ELECTION OF OFFICE BEARERS AND COMMITTEE MEMBERS

As intimated in the Secretary's Report, proposals for nominees to fill one office bearer post and two non-officer bearer posts was sent to the membership on the 24th of July 2023. The secretary had not received any

nominations in advance of the AGM. The Chairman stated that it was important for TAS to grow and develop therefore he asked for nominations from the floor.

Chairman for 3 years

Janet Johnston

Proposed by George Watt

Seconded by Jane Meikle.

There were no other nominations and Janet Johnston was appointed as the new Chairman.

Oluf Olufsen thanked Janet Johnston for agreeing to take on the role of Chairman. Janet agreed that Oluf should continue to chair the meeting.

Committee Member for 3 years

Morag Barclay

Proposed by Anne Thorn

Seconded by Margaret McCann

Committee Member for 3 years

Muriel Bone

Proposed by Anne Robertson

Seconded by Margo Priestley

There being no other nominees, Morag Barclay and Muriel Bone were both elected onto the committee.

Oluf Olufsen gave a vote of thanks to previous and current members of the committee, the secretary and the treasurer for their dedicated work in furthering the aims of TAS. He thanked Mary McFarlane for the effort she put into producing the TAS newsletter and Moira Stephen for updating the TAS website and constantly looking for ways to improve it.

Anne Thorn thanked Oluf Olufsen for his dedication to the Association and for guiding TAS through, and out of, the very difficult Covid years ensuring that the work of the organisation continued through Zoom meetings.

8 WORKSHOP DATES AND VENUES FOR 2024

Oluf Olufsen stated that despite encouraging members to suggest venues, he had only received a couple of verbal accounts of possible venues. He encouraged members to take time to contact the secretary with regard to possible venues for future Workshops. He was keen to encourage TAS to cover Scotland - north, south, east and west - however the bulk of the membership tended to support Workshops in the central belt. The more information the committee has the better the planning.

Spring Workshop

The following dates were suggested:

13th/20th/27th April 2024

It was agreed to hold the Workshop on the 20th of April. Fort William, Moffat and Lockerbie were suggested as possible venues. Gillian Hardstone

volunteered to investigate possible venues in the south of Scotland and to email the secretary with the information.

Autumn Workshop

It was agreed to hold the Workshop in the central belt on the 31st of August 2024.

The availability of the following venues to be investigated:

- 1) Broxburn
- 2) Bridge of Allan
- 3) Cardross

9 AOCB

Jane Meikle stated that pre-covid members had suggested that TAS should hold a Weekend Away. The following venues had been suggested:

The Atholl Palace, Pitlochry

Peebles Hydro

The Highland Hotel, Strathpeffer.

Jane had contacted the venues asking for prices for March/April 2024 for:

2 nights' dinner, bed and breakfast

A wine reception on the Friday evening

Tea and biscuits for Saturday morning

Function room hire for a dance on Friday night, all day Saturday for the workshop and evening dance and possibly Sunday morning

Sunday lunch for those who wished it.

The Highland Hotel had not replied to Jane's enquiries.

The Atholl Palace replied with DB&B costs and a wine list which was not very informative given that RSCDS Winter School is held there and they also have experience of accommodating requests from other dancing groups. Perhaps TAS members would prefer to hold it elsewhere?

Peebles Hydro was very helpful and gave a detailed breakdown of costs. 2024 prices looked like about £350 per person but more for single room occupancy. Teacher and musician costs would also have to be factored in. The cheapest rates were January, February, March and November with mid-week being cheaper than the weekend.

serTA have held two weekends- one in Bournemouth and the other in Suffolk. Perhaps if we held it in Peebles they might be interested in co-hosting?

Alternatively TAS could hire a venue for the events but members would be expected to find their own meals and accommodation.

Margaret McCann stated that the Salutation Hotel in Perth was another possible venue as it had been used for Ewan Galloway's Stagger Inn event. Margo Priestley commented that this seemed a fair price and had been to the Peebles Hydro before. Jayne Riddet stated that she had used the Peebles Hydro before and that possibly we could obtain a group discount. Oluf Olufsen added that a Weekend Away might help TAS to evolve with regard to the social side of Workshops. Anne Thorn asked the membership to

raise their hands if they wished the committee to pursue this further. Half of those in attendance voted in favour of taking forward the idea of a Weekend Away.

Oluf thanked Jane for taking this task on board and investigating on behalf of the membership. He added that realistically the committee would have to carry this forward to 2025.

David Smith suggested that it would be nice if it were possible to hold a dance the evening before the Spring/Autumn Workshop as had happened in Helensburgh on a previous occasion.

10 VOTE OF THANKS

Oluf Olufsen thanked everyone for attending and gave special thanks to past and present committee members. He ended by wishing the new committee well in their endeavours.

The meeting closed at 11.55 a.m.

SECRETARY'S REPORT FOR 2023-2024

MEMBERSHIP

Annual membership for 2023-24 is 158 which is a significant increase on the previous year when membership stood at 115. With 46 new members this year, we have now improved on our pre-Covid membership of 133.

WORKSHOPS

The TAS Autumn workshop was held on Saturday 26th August 2023 in Cardross with 51 attendees. The AGM was once again held first followed by the workshop. Workshops were led by Rachel Shankland and Anne Robertson who taught dances from Book 53. Music was provided by David Oswald.

The TAS Spring workshop was held in April 2024 in Bridge of Allan. An evening dance was organised on Friday 19 April with music provided by the David Oswald trio. This venture was planned in order to gauge interest in running a Weekend in the future. 66 dancers attended the Friday evening dance. On Saturday 20 April 43 people attended the workshop.

The morning workshop focused on encouraging children to participate in Scottish Country Dancing. Jimmie Hill led an active session using recorded music taking participants through how they could use "*Start Dancing!*" to deliver CPD to school teachers. Angela Hunter and Kim Bruce (Stirling

Active Schools Co-ordinators) informed participants about their role in the local authority and how they liaise with Stirling RSCDS. In the afternoon, Lorna Valentine updated attendees on the work of the Scottish Schools Working Group. This was followed by discussion groups focusing on strategies teachers use when teaching children Scottish country dancing. An active session followed where Deb Lees (accompanied by David Oswald on accordion) encouraged participants to consider the difference a tune makes.

TAS COMMITTEE

At our 2023 AGM one office bearer was appointed to the committee – Janet Johnston took over as chairman from Oluf Olufsen. Morag Barclay and Muriel Bone joined the committee as non-office bearers taking on the roles of joint Workshop Co-ordinators.

COMMUNICATION WITH MEMBERS

TAS Facebook Group

George Watt has kept the TAS Facebook page updated and has kindly agreed to continue in this role.

TAS Website

At the beginning of 2024 the committee investigated the possibility of re-vamping the TAS website due to the fact that the website no longer had the capacity to host videos, photographs and large files resulting in some files being archived and all photographs and videos being removed. Members were contacted about this but no one came forward volunteering to design a new website. The committee therefore consulted a web design company with a view to them designing a new website for TAS. Anne Thorn, in consultation with the committee, gave the web design team the content for the new website including documents from the previous website. From March until May the new website was under construction and it went live in May. A team of four TAS members (Anne Thorn, Jimmie Hill, Marion Bennett and Moira Stephen) have been trained by the web design team on how to manage the new website. The TAS committee would very much like to thank Moira Stephen who has managed the TAS Website and kept it updated since 2016.

TAS Newsletters

Mary MacFarlane has continued to produce very informative newsletters. She wishes to thank all who have contributed to the TAS newsletters and would be grateful if more members made contributions. Mary has kindly agreed to continue as editor of the newsletter.

TAS PROJECTS

"*Start Dancing!*" (a publication aimed at supporting the teaching of SCD in Scottish primary schools) was launched in August 2023 and made available both in booklet and pdf form. A number of Music Festivals across the country are now using dances from this publication. Some of the

dances are also being taught in schools and being danced at Days of Dance.

The music to accompany the 24 set dances in the publication was recorded by Ewan Galloway, Ian Muir, Frank Thomson, Neil Copland and Mo Rutherford and was uploaded by Jimmie Hill to bandcamp in the autumn of 2023. TAS receives payments for music downloaded by bandcamp customers from our PayPal account.

Following this, Jimmie Hill sought the permission of a number of musicians to use music for ceilidh dances they had previously recorded on LPs/cassettes/CDs. Jimmie uploaded this music to bandcamp in November 2023 and it can be downloaded free.

In spring 2024 music SCD teachers can use for step practice with their classes was uploaded to bandcamp. Jimmie Hill recorded Maureen Rutherford playing the 26 pieces of music on her piano. It will be a useful resource for all teachers of SCD.

Following requests from some TAS members to produce CDs of the music, Jimmie Hill agreed to investigate downloading the music for *Start Dancing!* and Step Practice onto blank CDs. This proved successful and CDs went on sale in April 2024.

VIRTUAL TEACHERS' CONFERENCE 2024

TAS once again contributed to the RSCDS Virtual Teachers' Conference. The focus was how TAS was trying to get more school children dancing. A video was produced by Jimmie Hill and edited by Alistair Pettigrew. As well as promoting "*Start Dancing!*" and encouraging more children to take part in Festivals, Mo Rutherford gave an interesting insight into the role of the musician when playing for children's dancing.

This is my final report as TAS secretary, having been appointed for a 2-year term of office in August 2022. I wish to take this opportunity to thank all members of the TAS committee and TAS members for their support during my term of office.

Anne Thorn

May 2024

Reports on TAS Spring Workshop, held in Bridge of Allan on 20 April 2024

How to use “Start Dancing!” to Deliver CPD to School Teachers

Session delivered by *Jimmie Hill*

In Scotland there are over 2,200 primary schools. The RSCDS need to motivate school teachers and target children in P4, P5, P6, and P7. The TAS publication “*Start Dancing!*” is capable of making inroads.

All teachers have to engage in CPD, therefore we could tap into this by offering a minimum of two 60-minute CPD sessions. These are probably best organised after school from 3.30-4.30p.m. to allow teachers to travel to the school where the CPD is being delivered.

When delivering CPD to school teachers try to blend in – don’t wear a kilt. Use recorded music as school teachers do not have access to a live musician. The CPD course should give school teachers the confidence to teach.

Get teachers to warm up with marching around the room in an anticlockwise direction lifting knees higher, then on the spot. Finish with a running step. There is no need for teachers to use this to warm the children up as they are usually very active by nature!

Clapping

Start with teachers listening to the music. Ask them to clap in time to the music. Tell them that this is “Fast clapping”. Illustrate “slow clapping” (highlighting the bars in the music). Get teachers to alternate between fast clapping and slow clapping.

Counting Game

Demonstrate by counting 1, 2, 3, 4, 5, 6, 7, 8. Ask teachers to count with you. Ask teachers to whisper when counting 1-6 and then shout out 7, 8.

Bow and Curtsey

Play a chord. Demonstrate a bow and a curtsey. Ask teachers to copy.

Slip Step

Show teachers 1st position. Demonstrate slip step.

Ask teachers to join hands in a circle with hands shoulder height and with elbows down. Teachers slip 8 steps to the left and 8 steps to the right. Coach as they do the slip step “Round, 2, 3, 4, 5, 6, 7, together/Back 2, 3, 4, 5, 6, 7, together”. Ask teachers to repeat slip step and get them to shout out the phrase you’ve used.

Emphasise the importance of the arms keeping the shape of the circle to ensure that the circle stays in the same place and does not move.

Skip Change of Step

Show teachers 3rd position and illustrate by galloping forward with the right foot for 8 then with the left for 8. Teachers should then try. Emphasise counting and get teachers to gallop 8 right/8left/4 right/4 left/2 right/2 left/2 right/2 left.

Teacher Advanced Preparation

Advise teachers to read over the dance and copy the instructions onto a library size card/A5 size card. This is easier to refer to when teaching than looking at the “*Start Dancing!*” book. You can keep eyes on the children and avoid turning your back on them to look at a book. An A5 card is easier to look at and hold.

Advise teachers to teach one of the easier 4 couple dances with a straightforward progression e.g. *The Charleston Chaser*.

Teacher Tips

When the children are dancing advise the teacher to “call and count” all of the time. This helps children with the phrasing.

The children can be encouraged to call out too especially for circles (round, 2, 3, 4, 5, 6, 7, together/back, 2, 3, 4, 5, 6, 7, together).

Advise teachers to teach children how to step up.

Dance 1 – The Way to the Festival

Remind teachers to call out and coach throughout dance.

1. All of the As chase round the Bs
2. All of the Bs chase round the As
3. Careful timing required, 2, 4, 2. Long steps and short steps.
4. Circle – chanting and keep circular shape – hands at shoulder height and elbows down.

Dance 2 – *The Loon Mountain Reel*

Teach: Advance and retire and Wheels. When teaching wheels remind dancers to look across the wheel and smile.

Make dancing fun. Tell the story of the dance:

1. The duck pond
2. The waves on the duck pond
3. The ducks taking off
4. The ducks diving down

Those making arch step up on last 2 bars.

Day 2

Teach pas de basque. Clapping out 3 beats first. Demonstrate step with feet turned out. Focus on beat rather than accuracy of foot positions. Stress teachers coach using “Down, 2, 3.”

Dance 3 – *Miss Ross’s Delight*

Teach how to give hands when crossing and turning with partner.

Rights and Lefts. Emphasise 2 steps to each side of the square– right and/left and/right and/left and

Timing of last 8 bars – set, cast off to 4th place for 3 bars, turn for 3 bars.

Janette Kirkpatrick and Margaret Ballantine

The Role of Active Schools Co-ordinators

Session delivered by *Angela Hunter & Kim Bruce*

There are 32 local authorities in Scotland. Each local authority is organised differently with regard to Active Schools Co-ordinators – some are Trusts, others have an educational context, their priorities and staffing structures vary. All activities provided by Active Schools Co-ordinators are free. In order to provide a variety of activities a range of volunteers are required. The activities are extra-curricular and encourage young people to be active and to develop leadership skills.

CLPL (Career Long Professional Learning) courses are organised for volunteers. Links are made with colleges of further education and universities.

There is a national network of Active Schools Co-ordinators. Mass participation is encouraged to remove barriers. One of the focuses is encouraging women and girls to participate in sport.

One of the challenges is aligning what we want to deliver with the workforce at our disposal. It might not be possible to deliver a particular sport/activity due to a lack of volunteers. PVG disclosure checks are best practice for volunteers.

In Stirling there are "Heroes" – a person who drives an event. There are Dance Heroes to facilitate the teaching of dancing in schools. Ceilidh and Scottish country dances are taught. There is a core list of dances: *The Virginia Reel, Dashing White Sergeant, Cumberland Reel, Gay Gordons, Flying Scotsman*, And for the young ones, *Britannia Two Step, Canadian Barn Dance, Circassian Circle, Clydeside Reel (Merry Reapers)*. Each school is given a show dance to demonstrate to the others before mass dancing begins.

Sustainable pathways are extremely important.

Anne Thorn

The Scottish Schools Working Group

An update from *Lorna Valentine*

Following a report being delivered to the Management Board in 2018 it was agreed to form the Scottish Schools Working Group with its aims and objectives being "To give all pupils in Scottish schools the opportunity to be involved in Scottish Dance."

A great deal of work was carried out by Roy Bain with very positive meetings being held with John Swinney (then Deputy First Minister) and Ron Cowie (then Education Scotland leader for the Expressive Arts). One of the main things to come out of that meeting was that the RSCDS resources must be free at the point of delivery to schools, through Education Scotland's intranet, Glow.

A business plan was prepared and funding sought to enable us to deliver resources, videos and CPD and we were well on track but then Covid struck.

Members – Roy Bain, Jayne Riddet, Jimmie Hill, Wilma Brown, Liz Kennedy, Anne Robertson, Fiona Fairlie, David Foreman, most of whom are busy working in their own areas.

Remit – to get all children in Scottish schools dancing Scottish at some point in their education.

What have we done since Covid –

Lorna Ogilvie and I had a meeting in March 2022 with Ailsa Wyllie of Sport Scotland. We prepared a questionnaire which went out to all Active

Schools Managers. 15 responded and we had the same outcome – don't know much about the RSCDS or their resources. Dancing was going on in lots of areas pre covid but unsure of how much since – mostly led by teachers or PE staff.

We didn't have people in the areas that responded so although I emailed everyone saying someone in their area would be in touch, unfortunately I was unable to follow this up. I do think dancing has resumed in all the areas where it had been active pre covid with festivals and days of dance.

Active Fife – details given to Dunfermline Branch – we funded First Aid and Child Wellbeing courses to enable them to re-start a children's class with Active Schools promoting. Unfortunately, Active Schools put up another barrier to this requiring the Branch to have a CWP Officer!

Perthshire Branch were given details of PEPASS contact. They have now decided to go down the route of contacting each school individually!

There are quite a few barriers now to just starting up a children's class – apart from the main one of being able to get children to come along.

Disclosure, First Aid, Child Wellbeing & Protection, Codes of Conduct, CWP Policy. All things that come at a cost. If working under the banner of the RSCDS we must not lay them open to any scandal.

James Fenna, Manager of Active Schools Dundee was contacted in September 2023 (following the launch of "Start Dancing!") and a meeting arranged with Jen Quinton, Active Schools and lead for SCD and Audrey White, Education Support Officer, Health & Wellbeing (PEPASS). Dundee has a Primary Schools Dance Festival each year Feb/March time with approximately 1000 children taking part. I attended this year and spoke to some of the teachers and found that some of the schools run clubs.

Outcome – CPD was delivered to 26 participants in January 2024. Each school participating received a copy of "Jigs & Reels". Every Dundee primary school was given a copy of "Start Dancing!" courtesy of Dundee Branch. East Angus & Forfar Branches also purchased copies to go to schools in their areas.

Fiona Fairlie is doing a PhD "*an investigation into the relationship between structured dance activities and computational thinking skills for programming*". She carried out a study with a school in Glasgow and one in Kirkcaldy. Her paper was written up and accepted for publication and she has since given a talk on it in Finland. She asked SSWG to help find volunteer classes to help her with her study and a school in Arbroath agreed to take part with a P2 and a P4 class. Their theme for the year was digital so it fitted well. She hopes this will strengthen the case for SCD to be included in classrooms.

Fiona Fairlie also forwarded a report entitled *Dance Education in the Primary School* that had been prepared by Eilidh Slattery and Andrew Rae from the Conservatoire in June 2022. I got in touch with Eilidh as I felt it was something we would definitely want to be a part of. The gist of her report was that teachers who were teaching dance in their schools, had danced themselves. Those who hadn't danced as children lacked the confidence to teach dance and would welcome help from outside sources such as ourselves. She has been working on a blogsite - *Primary Dance Network Scotland*, which various dance organisations can be part of, and is aimed at primary school teachers. It is a blogsite with two main strands of blog posts – the teacher sharing area and the posts from organisations where teachers can find help and support. She hopes to go live in time for the new school year.

Elizabeth Ancell, a dance teacher, who also works at one of the rural primary schools in Angus has been working as a dance tutor for Dundee University where she focused on the teaching of SCD to MA (4 year teaching course) and PGDE students (one year primary teaching course). All teachers have been given three inputs and although she hasn't had any formal feedback the students have told her how much they have enjoyed the structure and the way she has delivered the inputs. She has been invited to return next year so all positive. SSWG supplied her with hard and digital copies of "*Jigs & Reels*" and "*Dance Trad*". She was sent a PDF copy of "*Start Dancing!*" which she shared with all her students.

Universities – GU Dumfries Campus piloted a programme, run by Jayne Riddet, with 3rd year trainees and it continued in 2019. Initially it was suggested that Jayne's coursework could be developed further by the National Improvement Hub for use in all teacher training courses throughout Scotland.

CPDs have been delivered by Jimmie, Janet, Jayne and Roy at various schools. Jim Stott will deliver a CPD session in Aberdeen in May and is working with Active Schools. A number of days of dance and festivals have gone ahead around the country: Ayr, Dundee, Inverclyde, Bearsden, Glasgow, Borders, Dumfries & Galloway, Stirling, Helensburgh, Arbroath and there are another two going ahead next week in Angus. I'm sure there have been more taking place of which I am unaware. SSWG were able to help with some funding to branches and schools.

LATEST UPDATE – Jon Berridge and I had a meeting with Neil Millar, Senior Education Officer for Expressive Arts from Education Scotland. He is to act as our sponsor to get our content approved for GLOW. He has already been promoting SCD as of great benefit in delivering the curriculum. SCD is part of the curriculum but there is no pathway at the moment to take the teachers from their training to teaching SCD to their

pupils. (He felt this was something we could look at when we have our resources up on Glow)

When our resources go live, we discussed with Neil, the best way to promote this to all teachers. Do they receive a newsletter (Scotland Learns has been scaled back) highlighting what's new? Could we prepare something to go out to all Head Teachers? Could we choose an area to launch the availability of "Jigs & Reels" and "Dance Trad"? How do we sell a CPD in SCD to encourage teachers to sign up to use some of their 35 hours of professional learning on SCD?

FUTURE PLANS - We are re-structuring SSWG to form a small working group from various backgrounds, not just dance teachers, so we can develop strategies to open doors and enable us to find the best ways to interact with schools and get them dancing. We have people (perhaps not enough) prepared to go into schools to teach children. What we need are people who can help us find the way in. I hope once our resources are on Glow this will be a big step in the right direction.

Lorna then invited members to form Discussion Groups

Exchange ideas, experiences of teaching children, challenges you faced or challenges you have overcome. Do you have measures in place to protect the children, as I mentioned above.

After offering every school in Scotland assistance with dancing how do we follow it up? We need a structure in place and soon.

Resume of Discussion

Making Contact

- Direct contact works - make contact with the school. Sometimes this is more effective than contacting the Active Schools Co-ordinator.
- Email individual schools – group emails are not advised
- Use personal contacts with teachers/retired teachers.
- Local brownies/guides/scouts/cubs groups could be interested in learning dance – progress towards a badge?

CPD

- Try to get school teachers interested, involved and keen to progress. They could be encouraged to attend local SCD classes themselves.
- Need to find an appropriate time. After school? During school day if teachers classes can be covered? Could contact Local authority CPD co-ordinator to have a SCD CPD course added to their online suite of courses

- Contact PGCE providers. Could be a course for probationer teachers?

Teaching Children Dancing

- Eyes are important for gaining attention/silence.
- Find out the strategy used in the school for gaining the attention of the children (teacher raising a hand in the air and children following suit until all are silent and attentive)
- Find out how the school approaches use of gender related terms. Problems may arise in schools where an ethos of "non-binary" language is already established in assemblies and classrooms. Using As and Bs might be appropriate.
- Make use of the class teacher's presence as aid/guide to pupil behaviour. Every child should be able to participate.
- Encourage the class teacher to participate as this will give them to confidence to continue teaching dance themselves.
- Start with a circle, marching, having fun.
- Use party games to make the experience fun and to listen to the music e.g. Stuck in the Mud, Musical Bumps, Musical Statues, Musical Chairs.
- When teaching children focusing on rhythm (e.g. clapping exercises, "chanted" coaching over the music) and hands and eye contact is essential
- Essential to make children aware of key aspects of dance – top of set is nearest the music, up, down, right, left. Some children might need more support with this. Make it a game. Use the Grand Old Duke of York for direction with younger children. Elastic bands on right feet and right hands.
- Include some "recall" exercises with classes from time to time to encourage memory of dances and order of figures.
- Use modern music children know.
- Try to introduce ceilidh dances – these might be more appropriate with older children.
- Younger children cope better with set dances rather than round the room, changing direction. This also keeps the class with the teacher.
- Sometimes children have an issue with taking hands – ensure all children have washed their hands before dancing,
- Changing partners is sometimes popular however keeping the same partner is often preferred.
- Link dance movements to sporting movements and steps to sporting activities children are already involved with e.g. long jump – concept of height and distance; tennis – eye, arm and hand contact/co-ordination)

- Link dancing/dances with other school topics, to Scottish culture, Scottish history and sport.
- Children like an element of competition and are often in named "groups" in class for learning activities. This could be built on and used. Sets can be called "teams". This can lead to a happy, excited sense of accomplishment and friendly "one upmanship".
- One group can be used to demonstrate to the rest of the class how to do the dance.

Incentives

- Embrace school tradition of giving children some ceilidh type dances as preparation for class/school parties/St Andrew's Day/Celebration of Robert Burns.
- When teaching children outside school, monthly classes might be preferable as it's not as much commitment to children's already busy lives. The downside of this is the lack of continuity, the inability to build on and master the skills learned the previous week.
- 30 minutes away from screen time is advised. Participating in SCD could be used as an incentive/or use 30 minutes to look at dances on You-Tube
- Give out badges to children; a certificate of participation to each school at a Day of Dance/Festival.

Events

- Try to involve families by having family ceilidhs
- Run a ceilidh with 3 classes leading up to it then take a break. The ceilidh becomes a carrot/focus.
- Organise a Day of Dance in association with Active Schools Co-ordinators. Local RSCDS branch could provide funding for transport.

Challenges

- Issue with Day of Dance in some areas is that it is not always the same school attending and often an annual turnover of teaching staff with sometimes a probationer teacher (1 year government funded teaching post) given the task of undertaking this task.
- If Day of Dance is with P7s then chance to get children to continue dancing and develop their experience is often not possible when they go to Secondary School. Might be best to think about a series of events over the course of the year focusing on P4s upwards so that a P4 pupil has the potential of 4 years of SCD.

Further Support

- Who are the current members of the Scottish Schools Working Group? How often does this group meet?
- The RSCDS as a body could encourage the return to certification of all prospective primary school teachers. This might be more successful with establishments offering the BEd (3/4 year teaching course) rather than the 1 year PGCE.

Advice from *Anne Taylor & Wendy West*

1. Make direct contact with the Head Teacher if at all possible. We both agree this is the best way into schools.
2. Once in the class keep it simple to begin with and keep the children occupied. Wendy and I both started the class with either class sitting on the floor marking out the time of a reel say, but clapping, stamping, marching etc.
3. I used to get the class galloping up and down the hall. Not a race etc. who can do this the best. Eventually going into two gallops with the right and two with the left. This is called skip change of step.
4. I used the lines on the floor to keep them from overtaking. Saying we had to keep to the track.
5. Allow boys to dance with boys over the next few weeks.
6. Start with easy dances. Before moving on to more advanced dances (if going into Festivals etc)
7. In Banffshire we held Days of Dance biannually. This would be the dances we had learned during the term time with maybe each school doing a special dance. Twice during these the teacher of a particular class might have been working on a theme. The Titanic was one so the class devised a dance called the *Ship of Dreams*. Another group were looking at Antarctic so they did a dance from the book. Also got them to tell the story of Scott of the Antarctic. Many of the crew came from the North of Scotland. Therefore it became a history class as well as dancing class.
8. Don't give up on the reluctant child. Many times they were left to watch during the class. When invited to join in they found they could actually do the steps so enjoyed their dancing. Some became involved in Festival teams.

Keep it happy and you will enjoy it too. Some teachers were very involved in the classes, others were not and chose this time to do marking - always in the class though. One teacher of P2/3 got the class to stand in first position and to keep still choosing who did this the best as a special job to do etc. We called the position "pizza feet" as it was the shape of a nice sized slice of Pizza!!!

The Difference a Tune Makes

Session Delivered by *Deb Lees* and *David Oswald*

Deb asked participants the question. "How does the music make you feel?" She suggested that tempo affects mood.

Warm Ups

Exercises began with stretching and the class followed Deb's lead. Arms were raised above heads and pushed towards the ceiling several times then each arm was rotated. This was followed by the pointing of the toe and then the heel of each foot. Three different tempos were used for the warm up (slow waltz, upbeat waltz, 6/8 march). The participants felt that the 6/8 march was best to energise dancers.

Land of the Heather Hills - Barry Priddey (*Capercaillie Book*)

32 bar Strathspey for four couples in a four couple longwise set

The original tune is the slow air "Bonnie Gallowa" - a pastoral style strathspey tune. This music was used to dance the dance once through. Participants found timing the middle 16 bars of the dance a challenge when dancing to this music.

An alternative strathspey tune was then played "Charlie Todd's Strathspey". The dance was danced again using this tune. It was felt that there was more of an urge and it was therefore easier to dance the middle 16 bars of the dance. David Oswald explained that this tune is an example of the "Scottish snap" - a mid-weight strathspey.

Forty and Counting - Malcolm Brown (*RSCDS Book 52*)

40 bar jig for three couple on a four couple longwise set

The chaperoned chain progression on the 1st corner diagonal was taught and danced followed by the hello goodbye setting and the chaperoned chain progression on the 2nd corner diagonal.

David played an unnamed reel for practising the figures. The original tune - Earl of Seafield's Reel (Donald Grant) - was played for this couple to dance all 40 bars and dancers felt the dance was more difficult to dance to this tune. David explained that the original tune had three notes per bar whereas the tune he'd played for the practice had one note per bar. This

is why dancers felt less rushed when practising the figures in the dance. David played "The Frisky", "The Irish Washerwoman" and "Ian Powrie's Farewell to Auchterarder" to illustrate that when there are more notes in a bar dancers think that the music is faster although the tempo is exactly the same. It can have a cognitive impact on the less experienced dancer.

Deb suggested that teachers need to listen carefully to the suggested music for dances and decide whether the music is suitable for dancers learning and mastering the figures in the dance or if a more suitable tune can be used instead.

The tune for "Torrison Lassies" was also highlighted as the music cuts across the bars in the second 12 bar sequence (hello goodbye hello goodbye, turn corner with the right hand, dance half a reel of 4 on the diagonal).

St Andrews Gardens – Betty Grant (RSCDS Book 35)

Original tune- Miss Reay of Killingworth's Favourite

There was less time to dance this dance but the music did not help the dancers execute unusual formations such as En Rond and the awkward "dance in pulling left shoulder back to cast up or down".

David commented that dance devisors sometimes choose what he calls a "finishing tune" which musicians use to help to lift a set of music leaving dancers on a high.

Janette Kirkpatrick and Margaret Ballantine



Some of the dancers attending the spring workshop in Bridge of Allan

Core Training for Instructors

Core Training for Instructors (CTI) was launched during the Covid lockdown. It has now been in operation for over two years and beginning to show results. The process was almost ready to go when Covid hit and many Branch classes closed down for 2 years.

CTI had been developed by the Society as a less intensive and more relaxed way to train dancers to teach SCD. It is aimed at Teachers of Social and General classes via an apprenticeship system.

A Trainee takes a CTI course in order to become an Instructor. They require access to a class either as a sole teacher/Instructor or perhaps sharing a class or even acting as a back-up teacher. The course includes instruction on how to analyse and teach a dance as well as to brief/recap correctly. A trainee uses the same teaching methods as in the unit system, to analyse the dance or step and build up the lesson plan, relying on an apprenticeship based system of instruction. Although the trainee is not examined on their personal footwork, they do require good knowledge of the steps and formations and to be able to show correct rhythm.

This gives valuable teaching experience, which stands in good stead if the Trainee goes on later to take the Unit exams. The CTI process can be particularly suitable for those in more remote locations, who may have a small class and would like some training.

Those who might ultimately wish to train through the Unit system, may begin with CTI, which uses a regular class and is less demanding time-wise as well as financially.

This is a real class situation, and teaches valuable skills, such as how to manage the class, with new dancers, beginners, and visitors who may arrive at any time. The Trainee learns to be flexible and to plan for the different levels and ages making all feel welcome. Dancers may come and go and don't necessarily attend every week.

A Trainer is a fully qualified SCD teacher who has taught for at least 5 years and has taken a mandatory CTI Trainer course. A good refresher course for any teacher. The Trainer Course is led by a Course leader. It lasts for 6 hours, usually split into two 3-hour sessions and generally through the medium of Zoom. The course can be led from anywhere, to anyone in the world. Generally determined by Time Zones and limited to about 5 persons at a time to give everyone an opportunity to join in the discussions. Some juggling being required to suit all the participants especially when faced with a 14 to 17 hour time difference eg Australia and North America.

The courses are run when enough teachers apply and there is workable use of the Time Zones. Two of these courses have just been completed. One in UK and Europe and the other in North America.

At this time there are 56 trainers worldwide, with 20 Instructors who have completed the process and another 38 in training, along with several course leaders and moderators.

Being a Trainer involves some time commitment for paperwork, record keeping and discussions either electronically or in person. Because the final result is a video of the trainee teaching two dances, it is necessary to accustom the Trainee into teaching with a camera or phone running. Both Trainee & class need to experience this until it becomes the norm. Perhaps not using a camera straight away but certainly early on.

As with a CTI Trainer, it is of course possible for a Trainee to take CTI entirely remotely. Trainer & Trainee can be several Time Zones apart or indeed on different continents.

Zoom chats were originally utilized, partly due to Covid being still in place, but that turned out to be a good pattern to establish. You can then discuss lesson plans, and the lists of goals in the CTI syllabus. It is also possible to practice recapping a dance, as well as discussing the contents of the RSCDS Manual. Thus gently urging the Trainee into what is required, before classroom action.

The Trainer determines when the Trainee has enough experience to become an Instructor. The final video is sent along with several documents to the Society in Edinburgh. A Trainer's first submission is always moderated but additional submissions are moderated randomly thereafter.

The Moderator reviews submissions from the Trainer in order to verify necessary standards. They check the work, not as one might think of the Trainee but that of the Trainer, by independently assessing the video and then comparing those findings with those submitted by the Trainer. Video being a very interesting and precise way of assessment.

The CTI qualification system fills a niche. Training those who may not have the stamina or flexibility to attempt the units or who may not have either funds or the time. The time is totally at the convenience of the Trainee and of the class. They still have the ability to become capable teachers. Particularly useful where no other options are available and a class or group may close down.

Deirdre MacCuish Bark
May 2024



The 3 local CTI Instructors pictured at the recent Great Lakes 100th/RSCDS Ball
Left to right: Maggie Sutherland, John Clark, Erica de Gannes

How Can We Encourage People in Our Area to Try SCD?

Are you looking for ideas on how to encourage people in your area to come and try Scottish country dancing?

I was interested to read about what was happening in Johnsonville New Zealand.

<https://www.johnsonvillescd.org.nz/2018/05/15/recruitment-retention-new-dancers/?fbclid=IwAR1vB3wpWFpWeN6q9qj7Py3eMdoDXin-YMs1VUwe49F IvSIozo80natFKw>

There are maybe some ideas which we could try here in the UK.

Other ideas are:

- * Organising pop-up Ceilidhs
- * Using U3A as a platform to start taster classes
- * Contacting other organisations in your area to see if you can collaborate when organising an event for the general public

- * Special Events
- * Crossover Collaborations with other genres
- * Workshop Dance Events
- * Connections through schools and universities
- * Ideas that you have, but haven't been tried
- * Social media platforms and approaches which have been beneficial (if at all) or other advertising approaches

I would love to hear what is working for your class, branch, or dance group or what you have tried out that works for you. Ideas can then be collated and shared.

Anne Thorn

TAS Spring Workshop



Deb, Jimmie, Lorna and David

(Apologies for cutting Deb in half!)



One of the discussion groups

Autumn Workshop & AGM, 31 August 2024 - The programme is on page 28.

TAS Subscriptions for the year June 2024 to May 2025 (£5) are now due. A new renewal form has been devised and can be found on page 29. Current members should complete this renewal form.

TAS

Teachers' Association Scotland

www.countrydanceteachersofscotland.org.uk

TAS Autumn Workshop Saturday 31 August 2024 **Canon Hoban Hall, 34 West Main Street, Broxburn, EH52 5RJ**

Programme

10:15-10:45	Tea/Coffee & Registration. Please bring your own mug/juice/water.
10:45-11:30	AGM
11:30-12:45	Topic: The Value of technique in Fostering Enjoyment of SCD Teacher: David Hall Musician: Ian Muir
12:45-13:30	Lunch (Please bring your own lunch and mug. Tea/coffee will be available).
13:30-14:45	Topic: The Teaching of Advanced and Very Advanced Classes Teacher: David Hall Musician: Ian Muir
14:45-15:35	Use of the Voice in Teaching SCD & Coming Back Next Week? William Williamson
15:45	Close

The charge for the workshop will be £10 for TAS members and £12 for non-members payable on the day or in advance by bank transfer using the details below.

Please email tas.treasurer@mail.com and tas.secretary@mail.com if you intend to come to the workshop. Please indicate whether you will be paying by bank transfer or in cash.

If paying by bank transfer, please include "TASWS" as a reference.

Sort code: 80-05-40
Account no: 06002469

Teachers' Association Scotland

Year June 2024 - May 2025

Membership Renewal £5

NB: This form can be downloaded, completed and attached to an e-mail, or printed and sent by mail. Please return to the Treasurer, address below.

Name

Email

Emergency Contact Name

Emergency Contact Relationship.....

Emergency Contact Telephone Number.....

Please contact the treasurer if your address/telephone number/email address has changed.

The preferred method of payment is by Bank Transfer, using the following details:

A/c name: Teachers' Association Scotland (TAS)

Sort code: 80-05-40

Account no: 06002469

BIC: BOFSGB21340

IBAN: GB37 BOFS 8005 4006 0024 69

Reference: YOUR NAME MEMBERSHIP

If you prefer to pay by cheque, please make payable to **Teachers' Association Scotland** and **send to the Treasurer: George Watt, 61 Cliffburn Road, Arbroath, DD11 5BA**

E-mail Tas.treasurer@mail.com

I enclose £ / I have paid..... by Bank Transfer
(Complete/delete as appropriate)

Signature..... Date.....

I confirm that I agree to my personal details being held on computer file for the purpose of the TAS Membership and to keep me informed of Scottish Dance related activities. I understand that my data will not be passed on to a third party.