

SECTION 1

The unit outcome for the Scottish Language option at Advanced Higher states that the candidate must *describe and analyse key aspects of Scottish language*, producing two pieces of work in the form of essays or analytical reports in response to a specific task or question.

The conditions for fulfilling the above requirement are specified in National Assessment Bank Support Materials *English and Communication, Advanced Higher, Scottish Language*, D219 13/NAB001, but it is worthwhile to begin by summarising them here.

For the purposes of summative assessment (i.e. in order to provide evidence that the candidate has the competence in linguistic analysis that is required in order to achieve the outcome) the candidate must write two essays or analytical reports on two different topics relating to Scottish Language. The specified topics given in the NAB are currently:

1. the use of Scots in a particular geographical area
2. the linguistic characteristics of Scots as used in informal conversation
3. variations in the use of Scots among older and younger people
4. uses of Scots in the media
5. uses of Scots in contemporary literature
6. uses of Scots in specialised fields.

On two occasions (assuming the candidate passes at first time of asking), the teacher or lecturer will set a task or question for the candidate related to one of these six topics. On each occasion the candidate will provide a written response:

- without assistance
- under supervision
- within the centre
- to an unseen question.

The candidate must have access to relevant texts during the writing of the essay.

At least one of the performance criteria must involve the analysis of text.

All of the performance criteria (understanding, analysis, evaluation and expression) must be met in each essay.

Authors, texts and topics that are covered in other units of English must not be used for assessment. Candidates also studying the Language unit must not cover the same topic or materials in assessment for the Scottish Language unit.

It may be worth bearing in mind that, according to the National Unit Specification, the SQA may change the list of topics from time to time, but at intervals of no less than two years.

SECTION 2

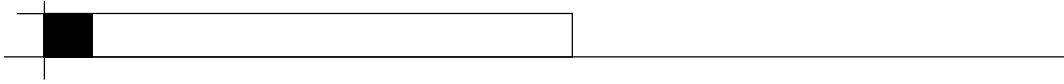
The stage of summative assessment represents the culmination of the teaching and learning process. Summative assessment should only take place when the candidate has reached a point where he or she is likely to meet the requirements of the outcome.

To reach this stage the candidate must begin by choosing initially an area of study linked to one of the specified topics. The process then begins of locating appropriate resources, texts and materials for note taking, study and analysis. Clearly, at the early stages, the candidate will require considerable support and guidance from the teacher. Similarly, the teacher opting to present Scottish Language will also require assistance concerning where to look, what resources are available and how these resources can be utilised in the study of the topic.

The following lists of resources and general comments on the six specified topics are intended to provide this and also to offer some guidance as to how each resource can be utilised and adapted in conjunction with the topic.

These lists are not presented as being comprehensive or inclusive. They are intended as starting points and guides for any teacher who is interested in teaching the Scottish Language option in the Advanced Higher course. The information for the bibliography presented later in this guide is presented in the following order:

1. Topic number
2. Title of resource
3. Format of resource
4. Source of resource
5. Description of resource



The recommended entry level for Advanced Higher English is a pass at C or better at Higher. The study of the Scottish Language option is a specialised area that entails candidates acquiring a fairly sophisticated knowledge of general linguistic and language concepts which then must be understood and applied within the context of Scots. In other words, it will be helpful if candidates have an interest in and aptitude for the study of language as well as Scots. For example, the specimen rubric contained in the NAB for Topic 5 ('Uses of Scots in contemporary literature') asks candidates to 'consider the principal linguistic features' of two textual extracts. Candidates are asked to compare and contrast vocabulary, orthographical choices and phonetic representations. It is suggested that candidates should be able to show an understanding of and be able to analyse and evaluate such features as spelling systems to denote pronunciation, grammatical forms and construction, syntactic variations and dialect locations. The teaching of these concepts and the equipping of candidates with the necessary skills and terminology to tackle the outcome will take up a fair amount of time. It will be beneficial if the candidates can bring some of these skills with them to the challenging tasks that lie ahead.

In order to study this topic fully the candidate will need to acquire or already possess a number of 'core' language analysis skills and concepts in order to comfortably carry out the studies. As well as studying *vocabulary* and *spelling*, the two most obvious areas where Scots differs from English, the student will need a knowledge of the workings of *syntax*, the grammatical rules for forming sentences. Some knowledge of *morphology*, the study of the shape, form and structure of words will also be required. *Phonetics*, the study of speech sounds and their systemised use in a language, will necessarily be part of the study of Scots.

From the point of view of language analysis, for example when dealing with text transcriptions of tape recordings of Scots speakers, then it would be helpful for students to be able to use the *International Phonetic Alphabet* (IPA). This presumes a high level of ability as well as commitment. Even if the candidate has not quite reached this level it will still be necessary for him or her to have a sound grasp of how English works. In other words, he or she will need to know about subjects and objects, how verbs work in terms of modality and tense,

how the other parts of speech function and how various subordinate clauses function and interrelate within a sentence.

Further on in this guide the importance of a knowledge of the history of the development of Scots will be dealt with. This cannot be understood without appreciating the relationship between Scots and its sibling language, English. The study of Scots involves an appreciation of social and historical changes within Scotland and Britain. Perhaps a key concept for the student to comprehend at the outset is that all living languages, although following a system of rules, are also in a constant state of flux and development. Rules of pronunciation, inflection, syntax, semantic classification, word order, etc, are – in one sense – generalisations applied to the living reality. Present-day Scots has no standard forms to act as models for the student.

Because language encompasses all experience, it will be necessary for the student to bring to the study of Scots a broad knowledge in related or overlapping fields. The notions of *register*, *genre* in literature, *media conventions*, etc., must all be understood by the student.

The unique status of the Scots language (and in some airts whether Scots should be classified as a language stills remains a contentious issue) can be a difficulty for the teacher presenting this unit. On the other hand, this very difficulty can be turned around to provide fruitful areas of study.

In the introduction to *Why Scots Matters*, by J Derrick McClure (revised edition 1997, Saltire Society) the author compares Scots to Gaelic: 'Each has, at different times, been the language of the monarchy and the government of Scotland; each is the vehicle of a long and brilliant literary tradition ... each has suffered from prejudice, misunderstanding, discrimination leading to a drastic decline, especially in the [20th] century, in its numerical strength, its range of uses, and its social status.' McClure goes on: 'Gaelic is undoubtedly a distinct language. Scots has too often been perceived as a mere dialect, which in popular thought means an inferior or corrupt form.'

Whether this point of view is agreed with or not, it highlights some of the difficulties as well as the potential opportunities that exist to study Scots as a language that operates within a special (though not unique) set of contexts. It also suggests that although it is possible to study Scots from a purely linguistic standpoint, a sociological and historical approach in conjunction with linguistic study may be necessary for the candidate to achieve a full appreciation and understanding of Scots. For example, it would be a relevant area of study to compare the differences in grammar between Scots and English in a specified area of language – how verbs are used in Scots compared to English:

'I done it.'

'They nicht no wad like tae cam wi us.'

'Gaunnae no dae that!'

However, such a study could become rather mechanistic and would not take the student very far without some attempt to look into the reasons why some working-class Scots have preserved these modes in their everyday speech. The danger for the teacher and student would be that the focus of study might move away completely from language and become history, politics or sociology.

Some language experts have applied the linguistic terms *Abstand* and *Ausbau* in relation to the study of Scots. *Abstand* refers to the degree of mutual resemblance/disparity between two speech forms. For example, English and French can be described as *Abstand* languages because a monolingual speaker of one would find it very difficult to comprehend the other. Whether or not Scots and English can be defined in the same way in relation to each other is a worthy topic for study.

Ausbau refers to the degree of independent linguistic development a language can show. One language has *Ausbau* status relative to another if their ranges of uses are comparable. It is obvious that contemporary Scots does not have the same range of uses as English – while it is acceptable to write poetry in various forms of literary Scots and to hear Scots spoken in the pub it is not usual to hear the news read out in Scots or to read an editorial in *The Scotsman* written in it. The limitations on contemporary Scots usage will become noticeable to the teacher seeking out resources while assisting candidates to choose a language topic. There are many resources easily available for anyone wishing to study ‘Uses of Scots in contemporary literature’ (Topic 5). Resources for ‘Uses of Scots in the media’ (Topic 4), although growing, are a lot harder to come by.

For teachers and students alike, the obvious starting point is to obtain a knowledge of the history and development of Scots. This is essential in order to understand the status of the language as mentioned above, both in the past and present, how it began and how it has altered, its contexts and uses, and its relationship with other languages, especially English. In effect, before beginning any study related to the specified topics, a knowledge of the history of Scots has to be gained first.

One of the most accessible ways to gain a beginner's guide type knowledge of the origins and development of Scots is to watch the five 20-minute episodes of the Channel 4 series presented by Billy Kay entitled *Haud Yer Tongue*. This video has been shown twice as part of the Channel 4 schools programmes, being originally aimed at a 5–14 audience. It is available commercially (see page 35 for details) and an accompanying booklet offers an index of linked texts, sources and resources. The five episodes are titled: 'O Aw the Airts', 'Coorse and Fine', 'Language of the Scottish Natioun', 'Ti Be Yersel' and 'The Future Oors'. The first of these deals with the origins of Scots and its present status and geographical variety. Watching *Haud Yer Tongue* and asking the students to take some notes would be an excellent 'induction' lesson at the beginning of the Scots language unit before going on to more detailed text-based study.

Chapter 2 of Kay's book *Scots: The Mither Tongue* also deals with the origins and early development of Scots. Chapter 1 of J Derrick McClure's *Why Scots Matters* ('The Language and Its Name') offers the same. The introductions to the main editions of the Scots dictionaries (see Section 8, page 29) generally do the same and most also provide dialect maps of regional variations of Scots.

There are a number of texts that can be termed 'general works of reference' and this is an appropriate stage to introduce them:

Aitken, A J, 'The Scots Language and the Teacher of English in Scotland', pages 48–55 in *Scottish Literature in the Secondary School*, Edinburgh: HMSO, 1976

Corbett, John, *Language and Scottish Literature*, Edinburgh University Press, 1997

- Kay, Billy, *Scots: The Mither Tongue*, Darvel: Alloway Publishing, 1993
- Lovie, Rod, *Innin ti the Scots Leid*, Aiberdeen Univairsitie Scots Leid Quorum, 1995
- MacLeod, Iseabail and MacNeacail, Aonghas, *Scotland: A Linguistic Double Helix*, European Bureau for Lesser Used Languages (available from the Scots Language Resource Centre, Perth)
- McClure, J Derrick, *Why Scots Matters*, Edinburgh: Saltire Society, 1997
- Murison, David, *The Guid Scots Tongue*, Edinburgh: Blackwood, 1997
- Niven, Liz, *Scots Language Pack*, Dumfries and Galloway Education Department, 1994
- Niven, Liz and Jackson, R, *The Scots Language: Its Place in Education*, Newton Stewart: Watergaw, 1998
- Purves, David, *Scots Grammar*, Edinburgh: Saltire Society, 1997
- Scots Language Resource Centre, *Information sheet on Scots Language*, A K Bell Library, Perth
- Scottish English: The Language Children Bring To School*, Dundee: Scottish CCC, 1981
- The Kist* (including the Teacher's Handbook), Dundee: Scottish CCC, 1996

A further list of reference works and journals on language which include sections on Scots can be found on pages 108–109 of *Using Scottish Texts* (Dundee: Scottish CCC, 1999). The same publication offers extensive bibliographies which will help both the teacher and student of Scots Language to locate appropriate reading material, including dictionaries, short stories, novels, poetry, drama, various anthologies, periodicals, publishers, critical analysis, videos, CDs, cassettes and relevant organisations.

It is not the purpose of this guide to offer a detailed history of the different periods of Scots when so many other scholarly accounts are available. At this stage, the following brief summation of the origins of Scots is gleaned from the sources mentioned above to give the teacher an idea of the nature of their contents and to help place the development of the language within a chronological and a geographical context. A study of Scots use in an earlier period would be covered by Topic 6 ('Uses of Scots in specialised fields').

Early, Middle and Later Scots

The Concise Scots Dictionary, which may well be the most common Scots dictionary to be found in secondary schools, opens with a very good eight-page history of the language. It defines Scots as 'the language of lowland Scotland', i. e. all the area of Scotland outwith the Highlands and Islands.

The origins of Scots lie in a variant of Old English, a Germanic language, brought by settlers to Southern Scotland in the seventh century. 'Inglis', the language of the Angles, was a minority language spoken in south and south-east Scotland, and in the northern part of the Anglo-Saxon kingdom of Bernicia or Northumbria. Until the start of the twelfth century Gaelic was the main language spoken in most areas of Scotland.

During the reign of David I (1124–53), many Norman nobles settled in Scotland. They brought Norman French with them but many of their retainers spoke the northern dialect of English. As Billy Kay describes in *Scots: The Mither Tongue*, the early Scottish burghs were 'a melting pot of French, English, Scots and Flemish in which Inglis became the lingua franca. The local population, Gaelic speaking on the whole, had to learn Inglis to participate in trade.' The founding in Scotland of monasteries from England and France resulted in the same process, and as the *Concise Scots Dictionary* relates, 'a variety of Northern English heavily influenced in pronunciation, vocabulary and grammar by the Scandinavian language of the former Viking settlers' (Anglo-Danish) contributed to the formation of the language later known as Scots. By the fourteenth century this became the main language spoken south and east of the Highland line with the exception of Galloway.

The *Concise Scots Dictionary* provides these dates for the principal periods in the history of Scots:

Old English to 1100
Older Scots to 1700
Pre-literary Scots to 1375
Early Scots to 1450
Middle Scots 1450 to 1700
Early Middle Scots 1450 to 1550
Late Middle Scots 1550 to 1700
Modern Scots 1700 onwards

At the start of his book *Language and Scottish Literature* (Edinburgh University Press, 1997), the author John Corbett asks the question: 'What is Scots?' The opening chapter is titled 'Varieties of Scots' and establishes that the situation in present-day Scotland is a complex one. Corbett presents a list of vocabulary, all of it Scottish, with some words and expressions more obviously 'Scots' than others: 'Whit dae ye cry it?', 'Are ye feart?', 'Listen tae they loons and quines'. However, most Scots would be unaware that expressions such as 'Who's first?', 'Is he back with the messages?', 'culpable homicide', and 'a sore head' (headache) are also distinctively Scottish. The author defines present-day Scots as a 'patchwork of varieties, geographical and social'. Among these the following are identified : Rural Scots, Urban Scots, Lallans and Standard Scottish English, among others. The book contains a glossary of linguistic terms and a glossary of Scots terms that are extremely useful to both teacher and student.

Corbett's book is an essential text for the study of Scots language at Advanced Higher level and would most likely be the next stage of progression for the candidate who has assimilated the history of Scots. It will be referred to further on in relation to the six main topics. From a teacher's point of view it provides a framework for constructing a course with many examples provided of linguistic analysis applied to literary texts.

1 The use of Scots in a particular geographical area

The most likely approach to the study of this topic would be for students to study the uses of Scots within their own dialect area. Most Advanced Higher candidates will be interested in exploring their own linguistic roots and this topic should be a popular choice. The *Scottish National Dictionary* dialect map shows the major dialect divisions as Northern, Insular (Shetland and Orkney), Central (East Central, West Central and South West Central) and Southern but in reality there is much overlap and divisions are seldom clear cut. For example, 'wean' is usually a west-coast word and 'bairn' an east-coast one but both can be heard throughout Scotland. Scotland is a small country. In Fife, in the early twentieth century, there was an influx of coal miners from Lanarkshire and Ayrshire. In the sixties many Glaswegians came to live in the new town of Glenrothes. It is common to hear Dundonian and Edinburgh accents alongside those of what might be considered the more traditional voice of the East Neuk. Similar mixing may be found throughout Scotland.

Some dialect areas are stronger than others in terms of their Scots language identity and this might also affect the study. Resources and encouragement might be easier to come by in the North East, a traditionally 'strong' area where there is much pride in 'the Doric', than in some of the central urban areas where the use of Scots has been considered as slang or badly educated English in the past.

The 'embedded' nature of Scots must also be taken into consideration: many Scots speakers can alternate between a form of speech that is an approximation to Standard English with a slight Scots influence (a word or phrase here and there, Standard Scots English, but sometimes considered 'talking posh') to a form of what is sometimes termed 'broad Scots' depending on the context. Very few people speak pure Scots. Sometimes it is possible to hear a Scots expression and the same English expression used interchangeably in the same utterance – ye ken, you know, ye know, you ken.

The teacher and student would have to decide whether to confine the study to written Scots or spoken or a combination of both, prose, poetry, etc. They would also have to decide on a period of time in the

development of the dialect to be studied, although contemporary usage alone could suffice.

'The use of Scots in a particular geographical area' implies the study of one dialect. This might be through the study of vernacular literature deriving from one area: *Using Scottish Texts* (Scottish CCC, 1999) is very helpful in this respect and provides (pp 103–4) lists of poetry and prose written in Lallans (lowland literary Scots) with some examples of poetry associated with specific parts of Scotland ('The Littlin', by Sheena Blackhall – North East; 'First Gemme', by Derek Ross – Galloway; 'Brekken Beach, Nort Yell', by Christine De Luca – Shetlandic; and 'Ken', by Matthew Fitt – Dundonian).

Moving away from literary language, another area of study might be to explore the language associated with a particular industry or activity that was or is characteristic of a geographical area, such as fishing, weaving, farming or mining; golf, football or fairs and markets. Local museums and historical societies could provide help here and for this reason the Scottish Museums Council website (www.scottishmuseums.org.uk) is worth including in the list of website resources as is Scotland's Past (www.scotlandspast.com) – these are two of a number of sites devoted to Scottish history and culture.

Another possible starting point would be for the student to tape and transcribe Scots local dialect speakers. However this may overlap with the study of Topic 3 ('Variations in the use of Scots among older and younger people').

Most Scots dictionaries identify the dialect area that individual words derive from or are in use in. Some dialect reference books, ranging from academic to informal guides, are:

Barnes, Michael P, *The Norn Language of Orkney and Shetland*, Lerwick:
The Shetland Times

Flaw, Mars and Lamb, G, *The Orkney Dictionary*, Orkney Language and
Culture Group, 1996

Graham, J J, *The Shetland Dictionary*, Lerwick, 1984

Horsburgh, David, *Gaelic and Scots in Grampian: An Outline History*,
Aberdeen University Celtic Society

Kynoch, Douglas, *Teach Yourself Doric. A Course for Beginners*, 1994
A Doric Dictionary: Two-way Lexicon of North East

Scots: Doric–English, English–Doric, 1996
 — *Doric Proverbs and Sayings*, 1997
 — *Doric for Swots: A Course for Advanced Students*, 1997,
 all from Scottish Cultural Press

MacAfee, C I, *Concise Ulster Dictionary*, Oxford University Press, 1996

Munro, Michael, *The Complete Patter*, Canongate, 1996

Shepherd, R and Harper, N, *A Dash o Doric*, Canongate, 1997

In attempting this topic, the concept of dialect and regional variations existing within the Scots language would have to be clearly understood by the candidate. The candidate would have to be able to identify a number of linguistic features of the dialect that distinguished the use of Scots within the chosen geographical area. The most accessible features would be vocabulary or functional word categories – verbs, nouns, etc. The candidate might wish to make some kind of comparison with other dialect forms, whether of Scots or with English – there being an absence of a standard form of Scots. The candidate should be able to provide an explanation for the origins and development of these features as well as provide analysis and evaluation of their use. A simple ‘list’ of dialect features would not meet the performance criteria. One possible study might be to examine orthographical representation, e.g. of ‘ingan’ in Tom Scott’s *Brand the Builder* set in St Andrews, or Dundonian W N Herbert’s spelling of the pronoun ‘Eh’ in his poem ‘Answermachine’. A study of the poems of Tom Leonard could be attempted as part of this topic and also Topic 5, ‘Uses of Scots in contemporary literature’ (e.g. his poem about ‘thi six a clock news’, entitled ‘From “Unrelated Incidents” – No 3’).

2 The linguistic characteristics of Scots as used in informal conversation

The Concise Scots Dictionary is a valuable resource and again will be useful in the study of this topic, as will *The Scots Thesaurus*. However both tend to omit Scots urban slang items and ‘stigmatised’ forms. The smaller *Scots Gem Dictionary* is worth looking at in relation to this topic.

Since before the time of Burns the claim has often been made that Scots is a dying language, and the lack of an obvious standard form has made it difficult to refute or substantiate this claim. In *Language and Scottish Literature*, John Corbett writes: ‘The standard variety in Scotland

became Scottish Standard English – a variety of English which is a close cousin to the non-standard varieties of Scots, but which is even closer to English Standard English. The result is that non-standard Scots varieties today have to defend themselves against the prejudices that accompany most if not all non-standard varieties which mark political, economic and artistic “peripheries”.’ An example of this would be the debate as to whether the work of novelists such as James Kelman or Irvine Welsh are written in ‘authentic’ Scots. Alan Warner’s novel *Morvern Callar* and Des Dillon’s *Me and My Gal* provide examples of Scots dialogue of a modern colloquial nature where the Scots is mostly covert rather than overt. James Robertson’s anthology of short stories in Scots, *A Tongue in Yer Heid* (B & W 1994) gives a wide representation of Scots styles in stories that include narrative and descriptive passages as well as dialogue.

A number of chapters in *Language and Scottish Literature* will be of interest to the student working on this topic: ‘Language in Use’, ‘Narrative (1): Address, Deixis and Speech’, ‘Narrative (2): Points of View, Cohesion and Coherence’, ‘Beyond the Text (1): Scottish Stereotypes’ and ‘Beyond the Text (2): Processing Discourse’.

Informal conversation and everyday discourse represent Scots usage in its most frequent, inventive and natural form. However the difficulty for the teacher or the candidate will be locating examples of informal conversation for analysis. Contemporary as well as older Scots literature provides a ready supply of text-based material for analysis. The poetry of Tom Leonard has already been alluded to and is ideal in this respect because much of it is written in a conversational tone and informal address (see his *Intimate Voices: Selected Works 1965–83*, Galloping Dog Press, 1984). The Glasgow dialect that Leonard writes in is a form of urban Scots that will be accessible to many candidates, being spoken by a large proportion of the Scottish population. Leonard is only one contemporary poet among many to choose from. Some other examples of contemporary or twentieth-century poetry that contain informal or conversational Scots are Sheena Blackhall’s *Lament for the Raj an Ither Poems* (Gordon Booth), Robert Garioch’s *Complete Poetical Works* (Macdonald of Loanhead), William Hershaw’s *The Cowdenbeath Man* (Scottish Cultural Press) and Janet Paisley’s *Alien Crop* (Chapman). These are only a few exemplars and a more comprehensive list is included in *Using Scottish Texts: Support Notes and Bibliographies* (Scottish CCC, 1999) which will be referred to again under Topic 5 (‘Uses of Scots in contemporary literature’).

Contemporary Scottish drama is perhaps the richest source for this topic, providing numerous examples of Scots spoken in informal contexts in a textual form, easily accessible for linguistic analysis. For example, a translation of Michel Tremblay's *House Among the Stars* by Bill Findlay and Martin Bowman features three generations who speak in order of seniority: rural Scots, urban Scots and Standard Scottish English. There are possibilities here for a rewarding study. Bill Bryden's *Willie Rough*, John Byrne's *The Slab Boys*, Joe Corrie's *Hewers of Coal*, Liz Lochhead's *Mary Queen of Scots Got Her Head Chopped Off*, Roddy MacMillan's *The Bevellers* and Tony Roper's *The Steamie* are some further examples.

Of course, there are many texts that demonstrate Scots being used informally in older and pre-20th century literature: from the flyting of Dunbar's poems and David Lindsay's *Ane Satire of the Thrie Estaitis* to the novels of Scott, Galt, Hogg and Stevenson, there are many choices.

Apart from the distinctive Scots vocabulary that will be found in all the above texts there are plenty of other linguistic features to be studied: for example, the use of 't' or 'it' as a past-tense inflection still occurs in Scots speech, 'I tellt ye, I tellt ye'. There are other grammatical features involving the use of verbs, prepositions, and word order:

- The use of 'See' in discourse to introduce a new topic, as in: 'See you, Jimmy!' or 'See ma mammy?'
- The use of the definite article: 'I'd been aff for a fortnicht wi the flu'.
- The use of double negatives: 'He isnae still no workin?'
- The use of a second-person plural pronoun: 'yous'.

Accent and pronunciation can also be looked at under the heading of this topic.

An interesting study under the heading of this topic might be to look at the reasons why it is commonly considered acceptable to use forms of Scots in informal discourse (e.g. in the playground) while more formal situations are assumed to require at least an approximation to English (speaking to the head teacher, giving a talk in class). The ability of many Scots to switch from one form to another is often considered a benchmark of their education: 'haen the gift o the gab' or 'pittin yer fit in it'.

3 Variations in the use of Scots among older and younger people

The introduction to the *Concise Scots Dictionary* makes the point that Scots has been thought to be dying out since the first half of the eighteenth century. A number of historical events are sometimes cited for this and it is recognised that the Middle Scots period between the Wars of Independence and the Union of Parliaments (1280–1707) is the time when the language was at its most vigorous and independent, being widely used in the Scottish court and throughout the country. Perhaps ironically, not until 1494 did any Scottish writer apply the name ‘Scots’ to his own tongue, ‘Inglis’ being the norm before then. The Reformation and the adoption of the English bible by reformers are considered to be the start of the process of the Anglicisation of Scots which has continued to this day. The Union of Crowns in 1603 began the shift of political power from Edinburgh to London. The strong influence of English literature, especially Elizabethan literature, has also been regarded as a catalyst for the decline in the prestige of Scots.

Certainly, from the 18th century onwards until recently, many ambitious Scots wanting ‘to get on’, whether abroad or at home, have felt it necessary to change their mode of speech from the Scots of their bairnhood to a form more closely aligned to standard English. Many working-class Scots who have attended Scottish universities have gone through this process, many to become teachers themselves. The obverse of this has been that for three centuries or more Scots has been associated with childhood, the working class, the urban underclass, the rustic, the parochial and the comic: in other words, the discredited language of the backward uneducated who are either unable to change or won’t.

Conversely, during this time, it has been acceptable for Scottish writers to use Scots, sometimes for comic or nostalgic purposes as in kailyard works or books such as Neil Munro’s *Para Handy*. However during this selfsame period of ‘decline’ the poetry of Fergusson, Burns and Hugh MacDiarmid has appeared. Scots has also been used for satirical purposes. An interesting study is J MacDougall Hay’s novel *Gillespie*, where the main character, who is portrayed as greedy, mean-spirited and materialistic, speaks frequently in couthy, pawky Scots proverbs and saws. Another character, Topsail Janet, a servant, speaks a broad rural dialect and is shown to be backward and unable to cope with a journey on a steamer outwith her home village. ‘The Bodies’, a chorus-like group of small-time malicious gossips in George Douglas Brown’s *The House with the Green Shutters*, speak in ‘braid Scots’. Throughout this

book there are many differences to be noted in the modes of speech of the characters depending on their ages and social status.

In contemporary Scottish literature William McIlvanney's novel *Docherty* (1975) illustrates the experience of many Scots of a past generation in an episode where the main character is belted at school for speaking in his native Ayrshire dialect.

In 1979 the Association for Scottish Literary Studies, then in its infancy, published *Languages of Scotland*, a collection of essays on the linguistic characteristics of Scotland. Two essays by A J Aitken 'Scottish Speech: A Historical View' and 'Studies on Scots and English Today' are of interest in relation to this topic. In the first essay, Aitken charts the introduction of English forms into middle Scots and identifies vowel sounds that characterise Scots speech. In the second essay he looks at the position of Scots in the present day. At the time this was written the author felt that 'many teachers apparently still believe, despite the arguments of sociolinguists, that to permit Scots speech in class will inhibit the successful learning of English'.

Twentysomething years on the situation has changed a lot, and the existence of these support notes is evidence. The study of Scots literature is mandatory as part of 5–14 language teaching and the new National Qualifications courses in English. The talk element in Standard Grade means many Scots voices are heard in the classroom. The publication of *The Kist Anthology* with accompanying worksheets and audio tapes (Scottish CCC, 1996), the SNDA's *Cannie Spell* and *Scots Electronic Dictionary* CDs and Scots language packages such as *Gleg* (Scotsoun) and *Scots Language Pack* (Dumfries and Galloway Education Department) and many other initiatives and publications have certainly raised awareness of Scots language issues. It may now be the case that teachers are reluctant to study Scots in class due to a feeling of their inadequate knowledge of the subject rather than an acquired prejudice.

Teaching Scottish Literature: Curriculum and Classroom Applications (Edinburgh University Press, 1997), edited by Alan MacGillivray, is a collection of essays by twelve teachers dealing with texts, topics and classroom approaches to teaching Scots language and literature. Each essay is followed by teaching exemplars and models. 'Language in Scotland Today' by George Sutherland and 'The Scots Language in the Schuil' (written in Scots) by John Hodgart are useful in relation to this topic.

Similarly, because Scots has been assumed to be a declining language for so long, a stereotype has been established that the language is spoken only by the old. While it is true that our grannies and grandads may know and use words and expressions that we do not, we may now be relearning some of them when our children bring them home from reading texts such as *A Braw Brew: Stories in Scots for Young Folk* (Watergaw, 1997) in class.

The study of this topic may well involve the candidate devising and conducting a survey of Scots vocabulary among family and friends. However it is worth remembering that the *Concise Scots Dictionary* states that 'As yet no means have been devised of measuring how frequently individuals or whole communities actually use dialect expressions in the course of their conversation'. A further approach would be to study the generational speech differences in the dialogue of novels by writers such as Lewis Grassie Gibbon, William McIlvanney, James Kelman, Carl MacDougall and Alan Spence. Older novelists who employ Scots in their dialogue, such as Hogg, Galt and Walter Scott ('Wandering Willie's Tale' from *Redgauntlet* being a good example), may be worth exploring to chart the density of Scots used by older generations. A more ambitious study would be to analyse Scots as spoken by older people and to compare the locution in terms of inflection, emphasis, accent and so on. This might involve making audio tapes and analysing them as original research. However, the student would have to be taught a number of linguistic terms and the whole study planned and its aims thought through in advance.

4 Uses of Scots in the media

Some recent newspaper articles have suggested that the influence of the media in general and popular television in particular have had a detrimental effect on the accents of young people in Scotland, claiming that soaps such as *Eastenders* are having a 'cockneyfying' effect on the speech of Scottish youngsters and that American influences have also been creeping into the playground talk of our schools. As all languages and speech forms are constantly adapting and modifying this may well be correct. The advances in communication of all kinds that we enjoy in the twenty-first century mean that the range of influences we are daily susceptible to would probably prove staggering to John Logie Baird let alone Robert Burns or Blind Harry. People move around more, distance means less and we all receive more information at a greater rate than our predecessors. As the invention of the printing press impacted on Scots (the Bible in English, the diminution of the oral ballad style), so

the development of computers will have its influence. We still speak Scots but it would be surprising if the Scots wasn't changing. The website of the Scots Language Society is referred to in their bi-annual magazine *Lallans* as a 'wabsteid'.

A study of this topic could concentrate on the way language is used in advertising, journalism or a soap opera to portray or establish Scottishness. It would be important for students to bear in mind that their work should be an analysis of Scots and not a Media Studies investigation.

Modern Scots has been used mainly in the media for humorous purposes and this is indicative of the low status of the language but perhaps also its enduring appeal and all inclusiveness. From Harry Lauder to Rab C Nesbit, Scots has been used to portray comic, sometimes stereotypical representations of Scottish characters and life. Many of the expressions used to describe those aspects of Scotland which were enormously popular in the past but are increasingly considered as untrue and 'fake' derive from newspapers, advertising, film, television, postcards and the music hall. Expressions such as 'Brigadoon', 'Tartanry', 'shortbread tin', etc., offshoots of kailyard, are often to be found used in a negative context in articles on Scottish life and culture in newspapers such as *The Herald* and *The Scotsman*. Exclamations such as 'jings', 'crivvens' and 'help ma boab' derived from D C Thomson's cartoons 'The Broons' and 'Oor Wullie' can be heard in conversation used with self-conscious irony. The chapter entitled 'Beyond the stereotypes' in John Corbett's *Language and Scottish Literature* is a helpful resource and points the way towards further reference points such as Colin McArthur's book on Scottish cinema *Scotch Reels – Scotland in Cinema and Television* (BFI, 1982), which argues that Scottish characters in the cinema are generally confined to regressive stereotypes drawn from a mythologised past (or future: 'I cannae get the dilithium crystals tae work, Captain!').

In film and television, characters who speak Scots (often in exaggerated form) have usually been buffoons and idiots. In the 1960s people laughed at Stanley Baxter's *Parliamo Glasgow* because it treated Glasgow dialect as if it were a 'real' language. At the time of writing, a programme such as *Chewin the Fat* could offer the student the opportunity to analyse how language is used for comic purposes, particularly that of the two men and their love of 'the rare old Glesga banter'. Since many of the situations in this series and others such as *Rab C Nesbit* have serious undertones it would be interesting to evaluate how language is used in a way that makes us laugh at them. Football-

related Scots can be found on the radio programme *Off the Ball*, the TV programme *Only an Excuse* and many club fanzines. Newspaper sport sections may occasionally turn up Scots idioms as there is a whole lexis of fitba words in common usage: 'blooter', 'stramash', 'skelp', 'heider', etc.

Programmes in Scots or about it have been rare indeed. The schools programme *Haud Yer Tongue* has already been mentioned. During the 1990s Scottish Television broadcast *The Ken Fine Show*, hosted by Jack Docherty, which explained aspects of Scots in a light-hearted way and included contributions from Scottish writers and musicians.

Documentaries on writers such as Hugh MacDiarmid, William Soutar and Lewis Grassie Gibbon have also dealt with the language. The broadcast of plays and translations in Scots such as *The Cheviot, the Stag and the Black, Black Oil* have given Scots an airing on television.

The Scottish CCC publication *Using Scottish Texts* (1999) includes a section on Media Texts and although many are not applicable to the study of Scots language the teacher and student may find useful ideas. Among commercially available videos, it lists *Hamish Macbeth*, *The Crow Road*, *Dr Finlay*, *Tutti Frutti*, *Taggart* and *Take the High Road*. The use of Scots to portray Scottish stereotypes or otherwise would make an interesting study.

A wealth of information on Scottish language and related topics can be found on the Internet. This is a fast-developing source of information for teachers and students alike. Most websites pertaining to Scots have the advantage of links that lead on to further sources and resources. This medium of exploration is particularly helpful where a student is researching a particular topic of the Scots language. The following are just a few of the sites that will be useful to anyone following this course option but there are many more.

Aberdeen University Scots Leid Quorum

<http://www.abdn.ac.uk/~src045>

Featured in Billy Kay's *Haud Yer Tongue* programme, this website exists to discuss issues pertaining to the Scots language.

Association for Scottish Literary Studies

<http://www.arts.gla.ac.uk/ScotLit/ASLS>

The best place to look for information about Scottish language. Links to other sites provide (at present) eight pages, organised as Academic Resources (General, School, University), Arts Organisations, General Reference, Language Links, Publishers in Scotland, Resources for Writers (including literary magazines) and Writers in Scotland (past and present).

Learning and Teaching Scotland

<http://www.ltscotland.com>

Is especially useful for finding helpful publications produced by the former Scottish Consultative Council on the Curriculum, many of which are mentioned elsewhere in this publication, such as *The Kist* (1996), *Using Scottish Texts* (1999), *Working with Scottish Plays* (1999), *Working with Scottish Prose Fiction* (2000), and *Working with Scottish Poetry* (2000).

Scotland's Past

<http://www.scotlandspast.com>

One of a number of sites devoted to Scottish history and culture.

Scots Language Resource Centre

<http://www.pkc.gov.uk/slrk/index.htm>

Based in the A K Bell Library, Perth, information sheets and resource packs are available from here on aspects of Scots language, as are back numbers of the SLS magazine *Lallans* (see next entry).

Scots Language Society

<http://www.lallans.co.uk>

Produces the magazine *Lallans* twice a year which is written entirely in Scots. The present editor is John Law, Blackford Lodge, Blackford, Perthshire, PH4 1QP. Meetings are held to discuss issues related to Scots and annual competitions for the writing of Scots for different age groups are organised.

Scots Teaching and Research Network

<http://www.arts.gla.ac.uk/COMET/starn.htm>

Offers computer technology on Scots teaching from Glasgow University.

Scottish Book Trust

<http://www.webpost.net/bts>

This website offers a register of Scottish writers who are part of the 'Writers in Schools' scheme. This directory indicates poets, storytellers and dramatists who use Scots. A wide range of other information is provided including Scottish Book Trust publications.

Scottish Cultural Resources Network

This is a millennium project set up to digitise 'Scotland's rich human history and influential material culture'. It will eventually contain 1.5 million records including the sounds of Scottish poets reading their own work.

Scottish Museums Council

<http://www.scottishmuseums.org.uk>

This has already been referred to and it lists all the main museums in Scotland by region and provides information on contents, opening times and contact information.

Scottish Music Information Centre

<http://www.music.gla.ac.uk/>

In the context of Scots language this website might be used for finding information on folk music both traditional and contemporary; for example, a study of the language of the bothy ballads.

Scottish National Dictionary Association

<http://www.snda.org.uk/links.htm>

For more information on the SNDA, see the entry under 'General resources' (page 29).

Scottish Parliament Website

<http://www.scottish.parliament.uk/>

Transcriptions of any debates on the Scots language can be obtained from here as well as other related information and policies on Scots. The 'Cross-Partie Group i the Scottish Pairliament on the Scots Leid' met for the first time in January 2001.

Scottish Poetry Library

<http://www.spl.org.uk>

Further information on the SPL is included under 'General resources' (page 39). The website provides information about the library and the conditions for borrowing books.

Scottish Screen

<http://www.scottishscreen.com/>

Scottish Screen is responsible to the Scottish Parliament for promoting and developing all aspects of multimedia in Scotland and its website provides information on Scottish short films such as *Tartan Shorts*.

Software for Teaching English Language and Literature

<http://www.arts.gla.ac.uk/STELLA/>

This website is provided by Glasgow University. The *Using Scottish Texts* entry (page 120) suggests this site for teacher use and Advanced Higher only.

5 Uses of Scots in contemporary literature

This topic will probably be the most accessible for teachers and students seeking resources as most English departments will have at least some texts that fit this description. As one of the two assignments requires a mandatory text-based study, this topic may be worth considering. Many works of contemporary Scottish literature have already been listed and there is no point in doing so again here. The Scottish CCC book *Using Scottish Texts* is invaluable and should be consulted under the bibliography which begins at section 9, page 103. The many examples of Scottish literature are listed by genre and author. The Association for Scottish Literary Studies is another huge source of material and support for this study, providing in *Scotnotes* critical booklets on the work of prominent Scottish authors, commentary cassettes on texts and authors, annual anthologies of new writing, occasional papers and conferences on Scottish literature.

Reference books and critical analysis on Scots include the four-volume *The History of Scottish Literature*, edited by Cairns Craig, originally published by the Aberdeen University Press in 1987. Most AUP books are now available from the Mercat Press. The editor has also written *The Modern Scottish Novel* (Edinburgh University Press). *From Galt to Douglas Brown – Nineteenth Century Scottish Fiction and Scots Language*, by Emma Letley (Scottish Academic Press, 1988) is another standard work. See *Using Scottish Texts*, page 119, for a fuller bibliography. The introductions to most Scottish anthologies of literature are also worth studying.

A comparative study may be attempted for this topic: for example, how Scots is used in contemporary literature to explore a particular theme or issue, how the use of language defines a piece of literature as Scottish, the similarities and differences in the way Scots is used by two writers from the same area, how Scots is used within the parameters of a certain genre. Why Scots is considered a suitable medium for contemporary writers when it is not universally accepted within Scottish society could provide a more controversial topic. Again, with all these, it is important that the study remains linguistic-based and does not overlap into Scottish literature.

Matthew Fitt's *But n Ben a-go-go* (Luath Press, 2000) is an interesting example of a Science Fiction novel written in Scots, Robert McLellan's *Linmill Stories* (Canongate, 1990) depicts more rural memories of a fruit farm near Lanark as seen through the eyes of a young boy. *Scorn, My Inheritance* by William Graham (the author of *The Scots Word Book*) is a

novel in Scots published by Scotsoun about a less idyllic Lanarkshire upbringing and comes with a very thorough glossary. The Scotsoun CD *Tak Five* includes the work of five living Scottish poets who write in different kinds of Scots.

Anthologies of poetry can be very useful for this topic but some may contain very little Scots, depending on the editorial preferences of the anthologist. Tom Hubbard's *New Makars* (Mercat Press, 1991) contains selections from the work of living twentieth-century poets who write in Scots. *Mak It New* (also Mercat Press, 1995) and edited by Neil MacCallum and David Purves contains work harvested from the SLA's magazine *Lallans*. *Dream State* (Polygon, 1994, ed. Daniel O'Rourke) contains the work of younger Scottish poets. Tom Scott's *Penguin Book of Scottish Verse* and *Twelve Modern Scottish Poets* (ed. Charles King, University of London Press, 1971), although both published in the 1970s, can still be found on the shelves of many English Departments.

The techniques employed by the poet Hugh MacDiarmid in constructing his 'synthetic' or 'plastic' Scots in the 1920s to produce a startling new lyric poetry that juxtaposed words from different dialect areas and centuries is worth studying. At the time MacDiarmid was accused of trawling from works such as Jamieson's *Etymological Dictionary* to produce an artificial literary Scots that no one spoke. However, he did produce beautiful poems and he has had an enormous influence on subsequent writers of Scots.

6 Uses of Scots in specialised fields

When Billy Kay's programme for the 5–14 age group *Haud Yer Tongue* was previewed, one review in *The Herald*, positive in other respects, criticised a segment where a doctor spoke in Scots about attending the Lockerbie air crash. This underlined a common perception that there are certain defined areas of experience where Scots is considered a suitable medium of expression. Although Scots is used widely in contemporary literature, in everyday spoken discourse and interchange, and in traditional occupations, there are many areas where it has made no inroads at all. In *Language and Scottish Literature* John Corbett writes: 'It can be argued that the vocabulary of modern Scots is limited . . . to certain everyday topics and traditional occupations. There are rich lexical categories dealing with parts of the body, physical states, farming, fishing, social behaviour, traditions and festivals. However categories do not exist for science, technology, computing, psycho-analysis, literary theory.' Where evidence can be found of Scots being attempted for hitherto unused areas of communication it will make a

valid study to analyse and evaluate how successful it is. The hardback publication of William Lorimer's *The New Testament in Scots* (Penguin, 1985) in 1983 caused a stir in the media at the time. Now it has received critical and academic acceptance, almost in the same way as a great work of literature. It exists and has been used in church services but perhaps not in as functional a way as an English bible.

Useful sources for the study of this topic would include chapter 5 of J Derrick McClure's *Why Scots Matters* (Saltire Society, 1997) which examines the language as a means of communication. The author supplies conclusive evidence that Scots is ideally suited to insulting people and elsewhere explores its alliterative and onomatopoeic qualities as a medium well suited to expressing emotions. He also deals with Scottish place names, and its effectiveness as a vehicle for proverbs and aphorisms. The same author has an essay in *Languages of Scotland* (Chambers, 1979) titled 'The Uses of Scots' in which he highlights the difficulty in distinguishing between what he terms 'Scottish English' and 'thin Scots', this in turn making it difficult to quantify the extent to which the use of Scots can be measured in everyday life.

A student exploring this topic may wish to study the use of Scots in a specialised field such as law, education, local government or the church. As part of the study the student might be required to research for specialist or antiquarian resources, publications and articles through the Internet, libraries or museums. The *Concise Scots Dictionary* is good at providing etymologies for words used in specialist contexts (such as 'procurator fiscal', 'janitor', 'provost' or 'elder').

Scots for children is another possible area of study. Some Scots language resources for children have already been referred to, such as the *Electronic Scots School Dictionary* (1998) and *Gleg*. Other relevant texts would include J K Annand's *A Wale o Rhymes* (reprinted 1998 as *Bairn Rhymes*, Mercat Press), Anne Forsyth's *Aitken Drum*, her *A-Z of Scots Words for Young Readers* (both Scottish Children's Press), and her *Scots Poems for Children* (Mercat Press, 2001). Scottish nursery rhymes is another option. The Canongate *Kelpie* series of children's novels contain the use of some Scots as do books such as the *Maisie* series by Aileen Paterson.

There may be some overlap with Topic 1 ('The use of Scots in a particular geographical area') if students wish to study the language of a local industry or fair. However if this study was extended to include more than one geographical area of Scotland it could be broadened to become Topic 6.

The study of the use of Scots in one particular time period is another option – for example, Early Middle Scots or the language of the Makars, but this appears to be a difficult option for a number of reasons. *Bards and Makars* is a collection of critical essays published by Glasgow University Press in 1977, edited by A J Aitken, Matthew McDiarmid and Derick Thomson. It includes the essays ‘How to Pronounce Older Scots’, ‘Language in Action in Henryson’s *Testament of Cresseid*’, ‘Line and Sentence in Dunbar’s Poetry’, ‘Habbie Simpson’ (a study of the use of traditional Scots stanza forms would make a good study) and a chapter entitled ‘Scots is not Alone : Swiss and Low German Analogues’. The Association for Scottish Literary Studies can provide much information for this type of study, as can organisations such as the Henrysoun Society.

The use of Scots in translation might be a good study for a student also following say, Advanced Higher French. Edwin Morgan has translated *Cyrano De Bergerac* by Edmond Rostand for the stage, to give one example only. In poetry Robert Garioch translated the sonnets of Belli from Italian to Scots as well as the Latin elegies of George Buchanan. Alastair Mackie translated some of the poetry of Umberto Saba into Scots and the composer Ronald Stevenson has translated songs by the German poet Christian Morgenstern. The latter two are available in the Scots anthology *The New Makars*, which contains a good introduction on Scots in relation to European and world literature by its editor Tom Hubbard. J K Annand’s *Dod and Davie* is a children’s book translated from German (Canongate, 1996).

SECTION 8

Suitable for all topics 1 2 3 4 5 6

In studying Scottish Language at Advanced Higher it will be essential for the student to have access to at least one good Scots dictionary. The Scottish National Dictionary Association provides a range, of which *The Concise Scots Dictionary* and *The Scots Thesaurus* are probably the most accessible and affordable for English departments. Pages 55–56 of *Language and Scottish Literature* by John Corbett deals with the merits of the various dictionaries available to students of Scots. The introduction to the CSD has a section ‘How to Use the CSD.’

Scottish National Dictionary (1931–1976). Published in 10 volumes, price £850.

Compact edition, price £175 (hardback), £120 (paperback).

The definitive work on the Scots language from 1700 to the present. The parent dictionary of the CSD (below).

Concise Scots Dictionary (1985), xli, 820 pp.

Price £25.00 (hardback), £14.99 (paperback).

The Scots language from the earliest records to the present.

Pocket Scots Dictionary (1988), xxlv, 360 pp.

Price £5.99 (paperback).

A shorter version of the *Concise Scots Dictionary*.

Scots Thesaurus (1990), xxv, 536 pp.

Price £14.99 (paperback).

Lists Scots words according to subject.

Concise English–Scots Dictionary (1993), xvii, 320 pp.

Price £11.99 (paperback).

A translating dictionary.

Scots School Dictionary, Scots–English/ English–Scots (1996), xvi, 368 pp. Price £5.99 (paperback).

A two-way translating dictionary aimed at top primary and early secondary classes. Contains mainly everyday vocabulary, but with a few literary words that might be met in stories and poems. Simple definitions. Pronunciation given for problem words.

Electronic Scots School Dictionary (1998)

Price: £30.00

CD ROM version of the above, with additional sources of information and games and activities. The text has a child-friendly layout and is accompanied by spoken pronunciations and a mini grammar guide. Additional features include a virtual Scots village, interactive word games, 'Ma Ain Dictionary', which lets children make and edit their own wordlists, and a facility for sending words to SNDA for their word collection.

Available from (educational orders): Learning and Teaching Scotland, 74 Victoria Crescent Road, Glasgow G12 9JN. Tel: 0141 337 5000
Fax: 0141 337 5050 Email: HYPERLINK mailto:enquiries@ltscotland.com enquiries@ltscotland.com

Scots School Dictionary Support Materials (1997)

Price: £25 with photocopying licence.

A block of 40 photocopiable sheets, containing exercises and activities designed to assist with the use of the *Scots School Dictionary*. Designed not only to help with the use of the SSD, but also to build up reference skills and to encourage the use of Scots in the classroom.

Grammar Broonie (2000) 72 pp, A4 format

Price £5.99

A concise outline of Scots grammar in an illustrated, user-friendly form, with activities and exercises. A mini guide to Scots grammar, based on the grammar guide in the *Electronic Scots School Dictionary* (see above). Identifies some characteristics of Scots grammar and explains how it differs from English. Also gives table of Scots irregular verbs.

CannieSpell (1998) 4 PC disks (Windows 95/97 or later)

Price £15.00

An electronic Scots spellchecker. Designed to help those who wish to write in Scots in the age of the word processor. It can be used either by highlighting a doubtful word in a text, or simply as an electronic spelling dictionary, by keying in the doubtful word. *CannieSpell* is not intended to dictate how Scots words should always and only be spelled, but rather to reflect the most frequent and widespread forms in which the word is found.

Scuil Wab

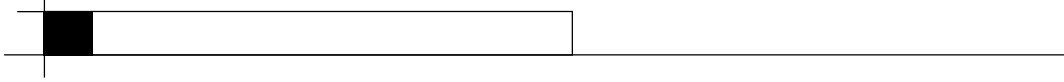
A section of this website is specifically aimed at schools. It is written in and about the Scots language, presenting it as a living and creative language. Find the Scuil Wab at:

<http://www.snda.org.uk>

All the above publications and resources are available from: Polygon at Edinburgh, 22 George Square, Edinburgh EH8 9LF
Tel: 0131 650 8436 Fax: 0131 662 0053 Email: HYPERLINK mail to: jeanie.scott@eup.ed.ac.uk polygon.press@eup.ed.ac.uk

All the above publications and resources are based on the 10-volume *Scottish National Dictionary*, a historical record of the Scots language from 1700 to the present. Available from the SNDA, also in 2-volume compact form. For further information contact:

Scottish National Dictionary Association Limited
27 George Square
Edinburgh EH8 9LD
Tel and Fax 0131 650 4149
Email: HYPERLINK <mailto:mail@snda.org.uk> mail@snda.org.uk
Website: HYPERLINK <http://www.snda.org.uk> <http://www.snda.org.uk>



SECTION 9

There follows more specific information concerning some of the texts and resources referred to in previous sections. The numbers refer to the six specified topics and indicate which of them the text/resource is suitable for. The resources are listed in alphabetical order.

1 2 3 5 6

A Braw Brew

TEXT/AUDIO TAPE

Watergaw Publications, Penninghame Schoolhouse, Newton Stewart DG8 6HD

Anthology of short stories in Scots for 5–14. An audio tape of four of the stories plus worksheets/materials are available. For other Watergaw publications in Scots (*The Scots Language – Its Place In Education*, *Scots Language Pack*) contact Liz Niven at the above address or telephone 01671 402786. Liz Niven is listed in the *Writers in Schools* register and may be available for school visits.

1 2 3 4 5 6

Scotland: A Linguistic Double Helix

TEXT

Iseabail MacLeod and Aonghas MacNeacail

Published by the European Bureau of Lesser Used Languages, available from the A K Bell Library, Perth. Teacher reference. This deals with the status of Scots and Gaelic, and their relationship to English within the context of Europe.

5

Akros Publications

TEXTS

Professor Duncan Glen, 33 Lady Nairn Avenue, Kirkcaldy KY1 2AW (tel 01592 651522)

Duncan Glen is the author of many prose books on Scottish poetry as well as the author of *Hugh MacDiarmid and the Scottish Renaissance* (Chambers, 1964). Editor of *Akros* and *Zed20* poetry magazines, Glen has published most of the important Scottish poets of the last forty years.

6

A Mass for Saint Andrae in Scots

TEXT

Available as a pamphlet from Touch the Earth Publications, 39 McKenzie Crescent, Lochgelly, Fife KY5 9LT, and may be of interest to anyone studying the special uses of Scots.

2 3 5

A Tongue in Yer Heid, edited by James Robertson

TEXT

B&W, 1994

A selection of contemporary fiction/short stories written in Scots.

6

Bards and Makars: Scottish Language and Literature, Mediaeval and Renaissance

TEXT

University of Glasgow Press

Nineteen papers presented at the first International Conference on Scottish Language and Literature, Mediaeval and Renaissance. They include 'How to Pronounce Older Scots'; 'Scots is not Alone: the Swiss and Low German Analogues'.

1 2 3 4 5 6

Chambers Scots Dictionary, edited by Alexander Warrack

TEXT

W & R Chambers

Original edition 1911. A record of Scots words in use since 1650. Contains an introduction and a dialect map.

1 2 3 4 5 6

Concise English–Scots Dictionary, edited by Iseabail Macleod and Pauline Cairns

TEXT

Polygon and the Scottish National Dictionary Association, 1993
15,000 English–Scots entries, mainly 20th-century. Helpful for teachers and students. Aim 'to give as much help as possible to all who want to use the language'. Information on grammar, spelling, pronunciation. Dialect maps, Scots currency weights and measures. See the bibliography of Scottish National Dictionary Association publications.

1 2 3 4 5 6

Haud Yer Tongue

VIDEO/TEXT

Channel 4 Schools, P O Box 100, Warwick CV34 6TZ

<http://www.channel4.com/schools>

A series of five 20-minute episodes, entitled 'O Aw the Airts', 'Coorse and Fine', 'Language of the Scottish Natioun', 'Ti Be Yersel', 'The Future Oors', originally broadcast for schools for 5–14. Presented by Billy Kay. Video available from Channel 4. Traces the history and development of Scots. Particularly good at placing Scots in a European context and showing contemporary geographical usage and variations. Teachers' Guide provides notes, worksheets, etc., that can be adapted for S6. Billy Kay, writer and broadcaster, is an authority on Scots and can be contacted via the *Writers Register*. He is the author of *Scots: The Mither Tongue* (Grafton Books, 1986), an account of the social and political history of Scots.

4 5

Jock Stein – A Scots Life, by Glenn Telfer

TEXT

Argyll Publishing, 1997

From Argyll's 'Scots Legends' series (also William Wallace, Robert the Bruce, Mary of Guise), rare examples of biographies written in an accessible Scots prose.

1 2 3 4 5 6

Lallans

TEXTS

Scots Language Society, A K Bell Library, York Place, Perth PH2 8AP (tel 01738 4401199)

Bi annual magazine of SLS since 1970. Written entirely in Scots. Includes prose, poetry, articles on linguistic and orthographical topics.

Photocopiable materials denoted 'Lallans for Lairnin'. The SLS and A K Bell Library are further sources of much material on the Scots language. The current editor of *Lallans* is John Law, Blackford Lodge, Blackford, Perthshire PH4 1QP (tel 01764 682315).

1 2 3 4 5 6

Language and Scottish Literature, by John Corbett

TEXT

Edinburgh University Press, 1997

An indispensable teacher reference book that is quoted throughout this guide. This book is worth reading as an introduction to the Scots language in the present day but parts of it are applicable to each of the specified topics.

1 2 3 4 5 6

Languages of Scotland, edited by A J Aitken and Tom McArthur

TEXT

Chambers, 1979

Worth getting hold of for the detailed bibliography alone. Occasional Paper Number 4 from the ASLS: a collection of essays on various aspects of Scots (and Gaelic) both historical and modern, including 'The Historical Background'; 'Scots: Its Range of Uses'; 'The Accents of Standard English in Scotland'; 'Scottish Speech: A Historical View'.

1 2 3

Linmill Stories, by Robert McLellan

TEXT

Canongate Classics Series (1990), Canongate Publishing

Short stories based on author's memories of his grandparents' fruit farm near Lanark. Possibly the finest writer of modern Scots prose, McLellan writes an effortless and highly natural form of Lallans. He is also known as a dramatist, *Jamie the Saxt* perhaps being his most famous play in Scots.

1 5

Mak It New, edited by Neil MacCallum and David Purves

TEXT

Mercat Press, 1995

Poetry anthology compiled from 21 years of writing in *Lallans*, the magazine of the Scots Language Society.

1 2 3 5

Merlin Press Scotsheets

TEXT

12 Mansefield Road, Scone, Perth PS2 65A

Language resource sheets for schools.

1 2 3 6

Scots Saws, compiled by David Murison

TEXT

Mercat Press, 1981

Historical and early Scots folk sayings and proverbs arranged in alphabetical order (with introduction).

1 2 3 4 5 6

Scotsoun

AUDIO TAPES, CDs, TEXTS, VIDEOS

Dr George Philp, PO Box 7015, Glasgow G44 3WJ

A comprehensive archive of Scots language, literature, music and song. Best to request a catalogue. Scotsoun mainly produce audio cassettes of poetry in Scots at around £6.50 in price (the 'Makars Series' alone includes the work of fifty makars and is invaluable for the study of Middle Scots), but there is much more to aid the student of Scots with any topic, including a number of publications. *Gleg* teaches Scots to younger children at 5–14 level. *Scotscrieve* presents a systemised spelling system. *Scotseen* is a video resource. *Scorn, My Inheritance* is a novel in Lanarkshire Scots by W S Graham, published by Scotsoun. *Langsyne in the East Neuk o Fife* is a tape and text of the childhood reminiscences of Mary Kermack at the beginning of the 20th century. There is a Scotsoun cassette on the nomenclature of golf holes in Scotland which might be consulted as part of Topic 6 ('Uses of Scots in specialised fields'). Many of the Scotsoun tapes feature authors reading their own work and the works of other makars. Alastair Mackie, Sydney Goodsir Smith, Robert Garioch and Alexander Scott are just a few of the Scots poets whose work has been captured for posterity by Scotsoun.

1 2 3 4 5 6

Scottish National Dictionary Association

TEXTS

SNDA, 27 George Square, Edinburgh EH8 9LD

The Scottish National Dictionary (10 volumes, 1931–76), *The Concise Scots Dictionary* (1985), *The Pocket Scots Dictionary* (1988), *The Scots Thesaurus* (1990). All contain information about the Scots language and its history. See the section on the Scottish National Dictionary Association (page 29) for fuller details.

5

Teaching Scottish Literature: Curriculum and Classroom Applications

TEXT

Edinburgh University Press, 1997

Edited by Alan MacGillivray, this is a secondary level teachers' reference book with chapters written by various principal teachers and English teachers. Each chapter contains exemplars and lesson plans.

1 2 3 6

The Book of Sandy Stewart, edited by Roger Leitch

TEXT

Scottish Academic Press, 1988

An edited monologue in Scots reflecting the lifestyle of traveller Sandy Stewart. Useful for the study of traditional rural folk culture. This book is an autobiography told in a very naturalistic Scots and transcribed and edited by Roger Leitch. It describes a way of life that has now gone.

1 2 3 4 5 6

The Concise Scots Dictionary, Editor in chief: Mairi Robinson

TEXT

Aberdeen University Press, 1985

One-volume dictionary of Scots from 12th century to the present. Meanings, pronunciations and origins of words. Contains dialect, specialist, literary and general use vocabulary. Provides a history of Scots as well as information on phonetics, pronunciation, etymology. Appendices on Scots currency, weights and measures and the church. See the section on the Scottish National Dictionary Association (page 29) for full details.

1 2 3 4 5 6

The Kist Anthology

TEXT/AUDIO TAPES/ACTIVITY MATERIALS

Scottish CCC, 1996

Anthology of Scots and Gaelic poetry originally intended for 5–14. The complete pack or kist contains four audio tapes of all the texts and two packs of photocopiable materials. The Anthology contains a geographically and historically wide range of poems and stories, ballads to contemporary, suitable as a starting point for the study of Topics 1–6. Includes glossaries in the text margins.

1 5

The New Makars: Mercat Anthology of Contemporary Poetry in Scots, 1991

TEXT

Mercat Press, 1995

Poetry in Scots by living poets arranged in order of date of birth. Edited by Tom Hubbard, the introduction sets Scots in a European context.

6

The New Testament in Scots, translated by William L Lorimer, 1983

TEXT

Penguin Books, 1985

This huge work took the author over twenty years to write. In doing so he set out to recreate Scots prose. He had not revised his translation in its entirety when he died and his manuscripts were edited for publication by his son R L C Lorimer. This translation is notable for the thoroughness with which its translator consulted every available biblical source and translation at his disposal. W L Lorimer was Professor of Greek at St Andrews University.

1 2 3 4 5 6

The Saltire Society

TEXTS

9 Fountain Close, 22 High Street, Edinburgh EH1 1TF

A Scots Grammar, by David Purves, and *Why Scots Matters*, by J Derrick McClure, are published by the Saltire Society as are many other works on Scottish history, language and culture which the society exists to promote. For a full list write to the above address. The various local branches of the society meet monthly and have guest speakers and talks on Scottish cultural topics. The Saltire Society may be a good source for a study of local Scots or Scots used in a historical connection.

1 2 3 4 5 6

The Scottish Language, edited by J Derrick McClure

TEXT

Available through subscription to the Association for Scottish Literary Studies (ASLS). Contact: J Derrick McClure, Department of English, University of Aberdeen, Kings College, Taylor Building, Aberdeen AB9 2UB. An index of articles published therein is available on the ASLS website. The author is an acknowledged expert on the Scots language and has contributed many books, papers and articles. He is quoted throughout this guide.

1 5

The Scottish Poetry Library

TEXTS, AUDIO TAPES, CDs

5 Crichton's Close, Canongate, Edinburgh EH8 8DT (Tel 0131 557 2876)
Fax 0131 557 8393. Website www.spl.org.uk e-mail: inquiries@spl.org.uk
Open Monday–Friday 12 noon–6pm and Saturday 12 noon–4pm
Borrowing free to all. Postal loans 50p per item with a freepost return label. The SPL does not specialise purely in poetry in Scots but

nevertheless it includes a very large Scots resource. The SPL can be of help in tracking down hard-to-come-by editions and smaller issue pamphlets. It could also be helpful in finding out about Scots poetry in translation from other languages.

5

Using Scottish Texts: Support Notes and Bibliographies

TEXT

One of the Higher Still Support series for English and Communication, published by the Scottish Consultative Council on the Curriculum, this title was edited by David Menzies and distributed to schools and colleges in 1999. It is an invaluable bibliography and contains a comprehensive section on Scots texts, language reference and other resources for the teacher. Each English department should have received a copy on its publication. Other useful multi-level support materials from the Scottish CCC (now Learning and Teaching Scotland) include *Working with Scottish Poetry* (2000), *Working with Scottish Prose Fiction* (2000) and *Working with Scottish Plays* (1999).

1 2 3 5 6

Why Scots Matters, by J Derrick McClure

TEXT

Revised edition 1997, Saltire Society

73 pages. Accessible introduction for teachers and students. Seven short chapters justifying of the importance of Scots, dealing with origins, history, status and influence. Discusses language and dialect, literature and social, historical and political contexts.

1 5

Writers' Register

TEXT, WEBSITE, EMAIL

Scottish Book Trust, 137 Dundee Street, Edinburgh EH11 1BG
(tel. 0131 229 3663)

A directory of writers in Scotland available for visits through the 'Writers in Schools' scheme. Contains contact details for many writers qualified to speak to students about Scots (those with an interest in Scots are indicated. (Fax 0131 228 4293. Email scottish.book.trust@dial.pipex.com Web www.webpost.net/bts)