

The Scottish Country Dance Teacher

TAS Newsletter July 2013

Newsletter of the Teachers' Association Scotland (TAS)

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From the editor

Another newsletter! And a long one! We decided to include all the AGM information in this edition including the minutes of last year's meeting. As there were fewer members present at the Spring Workshop in Lockerbie, the reports are a bit fuller than normal.

In past newsletters we have included a diary of future events of interest to teachers, eg day and weekend schools. I am happy to include this, but only if I receive notice of events!

We hope as many members as possible will make it to the Autumn Workshop and AGM. It has been difficult finding the right date because of clashes. We need one more committee member and nominations for a new chairperson as Anne finishes her term this year. Let's not leave it to the AGM meeting and one poor soul being gently persuaded/having arm twisted! Remember TAS is unique in the RSCDS world - a committee which never meets - just has relaxed email conversations! No hassle! JH

Important change to TAS AGM Date

Please note that our Autumn meeting and AGM will now take place at the Canon Hoban Hall in Broxburn on Saturday 14 September. More information and application information on the last page.

Spring Workshop Report 1: Irene Bennett – *Jigs and Reels*

Jigs and Reels, a new publication from the Royal Scottish Country Dance Society, is a progressive programme of Scottish country dances for teachers of children and young people. The pack includes a book of lesson plans, designed to support the Curriculum for Excellence, two CDs of the music and a DVD illustrating each dance. The book has been devised primarily to be used by teachers with little or no experience of Scottish country dancing to give them confidence to undertake what has often been seen as a challenging subject. During 2011, in a pilot trial, a number of dances were sent to selected schools in Aberdeen, Fife and Scottish Borders local authority areas. Feedback from the schools was both very positive and useful and a number of suggestions from the teachers have been incorporated.

There are thirty lesson plans in the book and each is divided into three sections – organisation, content and teaching points. The organisation section explains how to set up a class for each part of the lesson. The section on content is sub-divided into

- warm-up suggestions
- step practice
- formation practice
- dance instructions

Each section is supported by relevant teaching points.

The pack, which retails at £45, has been designed to support the Curriculum for Excellence, especially the areas of Health and Wellbeing and Expressive Arts. The high level of physical activity involved in Scottish country dancing promotes a healthy lifestyle for all children. Most importantly, children's personal, social and emotional development will be enhanced by their ability to dance with a partner, work as a member of a team and be supportive to others.

Jigs and Reels was launched at the Scottish Learning Festival in Glasgow in September 2012. Considerable interest was shown in the resource and of the 32 Local Authorities in Scotland, 27 registered an interest and requested further information. The RSCDS holds a register of teachers trained to provide Continuing Professional Development sessions for school teachers and Active Schools Co-ordinators. To find out more email cpd@rscds.org.

Irene Bennett

Index of dances from <i>Jigs and Reels</i>	Second level dances
Early level dances	14. Simon's dance
1. 'School Name' Circle	15. The Bob of Fettercairn
2. Happy Hoops	16. Galloway House
First level dances	17. The Brudenell Jig
3. Charlestown Chaser	18. Lady Catherine Bruce's Reel
4. Prince of Orange	19. The Maids of Currie
5. The Flying Scotsman (easy version)	20. Easy Peasy
6. A Reel for Jeannie	21. The Barmkin
7. The Loch Ness Monster	22. Hedwig's Reel
8. The Waratah Weaver (adapted)	23. The Old Man of Storr
9. Jig to the Music	24. Granville Market
10. The Merry Reapers	25. Round Reel of Eight
11. The Flying Scotsman (standard version)	Party dances
12. A Jig for Mrs Dunn	26. Canadian Barn Dance
13. 'School Name' Welcome	27. Circassian Circle
	28. The Dashing White Sergeant
	29. Gay Gordons
	30. Virginia Reel

Reaction from Agnes MacMichael

Irene gave the meeting a very good insight into the project in which she aimed to introduce schoolteachers to Scottish Country Dancing. She enlisted the help of two other SCD teachers and between them *Jigs and Reels* was born. *Jigs and Reels* has been very well produced and accepted as a progressive programme, which has a variety of uses, especially for classes of new dancers. Irene outlined the benefits of the purchase of this very informative pack. Irene pointed out that the book showed how each lesson plan was divided into three sections: organisation, content and teaching. Irene said that although the programme was linked to the Scottish Curriculum for Excellence, the pack can be used worldwide in many situations and for young and old alike. The workshop then continued with Pat Harrower teaching dances from the book reiterating the format of warm-up, step practice, formation practice and dance instruction. Several teachers asked various questions regarding the format and Pat explained that it was a project very much ongoing.

Note that RSCDS members are entitled to a 10% discount on the *Jigs and Reels* pack.

Jigs and Reels CD

If you have purchased a copy of this CD from HQ, you are advised to play the CDs through. There have been a number of instances of faulty CDs.

Jigs and Reels: Pilot Scheme in Aberdeenshire and Moray

Information was passed to me by Jim Stott and Anne MacArthur to the effect that a Pilot Scheme was underway to do with *Jigs and Reels* for Schools. I was interested in this and got in touch with two local schools: St Peter's RC School in Buckie and Milne's Primary School in Fochabers. Both headteachers were delighted at the prospect and welcomed me into school to teach Scottish Country Dancing to the children. The criteria for the new Pilot Scheme was for a Scottish country dance teacher to go into schools, teach for a minimum of 6 weeks and then for the children to undertake a public performance for which they would receive a Bronze Badge and the school would get a Bronze Accreditation Certificate.

St Peter's had done dancing with me previously and had taken part in a Festival of Dance organised by the Active Schools Co-ordinator. For this some of them had already achieved their Bronze Badge. I took the children during lunch break at this school, but this has the effect of not being so well organised and some children came and went when they felt like it with a faithful few coming regularly.

Milne's Primary School had not taken part in dancing since my last efforts which were many years previous. Two classes took part to begin with. P3 and P4 had a 40 minute slot each. The class teachers also attended and even took part in the dancing. During my weeks there the P4s had to stop for a few weeks as they had another project going on at the same time. However, the P3s took up the gauntlet and I had them for a whole hour each week.

The children had not danced before and were reluctant to begin with. However, using *Jigs and Reels* and the simple exercises given we began to make good progress. The boys wanted to dance together at the beginning and some of them did not want to take part at all. The class teacher explained that this was part of the curriculum and they were encouraged to keep going. By week 3 I began to introduce the 'boys side and the girls side' and very soon the boys were dancing with the girls and boys and girls were soon rushing to secure a 'good' partner. We discussed the history of dancing and had one girl dance the *Sword Dance* and another boy did some tap dancing just to make it more interesting.

The School Fete was held on June 2nd and the teacher of P3 asked if it would be possible for the children to take part in a dance during the Fete. Unfortunately, I was not able to be there but I agreed that the P3's would dance *The Charleston Chaser*. Later that week I heard that 14 children had turned up to dance and they made a very good attempt, but that the teacher had put them in one long set making it almost impossible for the children to cast off and dance to 7th place in 4 steps!!! However, everyone enjoyed the spectacle and the children all enjoyed it.

The term ended with a ceilidh and we were able to get 2 fiddle players from Milne's High School, accompanied by the music teacher, at the primary school to provide the music. P3 as well as P4 attended – some even wearing tartan. We danced *A Reel for Jeannie*, *The Virginia Reel*, *The Charleston Chaser*, *The Prince of Orange*, *The Flying Scotsman* as well as a couple of ceilidh dances. The 14 children who had made a public performance were presented with their Bronze Badges. P3 children had made a large card for me and presented me with lovely flowers. We finished off the ceilidh in a large circle, singing *Auld Lang Syne*. What a great time we had, exhausting but very worthwhile. I have been invited back after the Summer Holidays and hope to enter a couple of teams for the Moray Music Festival early in 2014. Wish me luck!

Anne Taylor

Spring Workshop Report 2: Jimmie Hill – *Miss Milligan meets Madge Wildfire*

I remember joining the RSCDS and being proud of the fact that we had published the music and country dances of Scotland. Over the years I have become aware of questions about the accuracy and breadth of the early research on those dances, most notably the very public questioning of Miss Milligan's research methods by Tom and Joan Flett, authors of *Traditional Dancing in Scotland*, in the *Saturday Scotsman* in 1957. Miss Milligan's public reply at the time did not answer their very real concerns.

There are definitely question marks over some of our dances. One of the earliest dances we teach to beginners is *The Frisky* from Book 26. It is attributed to 'Bremner' and the 'original' tune is 'Humber Jumber - a traditional singing game. Dance programmes the world over list *The Frisky* as "devised by Bremner". Even Robbie Shepherd announces the fact on the BBC. Bremner was a music publisher, not a dance deviser. There is no mention of *The Frisky* in *A Collection of Scots Reels or Country Dances*, published by him in London in 1757 and no dance instructions. The new RSCDS 1994 edition dropped the attribution to Bremner. Pat Clark played the tune published with the dance in *Twenty Four Country Dances for 1774* – a perfectly danceable jig, printed by Samuel Thompson in London 1774. Only 20 of the 32 bars are the same as *The Frisky* we dance. There is an earlier *Frisky*, which bears no relation to the 1774 version, except for the tune. All this means that the dance we dance today is a strange hybrid, with an unoriginal 'original' tune.

Historical instructions are very interesting, but very cryptic. They only begin to mean anything when you have read lots of them and when you put aside modern preconceptions. What is essential, however, is to look at these original instructions side by side with the dance manuals of the day. Dance reconstruction will never be an exact science, but some reconstructions have more validity than others.

My main aim in the workshop was a practical one – to attempt to reconstruct the dances published in 1820 in the pamphlet, *The Heart of Midlothian, a reel, the Laird of Dumbiedike's Favorite and Madge Wildfire's Strathspey and Reel, to which are added two favorite dances for 1820*, published in Edinburgh in 1820 and attributed to Finlay Dun. The Society has published two of the six dances: *Madge Wildfire's Strathspey* in Book 9 and *The Laird of Dumbiedyke's Favourite* in Book 12. The pamphlet was clearly an opportunity to cash in on the huge publishing success of Sir Walter Scott's Edinburgh-based novel *The Heart of Mid-Lothian* as all six dances are linked to the novel and its characters: Madge Wildfire, Reuben Butler, Jeannie Deans and the Laird of Dumbiedike.

Madge Wildfire's Strathspey

We began by dancing *Madge Wildfire* as Miss Milligan described in *Won't You Join the Dance* with the difficult-to-time 4-bar cross. We gave right hands as we crossed and timed the crossing exactly as she stipulated. Intriguingly, the hands have been dropped in the new combined edition of Books 7 - 12. We used a set width which we all agreed was normal today. If you have danced this dance, you will know that very small steps are required. We then used Thomas Wilson's contemporary 1820 instruction to have a set width of four and a half feet. The crossing with 4 strathspey steps then becomes ludicrous. Something has gone wrong in the reconstruction. Back to the 1820 instructions.

Bars 1 - 8 are clear: six hands round, back again.

Bars 9 - 16 are also clear: 3 couples crossing over opposite sides, back again and turn partners. The use of 'and' suggests that turning should be part of the 8-bar phrase. We danced this as 'cross over for two steps giving right hand, cross back giving right hand, then all three couples turn with both hands, 1st couple casting off into second place and 2nd couple dancing up to top place. Everyone agreed this made more sense. 1st couple finished in 2nd place on their own side. Formations at this time tended to begin and finish in sidelines.

Bars 17 - 24 are less clear: set cross corners. 'Cross corners' is a formation as well as a description of corners. The formation involves the woman dancing a large loop round 1st corners while the man dances a large loop round 2nd corners. We danced this as: 1st couple set to each other, then, giving left hands, 1st couple cross up between 2nd couple, cast off, then cross down below 3rd couple and cast up to meet in the middle of the dance, man with his partner on his left, facing the man's side.

Bars 25 - 32 are also debatable: lead outsides. This can be interpreted as lead out between the 2nd and 3rd men, lead back into the middle and turn - impractical if there is more than one line of sets. We danced it as:

1st couple cross out between 2nd and 3rd men, cast into the middle, cross out between 2nd and 3rd women, and cast back to place. The original instructions do not mention finishing with a reel as in the RSCDS version although there are dances of the period with the instruction "lead outsides or reel". It is a pity that we tend to avoid this dance because of a poor reconstruction.

Madge Wildfire's Reel

We then tried out *Madge Wildfire's Reel*, up to now ignored by the Society. Bars 1 - 16 are clear, but 17 - 32 are "set cross corners and turn, Reel." We danced this as "set and turn 1st corners, set and turn second corners, followed by a left shoulder reel on the opposite side, finishing with the 1st couple crossing back." I believe these reels were full 8-bar reels – I have found no evidence for 6-bar reels with the dancing couple crossing over on 7 and 8 in dances of this period, but I am keen to hear if anyone else has.

The Laird of Dumbiedike's Favorite

We then tried *The Laird of Dumbiedike's Favorite* – note the early Scottish/US spelling! We first listened to the RSCDS 'original' tune, then Pat played the actual 1820 original – we speculated that perhaps Miss Milligan's pianist didnae like the original. The Society dance is a 40-bar reel. I believe this is a mistake. The dance should be 32 bars. The 1820 bars 9 - 16 have become 16 bars in the Society version. This is how we danced it:

Bars 1 - 8: 1st and 2s Cu: 4 hands round, set and back again: 1st and 2nd couples circle to the left for 2 bars and set, then circle back to the right and set. We used skip change for the circle – using slip step in circles is probably unhistorical, and we remained in the circle to set on 3 and 4.

Bars 9 - 16: 1st Cu: lead 3 outsides opposite, back again to places: 1st man, leading the 2nd and 3rd men cross over, down the ladies side, cross back and up the men's side. At the same time 1st woman leads 2nd and 3rd women in a similar movement across and down the men's side and back to place. The men passed above the women at the top of the set and the women went below the men at the bottom.

Bars 17-24: pousette: We danced this in the style of Wilson, starting from sidelines, using skip change and a two-handed hold, turning clockwise, the couples moving anti-clockwise round each other. This was fun and many preferred it! It was pointed out that Charlie Todd remembered dancing a pousette in 'gripit' hold. Two hands would have been used in the early 19th century, but this would have developed into a ballroom-type hold by the late Victorian period. The use of pas de basque for a pousette is very questionable historically.

Bars 25 - 32: right and left. Wilson in 1820 describes the use of the jeté assemblée step on bars 4 and 8. We tried this fun step, but more practice would have been needed to perfect it! The class made a good attempt.

With time running short, we looked at the jig *Reuben Butler* with its excellent tune and the lovely *Jeanie Dean's Strathspey*. We left *The Heart of Midlothian* for another day. I think this was a useful exercise. We did familiar things in a different way. We had some fun. On a more serious note we looked at two seldom-danced Society dances. Of those present, only one could remember teaching *The Laird* – and that was at a day school when teachers famously resurrect undanced dances! It is my view that we avoid both *Madge Wildfire* and *The Laird of Dumbiedike* because their reconstructions were not informed by the dance manuals of the day. Perhaps the Society might consider publishing the 6 dances one day, informed by research, and with their original tunes. There is nothing wrong in admitting mistakes have been made.

I really appreciated the hard work of Pat Clark in preparing all the music for this workshop.

Jimmie Hill

Reaction from Janet Johnstone

Jimmie Hill's workshop had 'Miss Milligan meets Madge Wildfire' as its rather intriguing title. He took us through his research into early dances from the 18th and 19th centuries. He found original dances and noted how they'd been changed. Jimmie stated that research in the early days of the SCDS had not been as thorough as it could have been. Jimmie referred us to the 'manuals' of the day with Nicolas Duke's book of basic figures from 1752 – a rather costly book giving clear diagrams, and Thomas Wilson's ballroom guide of 1820. Many of our dances today are influenced by them. He went on to say that in dance reconstruction there is no right or wrong way, but reference should be made to the dance manuals of the day. He gave 'cross corners'

as an example saying it was a formation as varied as the dances. Bill Clement had supplied Jimmie with a copy of some dances with music in 1983. It is a copy of a manuscript published in 1820 by John Sutherland in celebration of Walter Scott's novel *The Heart of Midlothian*. From it comes *Madge Wildfire's Strathspey* and *The Laird of Dumbiedyke's Favourite*. The manuscript dances can be viewed in the RSCDS archive and in Glasgow University Library. We then had the opportunity to dance some of the dances from the 1820 leaflet once we'd considered set width and the dress and shoe type of the day. Pat Clark, very ably supplied the music demonstrating how it would have been played with cello accompaniment then with a more active left hand for a more modern arrangement of the tunes. We danced *Madge Wildfire* in three ways: as per our present RSCDS publication with our current set width; then using Wilson's 1820 set width; then from the original. We followed it with *Madge Wildfire's Reel* and the *Laird of Dumbiedyke's Favourite*. For this one a poussette using skip change was required and after a bit of practice we managed fairly well. *Jeannie Deans Strathspey* was next and it was followed by the jig *Reuben Butler*. Our jeté assemblés at the end of bars 4 and 8 of our rights and lefts require more practice but that's for another day! The group enjoyed a very interesting and interactive session with Jimmie and Pat, and we will no doubt look at our early dances with more thought in the future.

Scholarship scheme – disappointing result

Over the past few years and with encouragement from past treasurer Sue Porter, we advertised scholarships for young people both to this year's Spring Fling and to Summer School. No applications were received for Spring Fling and only one for Summer School. The recipient this year is Carol-Anne Stewart from Lochaber.

Annual General Meeting 2013 – formal notice

Agenda

1. Apologies
 2. Minutes of the meeting held on Saturday 1st Sept 2012
 4. Secretary's report (verbal)
 5. Treasurer's Report
 6. Adoption of committee's recommendation to hold the TAS subscription fee at £5.
 7. Election of Chairperson 2013-2016
 8. Election of one committee member 2013-2016
 9. Motion: change the constitution:
Clause X change the word "audited" to "independent examination of the"
X The committee shall be responsible for:
 - i) keeping funds in a bank account; withdrawals being authorised by two of the office bearers one of whom shall be the Treasurer;
 - ii) arranging for an audited income and expenditure statement to be presented at the AGM;
 - iii) making preparations for two TAS meetings each year; and a short AGM at the Autumn meeting;
 - iv) using regional representatives to enable domestic arrangements at each meeting.Proposed by Les Lambert, seconded by Agnes MacMichael
 10. Date and place of next AGM in 2014.
 11. AOB
- Discussion
- a) Awarding funds for bursaries to SCD educational events
 - b) Consideration given to the travel problems for members in the north and south of Scotland. Should TAS have two workshops in the central belt and in alternate years have a meeting in the north and then in the south? This would make three events per year.
 - c) Next meeting to include : "Dealing with low impact teaching" plus another agreed topic

Minutes of the 2012 AGM

Teachers Association Scotland, Annual General Meeting, Saturday 1 September 2012 at 1.30 pm in the Canon Hoban Hall of St John Cantius & Nicholas Parish Church, East Main Street, Broxburn.

WELCOME

TAS Chairman, Anne Taylor, extended a warm welcome to the 63 members in attendance.

PRESENT sixty-two members

Brian Anderson, Margaret Ballantine, Morag Barclay, Kaoru Boode, Lyn Bryce, Rhona Burchick, Mary Burney, Pat Clark, Peter Clark, Atsuko Clements, Ross Colwell, Rhona Dickson, Edna Ewen, Betty Ferguson, Jim Ferguson, Christina France, David France, Malcolm Frost, Jenny Greene, Ella Greig, Margaret Harris, Annabel Harrison, Pat Harrower, Doris Hepburn, Margaret Hill, Jimmie Hill, George Hobson, Pat Houghton, Janet Johnston, Les Lambert, Kathryn Lawson, Dorothy Leurs, Mary MacFarlane, Ann MacLean, Agnes MacMichael, Marjorie MacRae, Theresa MacVarish, Helen Maxwell, Margaret McCann, Fiona McDonald, Val McGoldrick, Elizabeth McHardy, Neil McPhail Eileen Meany, Jane Meikle, Alice Oliphant, Oluf Olufsen, Brenda Pattison, Sue Porter, Margo Priestley, Jane Rattray, Anne Robertson, Susan Robertson, Helen Rodger, Dorothy Scott, Irene Smith, Anne Smyth, Margie Stevenson, Anne Taylor, Anne Thorn, Isobel Turner, George Watt.

APOLOGIES

Apologies were received from: 42 members
Alice Archibald, Alison and Bill Austin, Helen and Roy Bain, Ruth Beattie, Irene Bennett, Muriel Bone, Aad Boode, Judith Borup, Caroline and Ian Brockbank, Wilma Brown, John Crawford, Allana Creighton, Marion Firth, Sheena Gillespie, Alison Gordon, Frances Grant, Iain Hale, Helen Hobson, Margaret Lambourne, Anne Livingstone, Deirdre MacCuish Bark, Jean Martin, Maureen McCrudden, Shelley McElney, Tom McKinlay, Alan Munro, Helen Murray, Fiona Newton, Sue Petyt, Stella Phillips, Diane Rooney, Lesley Ross, Margaret Ross, Keith and Moira Stacey, Kate Smith, Sjoerd and Sophie van Leersum, Elspeth Walker and Sheila West.

ADOPTION OF MINUTES OF AGM of 3rd SEPT 2011

The adoption of the minutes of the AGM of 3rd September 2011 was proposed by Agnes MacMichael and seconded by Elizabeth McHardy.

MATTERS ARISING

None.

SECRETARY'S REPORT

Oluf Olufsen delivered his report stressing the healthy state of the Association reflected in the stimulating and

satisfying variety and diversity of content delivered and shared through the extremely successful twice-yearly workshops and the maintenance of the Association's core function of being an effective forum for teachers of Scottish Country Dance in Scotland - and beyond. This was borne out by the arrival at an optimum membership of 144 realised in the previous year, a level of showing every sign of being maintained and indeed growing in the coming year(s). In demitting office after his three year tenure, he thanked the membership for their continued interest in and contribution to the work of the Association and most gratefully acknowledged the unstinting, supportive hard work and commitment of his fellow office-bearers and committee members, both elected and co-opted.

TREASURER'S REPORT

Sue Porter delivered her report, leading the membership present through the Balance Sheet, and the paper she had previously distributed, with the primary focus on the fact that the Association faced the "welcome problem" of being financially too healthy! Some of the Association's funds had been used to subsidise the Spring Workshop held in Inverness on 21st April but returns from that venture had been better than expected, with many attending who were not current members paying extra leading to subsequent further membership enrolment. Generally, membership was largely from across Scotland with a few English and international exceptions but, even so, the use of e-mail had kept secretarial costs significantly low. The committee and membership discussion of the previous year surrounding the excess accounts had not been conclusive and, while a 16GB USB stick had been purchased to aid administration and archive maintenance, there remained a sum of £1000 available for active and immediate use which still would leave at least £1000 in reserve to cover annual running costs well within the necessary margin of previous years' monetary experience. Some expected membership subscription fees were still to be remitted.

The Adoption of the Annual Accounts was proposed by Margie Stevenson and seconded by David France.

ELECTION OF OFFICE BEARERS

With the current Treasurer and Secretary demitting office at the end of their constitutional three years in office, an election for the filling of these posts was required.

Sole nominee for Treasurer, Les Lambert, was proposed by Sue Porter and seconded by Fiona MacDonald.

Sole nominee for Secretary, Peter Clark, was proposed by Marjorie MacRae and seconded by Margo Priestley.

Both nominees were duly elected.

Peter Clark pointed out that one ordinary member of committee should retire annually as per the constitution. It was acknowledged that this rotation had "got somewhat out of kilter" for some inexplicable reason and could be rectified in the coming year.

SUGGESTIONS FOR SPRING WORKSHOP - VENUE AND FORMAT

Margo Priestley suggested a location somewhere in the Dumfries and Galloway region. Jenny Greene added to this view by suggesting Lockerbie as a potentially suitable venue. Alice Oliphant outlined the travel difficulties for those coming from Fife to such a far south-west destination. Agnes MacMichael asked if there was a teachers' association in England which might feed into such a south-west based workshop. It was confirmed that there was SERTA (South East Region Teachers' Association based in the area around London). Malcolm Frost pointed out that the effort which had gone into the northern initiative in the form of the Inverness workshop earlier in the year would be lost if the association decided on a different venue for next Spring. Sue Porter reminded the meeting that the original concept had been to have one annual workshop in a central belt venue and the other to be held in either a northern or southern location depending on suitable accommodation being available. Chairman Anne Taylor voiced the committee's view when she said that, while she appreciated Malcolm Frost's reasoning, it was felt that, to fulfil our purpose as a nationwide organisation, we should cover areas wherein we have never previously hosted workshops which would more than likely, as Inverness proved, encourage SCD teachers in a given locale to come along for the first time and thus join the Association and thereby benefit from membership. Jenny Greene felt the publicity for future workshops (like that of the Inverness one) should be circulated across a wide radius around the chosen venue inviting any SCD teachers (RSCDS certificated or not) to attend. It was the consensus in previous years that the TAS Spring Workshop be held on the third Saturday in April but since the RSCDS Scottish Branches' Conference would fall on Saturday 20th April 2013, it was suggested, and tentatively agreed, pending suitable accommodation in the Dumfries-Lockerbie area, that the TAS Spring Workshop should take place on Saturday 13th April 2010. As to the content and format of the day, Elizabeth McHardy suggested the dance session should focus on unusual formations while Pat Houghton suggested a class encompassing changes to dances in the RSCDS Manual. Peter Clark was of the view that it might be helpful to ascertain from RSCDS HQ the names of those recently certificated and invite them along, expanding the day somewhat to cater for them. Sue Porter felt that offering guidance to seasoned teachers to help aspiring teachers towards Unit 5 might be another possibility. It was pointed out that a new CPD pack for school teachers was to be launched at the Scottish Learning Festival in Glasgow later in the month and that Irene Bennett might be the person to lead an appropriate session based thereon.

SURPLUS FUNDS

Anne Taylor invited comments from the floor on the matter of financial surplus alluded to in the Treasurer's

Report and focusing on the three proposals which had been previously circulated to the membership in print. Peter Clark was most concerned about the issue of supporting youth entering the RSCDS certification programme. If some financial contribution was to be made by TAS to any such individuals then it must be a significant proportion of the cost entailed by such a young person or it would make no significant difference. Pat Houghton proposed a combination of a one week scholarship for Summer School and a partial grant to help fund 5 young people attending RSCDS Spring Fling. Les Lambert asked how young dancers would learn of TAS offering supportive funds. Sue Porter responded by stating that currently scholarships are advertised on the RSCDS website. Prospective attendees have to apply online. Sue Porter added that we would have to decide how we administered this. Peter Clark suggested a "draw" system for selecting successful applicants. In any case, attendees have to pay up-front and be re-imbursed later and the number applying varies from year to year. Sue Porter felt the meeting should decide whether or not we wished to offer scholarships and only then discuss the method of awarding. Margie Stevenson asked if such scholarships would be awarded to dancers from any part of the globe but Peter Clark was of the opinion that, initially at any rate, it should be awarded to potential candidates from Scotland. Margie Stevenson said that Scottish branches would need to be informed of this. Marjorie MacRae opined that it might be a worthwhile undertaking to offer financial assistance to young mothers who may wish to take their certificate but would be unable to afford to do so while bringing up their children. Jimmie Hill stated that a fertile ground for keen, prospective young teachers was the universities' SCD groups whose members were outwith the RSCDS branch system. If they were successful and qualify, then it was surely essential that they must use their newly-acquired skills or else lose them which would be a retrograde step. TAS could be supportive in this. Malcolm Frost pointed out that such a scholarship proposal would use up the entire surplus and therefore would have to be a one-off. Sue Porter said that the surplus year on year would vary and Anne Taylor pointed out that such a scholarship proposal was only intended as a one-off - at least initially. Peter Clark felt that clearly all were agreed that we support young people therefore we should then vote on which option to adopt and how to administer it. Sue Porter wished to establish whether we would support the selected young person at Summer School as a general dancer or as a Certificate candidate and felt that we would need to justify the giving of awards. It was stated from the floor that attendance at Summer School was not the only means of completing certification and, in light of that being the case, could TAS support a young dancer(s) attending a branch-based Certificate class? Alice Oliphant reiterated Jimmie Hill's point and felt that we could perhaps permit university student non-branch dancers to join TAS with the offer of a scholarship as an enticement.

Elizabeth McHardy asked if it were possible to now vote on Sue Porter's proposal (i.e. a £250 scholarship and five £60 grants using £550 of our £1000 surplus balance as a one-off). Some further questions on the logistics of such awards were aired by Peter Clark and Anne Thorn with Ella Greig suggesting a vote on the proposal with the committee being empowered to sort out the processes thereafter. Elizabeth McHardy, seconded by David France, proposed. Atsuko Clement asked if it had then already been decided that this would be a one-off venture. Sue Porter stated that it had to be as annual income/amount in bank account varied.

Elizabeth McHardy proposed an amendment to Sue Porter's original proposal to the effect that such aforesaid proposal be carried forward each year if funds were available. There was no clear agreement on this from the floor.

Christina France suggested that £50 should be offered to prospective new teachers each year to cover Disclosure Scotland costs but it was not possible to settle on this as there was no guarantee of that money being available year on year. Pat Houghton reiterated Peter Clark's point about making any award financially worthwhile and was of the opinion that a full - and not half - scholarship be offered. Helen Maxwell supported the idea of financial assistance for young mothers who might wish to take their Certificate as well as the ensuring of teaching experience follow-up for young, newly certificated dancers.

Jimmie Hill, seconded by Annabel Harrison, proposed Pat Houghton's 1 week scholarship offer of £500 and five £60 grants for attendance at Spring Fling.

A vote was taken. Sue Porter's original proposal gained fifteen (15) votes For and no (0) votes Against; Pat Houghton's proposal gained thirty-one (31) votes For and one (1) against. The latter proposal was duly carried.

Surplus funding used therefore is £800 out of possible £1000.

Anne Taylor asked if the membership present would allow the committee to decide on the necessary administration methods. There was due assent.

MEMBERS' BUSINESS

Margo Priestley alluded to the idea she had raised and had minuted at the previous year's meeting concerning the timing of the actual AGM during the Autumn workshop day. She was of the view (and asked the meeting if she was the only member so inclined) that, in order to avoid the guest teacher and musician having to sit through the meeting and thus minimising the likelihood of the meeting being rushed or "anxious", the AGM itself should be timetabled for either the start or the end of the workshop day's proceedings. Jenny Greene (Workshop Organiser) stated that she appreciated Margo's point. Les Lambert (teaching - admittedly a TAS member) and Bill Evans (musician) stated that they were happy with the status quo. Anne Taylor said that, in future, the committee would take account of this sensible suggestion.

Mary Burney asked if any member had experienced difficulty in receiving the newsletter. Jimmie Hill (Newsletter Editor) had encountered difficulties in sending out group e-mails, a factor now overcome by Mary sending out the Newsletter which Jimmie would continue to produce. Both were thanked for their sterling and much-valued efforts.

DATE AND VENUE OF AGM 2013

By consensual agreement, after a majority vote, this was established as 31st August, 2013 (Note: now changed to September 14) in the Canon Hoban Hall of St John Cantius & Nicholas Parish Church, East Main Street, Broxburn.

Membership 2013-2014

Membership subscription, £5, is now due. This can be paid by cheque directly to Les Lambert using the workshop application form or at the workshop on September 14th.

If you are coming to the workshop and intend to pay your dues at the door, please bring your membership fee with the workshop fee (£5 + £4), and the completed workshop application/membership renewal form. Please have the exact cash (£9) ready to avoid Les having to deal with change. You are asked to provide your completed workshop application form so we can have a check on membership data held on the TAS register.

Membership Contact List

We have revived the Membership List. It is a separate document to the newsletter. If you wish to print a hard copy please follow the instructions on the newsletter e-mail.

Autumn Workshop and AGM – September 14

Canon Hoban Hall, St John Cantius and Nicholas Parish Church,
East Main Street, Broxburn, EH52 5RJ (A699).

Teacher: Atsuko Clement (Edinburgh)

Musician: George Meikle (Dumfries)

Theme: Book 47

Cost £4

10.30	Coffee and Registration
11.00-12.30	Teaching the dances from Book 47 – part 1
12.30-1.15	Lunch – bring your own. Coffee and tea available.
1.15-2.45	Teaching the dances from Book 47 – part 2
2.45-3.30	AGM followed by members' discussion time.

Applications – Either

By email by Sept 7

Please send the following message to Les Lambert: leslambert08@gmail.com

I shall attend the September Workshop and will pay my dues on arrival. I will bring the completed application form below, as requested so you can revise the TAS data base.

Full name

OR

By post by 7 Sept to Les Lambert, 16 Ewing Street, Kilbarchan, PA10 2JA

2013 Autumn Workshop Application and Membership Renewal

Name: Branch:

Address

Post Code Tel: E-mail:

Personal details – mark appropriate qualifications held

RSCDS Teacher's Certificate Full / Part / None Certificate for First Aid / Food hygiene

I shall / shall not attend the September workshop

Fees due: Membership £5, Workshop 4.00

I enclose a cheque for Date

Signature: