

NATIONAL QUALIFICATIONS CURRICULUM SUPPORT

English and Communication

Using Scottish Texts

Support Notes and Bibliographies

[MULTI-LEVEL]

Edited by David Menzies

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SECTION 1

Introduction

One of the significant features of the provision for English in the Higher Still Arrangements is the prominence given to the study of Scottish language and literature.

Teachers and students are urged to take advantage of the many opportunities of studying and using the Scottish tongue in most of the component units in the levels from Access 3 to Higher; the study of Scottish texts is mandatory in Unit 2 at each of these levels, and in the Special Study: Literature across the same range the inclusion of a Scottish text – where appropriate – is encouraged. This emphasis culminates at Advanced Higher, where the options of specific units on Scottish literature and language are available.

But what is a Scottish text? A sensibly balanced definition is offered in the English and Communication Subject Guide:

‘. . . a Scottish text can best be described as a coherent and substantial body of writing, in many possible modes and genres (e.g. short story, novel, poem, play, auto/biography, diary, travel journal, polemic) which deals centrally with issues of life and experience in Scotland, or which exhibits recognisably Scottish attitudes towards Scotland or the world at large. Such writing will engage the reader in the identification of and reflection on the wide range of cultural communities and individual experiences which nevertheless constitute a distinctive national culture within Britain. Such texts, however, while mainly produced by Scottish writers, need not be limited to Scottish authorship; the experience of non-Scots living and working in Scotland, or commenting on Scottish life and culture from outside, when coherent and substantial, can justifiably be regarded as a valuable contribution to Scottish literature.’

Using Scottish Texts offers teachers, lecturers and course designers a selective bibliography of works which meet the suggested criteria. It draws on and updates previous lists – notably *Scottish Literature in the Secondary School* (HMSO 1976), *Teaching Scottish Literature* (SCCC 1988), and *Developing Scottish Literature* (SCCC/ASLS 1990). Subdivided into sections on fiction, poetry, drama, media texts, Scottish language, non-fiction prose, Gaelic texts in translation, and general works, it covers the range of reading and reference advocated in the Arrangements and in the Subject Guide for English and Communication. Further sources of information and support for teachers and students are also provided.

INTRODUCTION

The compilers of these bibliographies have kept in mind the variety of teaching and learning strategies necessary for the successful Higher Still English course: class or group study, unassisted reading, and reading for research and information (teachers and students). Furthermore, every attempt has been made in the selection of texts to meet the demand for material by authors ‘of proven quality’ along a continuum of accessibility, from ‘the potentially diverse population’ at Access levels (students with limited experience of close study of language and literature), to those on an Advanced Higher course who already ‘have demonstrated knowledge and skills of a high order and also considerable ability in thinking and working independently’. If some of the texts listed seem less substantial than those which are firmly in the canon of great Scottish writing, their inclusion should be seen as justified on the grounds of their ready approachability, their regional relevance, or their historical significance.

The lists are *selective*. Teachers will inevitably find omissions, but may in compensation find new and worthwhile suggestions. Our aim overall has been to show the range and richness of Scottish literature now available. We have generally avoided including titles which are out of print; when we have done so – in the Drama section in particular – it has been with the deliberate intention of spurring publishers to reprint important texts and teachers to badger them to do so.

Each of the genre sections has a short introductory essay which, with what we hope is due humility, offers some historical background and some suggestions for classroom deployment.

We hope that, after feedback from users and given a continued increase in the availability of more Scottish texts, it will be possible one day to contemplate a revised and expanded version of this bibliography. This hope allows us to proffer the prototype to our colleagues in schools and colleges using the words of yon English dramatist –

‘Gentles, do not reprehend
If you pardon, we will mend.’

Some notes on the layout

In most sections texts are grouped chronologically. In the case of both fiction and drama every effort has been made to supply immediately after the title the date of first publication or performance. The most recent edition(s) are then listed though it has sometimes proved impossible to provide this information with complete accuracy.

The following symbols have been used in certain sections:

† - indicates a text completely or largely in a variety of Scots, to an extent which might be a decisive factor in selection for study

* - indicates a text considered to be accessible for unassisted reading at Access and Intermediate levels

** - indicates a text more suited to students at Higher or Advanced Higher levels for unassisted reading

(These judgements are, we realise, inevitably and properly open to argument.)

? - indicates that painstaking research has been unable to supply the missing data

And finally . . .

A number of titles recommended on their artistic merits are uninhibited in the range of concerns they deal with and the language they employ. Teachers will have their own criteria for making decisions about the use of such texts and we have not attempted to usurp their prerogative by identifying them on this account.

SECTION 2**Background reading**

The resurgence of the impulse towards a more clearly delineated nationhood which has characterised the politics of the last few decades in Scotland has fertilised a rich crop of books about the ‘matter’ of Scotland. Scholarly talent (nurtured largely in the new schools of Scottish Studies), the acumen of a revived native publishing industry, and the appetite of the Scottish common reader have combined to encourage an exciting re-examination of our historical and literary heritage.

While a detailed knowledge of our beginnings is not a necessary preliminary to the enjoyment of Scottish literature, some awareness of the context in which our makars worked is helpful to a critical appreciation – especially since much of our literature revisits traditional themes and often has deep roots in the nation’s past.

The texts listed in this section are for the most part of recent date. This is no disparagement of the work of previous generations, whose ground-breaking labours are in any case included in the full and useful bibliographies of the newer titles. The selection has been made in the knowledge that these works are readable, they are challenging in their analyses, and most of them are available in softback or paperback editions.

Three categories have been selected as particularly relevant for teachers and students within the Higher Still framework:

- Scottish Literature – histories and surveys
- Histories of Scotland – political and cultural
- Anthologies – Scottish voices reflecting the Scottish experience

Even a few of the texts in these categories in a class or school library would provide a substantial level of background for the teacher or lecturer preparing to introduce a new work and for the student researching a Scottish topic.

But apart from their secondary role as adjuncts to the study of our language and literature these titles are worthy of consideration in their own right. Many offer good examples of Scottish English discursive prose at its vigorous best. Collectively they represent a long and honourable tradition of Scottish intellectual activity. And they take us a little further in our determined search for our cultural identity.

Background reading

Scottish literature: histories and surveys

Craig, Cairns, *The History of Scottish Literature*, 4 vols, Edinburgh: Mercat Press, 1987-89

Crawford, T, *Scottish Writing Today; Poetry, Fiction, Drama*, Aberdeen: Aberdeen University Press, 1972

Donaldson, W, *Popular Literature in Victorian Scotland*, Edinburgh: Mercat Press, 1986

Gifford, Douglas and McMillan, Dorothy, *A History of Scottish Women's Writing*, Edinburgh: Edinburgh University Press, 1997

Hewitt, D and Spiller, M, *Literature of the North*, Edinburgh: Mercat Press, 1983

Lindsay, Maurice, *History of Scottish Literature*, London: Robert Hale, 1977. New edition 1992

Royle, Trevor, *The Macmillan Companion to Scottish Literature*, London: Macmillan, 1983. New edition published as *The Mainstream Companion to Scottish Literature*, Edinburgh: Mainstream, 1993

Walker, Marshall, *Scottish Literature since 1707*, Literature in English Series, London & New York: Longman, 1996

Wittig, Kurt, *The Scottish Tradition in Literature*, Edinburgh: Oliver and Boyd, 1958

Scottish history: political and cultural

Daiches, David (ed), *New Companion to Scottish Culture*, Edinburgh: Polygon, 1993

Devine, T M and Finlay, R J, *Scotland in the Twentieth Century*, Edinburgh: Edinburgh University Press, 1997

Donaldson, G (ed), *The Edinburgh History of Scotland*, 4 vols, Edinburgh: Mercat Press, 1968-75

Donaldson, G and Morpeth, R S (eds), *Who's Who in Scottish History*, Welsh Academic Press, 1996

GENERAL WORKS AND BACKGROUND READING

Harvie, Christopher, *No Gods and Precious Few Heroes: Scotland since 1914*, 3rd edition, Edinburgh: Edinburgh University Press, 1997

Lynch, Michael, *Scotland: A New History*, London: Pimlico, 1997

McCrone, David, *Scotland the Brand: The Making of Scottish Heritage*, Edinburgh: Edinburgh University Press, 1997

Mackie, J D, *A History of Scotland*, 2nd edition, Harmondsworth: Penguin, 1991

Scott, Paul H, *Scotland: A Cultural History*, Edinburgh: Mainstream, 1993

Smout, T C, *A History of the Scottish People 1560-1830*, London: Fontana, 1998

— *A Century of the Scottish People 1830-1950*, London: Fontana, 1997

Smyth, Alfred P et al (eds), *New History of Scotland Series*, 4 vols., Edinburgh: Edinburgh University Press

Anthologies

Bell, Colin, *The Scottish Century*, London: Harper Collins, 1999

Dunn, Douglas, *A Scottish Anthology*, London: Harper Collins, 1992

Jack, R D S and Rozendall, P A T, *The Mercat Anthology of Early Scottish Literature 1375-1707*, Edinburgh: Mercat Press, 1997

Kay, Billy, *The Complete Odyssey: Voices from Scotland's Recent Past*, Edinburgh: Polygon Press, 1996

McCordick, David (ed), *Scottish Literature: An Anthology 1350-1855*, 2 vols., 1996-7

McCorry, Helen (ed), *The Thistle at War: Scotland's Battles*, Edinburgh: National Museums of Scotland

MacDougall, Ian, *Voices from War*, Edinburgh: Mercat Press, 1995

McLaughlin, Brendan (ed), *A Spiel Among Us: Glasgow People Writing*, Edinburgh: Mainstream, 1990

Scottish Book Trust Literary Guides

Burgess, Moira, *Reading Glasgow*, Edinburgh: Scottish Book Trust, 1998

Grant, Liffy, *Reading Perthshire*, Edinburgh: Scottish Book Trust, 1998

Reid, Alan, *Reading Midlothian*, Edinburgh: Scottish Book Trust, 1998

Smout, T C and Wood, Sydney (eds), *Scottish Voices 1745-1960*, London: Harper Collins

SECTION 3

For too long regarded as the ‘pair wee sowl’ of Scottish arts, drama is at last coming into its own. In the quarter of a century since the last SCCC bibliography, there has been a remarkable creative surge. This has not only brought exciting new works into our dramatic repertory but has also encouraged a revival of critical attention and a more sympathetic reassessment of the Scottish theatrical canon.

Unfortunately there is as yet too little evidence of this mini-renaissance on booksellers’ shelves or in publishers’ catalogues. Many estimable Scottish playwrights – Bridie, McLeish and Ure are shameful cases in point – still languish patchily in print or are available only to those with access to university or college libraries. A quick glance over the list below makes it clear that without the almost philanthropic efforts of Brown, Son and Ferguson (a publisher principally of nautical textbooks!) and the niche marketing of Samuel French, any bibliography of extant Scottish playtexts would be embarrassingly and misleadingly slight.

Some of the plays in this selection, while listed in the last traceable edition, are unlikely to be available in volume. Nevertheless they have been included together with a few titles known to be currently out of print or not published subsequent to performance to indicate the variety of dramatic achievement that should be offered to the Scottish playgoer and to students. In 1994 the National Theatre for Scotland Campaign drew up a list of one hundred plays which could form the basis of the national theatre’s repertoire. Defending the selection, Donald Campbell, the playwright and historian of Scottish drama, commented –

‘It would be better, of course, if these plays were easily available in book form – as all too few of them are – but Scottish publishers have been just as irresponsible in this respect as Scottish theatres . . . these plays belong to *our* community, they are part of *our* cultural heritage, and, at the very least, *we* should not be ignorant of their existence.’

(Scottish Theatre, vol 2 no 8, 1994)

Reasons for this state of affairs can be readily adduced. Radical regroupings in the world of publishing, shorter print runs and the limited readership for works in Scots have all been factors in the past. Increasingly, too, the prospect of larger audiences has drawn both aspiring and established dramatists to bypass the theatre and write directly for television and radio. All that said, however, at a time when a new play in Scots can attract full houses at an international festival and open in London shortly thereafter, we should surely be concerned about the neglect of our wider dramatic heritage.

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There are, admittedly, hopeful signs. Academic publishers – notably Edinburgh and Cambridge University Presses – are making more room for the work of Scottish dramatists and theatre scholars. Some theatre companies – Traverse, TAG, 7:84 – are issuing playscripts to coincide with productions, and at least one of the newer commercial imprints – Nick Hern Books – concentrates on drama and sets up joint ventures with theatre managements*. It is to be hoped that increased demand from Scottish Studies courses and from the Higher Still programme itself will result in schools being able to exercise a wider choice from a greater range of inexpensive reprints.

The current dearth has meant that this list of Scottish plays has been restricted beyond the compiler's criteria for selection. The ideal list would commend more of Bridie, Gallacher and McLellan; would suggest that some of our novelists – Gunn, Kennaway, Linklater – merit consideration as capable dramatists; and would bring Eric McDonald, George Munro, Jack Ronder and Tom Wright in from the cold.

Happily, much can be done within the Higher Still framework with what is to hand. This selection has tried to present a fair sample of the plays which Scottish – and often southron – audiences have warmed to earlier in the century and those which have been acclaimed more recently. While drama in pre-20th century Scotland was more vigorous than this selection might suggest, the scarcity of published texts and the dearth of revivals which might establish quality prompt us to stay with the usual suspects – Lindsay, Ramsay and Home – with the caution that these are best thought of as Higher or Advanced Higher pieces.

It may remain a source of dismay to some that, able as we are to boast to the world of Scott, Stevenson and Burns, we have yet to hail a native O'Casey, Chekhov or Miller, far less our own Wullie Shakespeare. But this complaint can blind us to the consistent strengths of our total dramatic product. In particular we should credit our writers, at whatever point along the short timeline of our dramatic creativity they emerge, with using to powerful effect two advantages which our cultural history has put at our disposal.

The first of these is our disposition to make no rigid distinction between *forms* of public entertainment and to hold an inclusive attitude to the topics that can be dealt with dramatically. As Randall Stevenson points out in his introduction to *Scottish Theatre Since the Seventies* –

‘As in many a small country – and more than in some – there are in Scotland areas of shared experience, common political outlook, language and history, which set the country apart from its neighbours and offer dramatists forms and interests particularly appealing to Scottish audiences.’

* and with Scottish CCC. See *Scotland Plays* below.

Thus our playwrights have felt free to mix elements of the music-hall, the ceilidh and even the sermon within the basic play structure. The huge popular success of *The Cheviot, the Stag and the Black, Black Oil*, with its bubbling broth of panto and polemic, propaganda and pop, can be seen as confirmation of a tradition flourishing four hundred years before in *Ane Satyre of the Thrie Estaitis* – a tradition kept fresh by *Communicado*, *Borderline* and *Wildcat*. John Byrne exploits the plangent pathos of rhythm and blues and country and western, and in *The Steamie*, Tony Roper uses song and sequences of dialogue reminiscent of vaudeville (‘Galloways Mince’) to underpin characterisation and situation.

Referencing of this kind draws the audience into a complicity with the writer, an acknowledgement of the cultural and social experiences we share with the characters. This bid for the utmost intimacy with the audience, their conversion from eavesdropping strangers into sympathetic neighbours, may well account for the continuing popularity of one- and two-person pieces (Liz Lochhead’s *Quelques Fleurs*, John McKay’s *Dead Dad Dog* and W Gordon Smith’s *Jock* and *Mr Jock* in this selection). Many writers readily appropriate such techniques from cinema and television as voiceovers, multiple narration and freeze-frames. Stephen Greenhorn even subtitles his *Passing Places*, in which two Motherwell lads go stravaiging round Scotland, ‘A road movie for the stage’.

Such borrowing from other forms in the interest of extending the scope of live theatre is, of course, not exclusive to Scottish drama. It is, however, such a recurring feature that it could yield many opportunities for specialist study – to appropriate depth – at all levels.

The second advantage enjoyed by native (or adopted) dramatists is the bilingualism history has bequeathed to most of us. The directness and pungency of Scots, its power, especially when set against standard English, to deflate or to put emotion into proportion are used to excellent effect in many of the plays listed here. Robert McLellan’s comedy *The Flouers o’ Edinburgh*, while primarily an entertaining send-up of 18th-century Scottish gentry agonising over the anglicisation of their speech, is also, in itself, an excellent demonstration of the dramatic resource which the use of Scots provides.

The realisation of this powerful resource has in the last half century promoted a truly indigenous theatrical development – the ‘translation’ of classic drama into Scots. Recommended in this selection are the versions of Molière by Robert Kemp, Liz Lochhead and James Scotland, Edwin Morgan’s *Cyrano*, and John Byrne’s *The Government Inspector*. Bill Findlay and Martin Bowman’s *The Guid Sisters* represents another facet of this movement in that they have reworked an original play by the contemporary Québécois dramatist Michel Tremblay. These could be used at all levels as good plays without reference to the originals, though at Higher and Advanced Higher the phenomenon of ‘Scottishing’ might be probed in greater depth.

DRAMATIC WORKS

These writers and others featured in this bibliography exhibit a sensitive awareness of the potential of Scots and artistic integrity in its deployment (Lochhead's Mary, Queen of Scots, becomes more Scottish in her speech as the play progresses, for example). Earlier writers may not always have been so respectful or subtle but this should not debar them from classroom consideration. The strong representation in this list of short and full-length plays in paper-covered acting editions from Brown, Son and Ferguson is not by any means *faute de mieux*. This firm continues to cater for the demand from the still healthy amateur dramatic market, unswayed by the fluctuations of the academic Footsie. The down-to-earth comedies and 'dramas' of Adam, Carruthers and Corrie may give off whiffs of the kailyard but they are skilfully crafted to meet an audience's need for pacy plotting and vivid, if broad, characterisation. While not intellectually taxing, these one-acters with their deliberately modest production values allow of easy classroom performance and teach useful lessons on practical stagecraft and the creation of theatrical tension – lessons which can be carried over to the appreciation of more substantial works. Most teachers would agree that the critical reaction of their students to dramatic writing is too often inhibited by a lack of appreciation of the effects of live performance; used at Access and Intermediate levels, these plays offer an entertaining means of establishing helpful perspectives.

Their usefulness, moreover, extends beyond serving as palatable primers: there are rich pickings here for more mature students engaged in specialist studies. What picture of Scottish life and character is presented by the couthy farm-servants of Agnes Adam or the pawky baillies of T M Watson? Is it possible to identify a distinct language variety – Stage Scots – used by dramatists content to cosmeticise the past? For the even more ambitious student, the flexible boundary that has historically separated the amateur and professional stages in Scotland is ripe for exploration. Many amateur groups formed the nucleus of repertory theatre companies. James Scotland's *A Surgeon for Lucinda* won the Scottish Community Drama Association Final and was later premiered at the Citizens Theatre; Ena Lamont Stewart's *Men Should Weep* had a similar sort of genesis, and many of Scotland's most accomplished actors served their apprenticeships playing to unsophisticated but by no means undiscerning audiences at local festivals.

But in a literature curriculum the *play* is the thing, whatever its socio-literary significance. This brief introduction has no space to embark on the pedagogy of drama: the support packs for both English and Drama offer models of organisation based on exemplar plays (see page 25) which contain helpful classroom strategies, most of which are applicable to the teaching of any dramatic text. Given that the teaching of dramatic literature can take up a great deal of time in class, the grouping of texts around a theme is perhaps the most effective way of fostering critical response and discussion. This will allow the teacher to concentrate on drama, poetry and media in class or

group work, with extended fiction and non-fiction being largely covered in directed or self-selected private reading.

Randall Stevenson's observation quoted earlier about Scottish dramatists and audiences being attracted to areas of shared experience is acknowledgement of the fact that certain themes have been predominant – some would say too much so. Many of the plays in this list can be seen to deal with work and its importance economically, socially and ethically, in the lives of the characters. Roddy McMillan's *The Bevellers*, Bill Bryden's *Willie Rough* and the plays in John Byrne's *Slab Boys Trilogy* are the obvious examples, where the job is almost a *dramatis persona*. In more recent work-related pieces, other perspectives are developed: *The Cut*, by Mike Cullen, is set in the last days of the coal industry and would make a provocative pairing with Corrie's *The Darkness*; while *Julie Allardyce* challenges the macho proprietorship of the theme by making the central character a woman worker in the oil industry.

The tyrannical aspects of work are not confined to plays with an industrial setting, however. Rural life, traditionally depicted on stage as peopled by gentle shepherds and comic highlanders, is exposed as a hotbed of exploitation, satirically in *The Cheviot, The Stag and the Black, Black Oil* and movingly in Sue Glover's *Bondagers* and Donald Campbell's *The Widows of Clyth*. The drudgery endured by those at the wrong end of the social scale even in more prosperous times is dealt with in slight fashion by Barrie in *The Admirable Crichton* and much more powerfully in McLeish's *The Gorbals Story*, Roper's *The Steamie* and Ena Lamont Stewart's *Men Should Weep*. People marginalised by their unemployability in the post-Thatcher years figure in Stephen Greenhorn's *Passing Places*, Stuart Hepburn's *Loose Ends* and James Kelman's *The Busker* and *In the Night*.

Plays which interpret episodes in our much brooded-over history form another considerable part of the Scottish canon. Why such a preoccupation? Celebration, indignation, justification, expiation ...? There are many angles to this phenomenon for the keen student to 'discuss'. Absorbing as those in this selection are, their viability in the classroom, unsupported by background reading, could be limited by the extent of the students' knowledge of the period and the events portrayed. Nevertheless *Campbell of Kilmohr*, *The Jesuit*, *The Anatomist*, *Jamie the Saxt*, *The Honours of Drumlie* and *Armstrong's Last Goodnight* could stand alone at most levels across the Higher Still curriculum. The related area of radical politics which forms the basic plots of *Hardie and Baird*, *The Rising*, *Elizabeth Gordon Quinn*, and *In Time o' Strife* might, on the other hand, call for more preliminary research than an Access or Intermediate course could afford in the time available.

The same is probably true of those works dependent on some familiarity with the lives of authors or artists: Ibsen (*Revival*), William Soutar (*Gang Doun wi'*

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a Sang), James Joyce (*Mr Joyce is Leaving Paris*) and Diaghilev (*Chinchilla*). *Not About Heroes* would clearly have an appeal for those who had read some Sassoon and Owen, and previous study of *Macbeth* could make Bottomley's *Gruath* – featuring the future Mrs Macbeth – and even Holliday's *The Scottish Play* interesting footnotes.

And lest it be thought that a historical play for a Scottish audience always means a play about Scottish history, this list includes *The Man from Thermopylae*, *The Baby* (Ancient Rome) and *Losing Venice*.

But possibly the one traditional concern of Scottish drama which has been developed to the greatest extent by both male and female playwrights is the role of women – in the family unit, in society and as independent beings. These topics, flirted with in Barrie's *The Twelve-pound Look* and *What Every Woman Knows*, implicit in *Men Should Weep*, *The Gorbals Story* and *The Steamie*, are predominant in Rona Munro's *Bold Girls*, Ann Marie Di Mambro's *The Letter-Box*, Sharman MacDonald's *Shades*, Jean Ure's *I See Myself As This Young Girl*, Marcella Evaristi's *Commedia*, Donald Campbell's *The Widows of Clyth* and John Clifford's *Light in the Village*.

The exploration of relationships, the core of any drama, is a particular feature of Tom Gallacher's *Our Kindness to Five Persons*; sexual tensions (man/woman) are explored, ruefully, in Liz Lochhead's *Quelques Fleurs* and *Perfect Days* and sensitively (man/man) in Di Mambro's *Brothers of Thunder*. At the time of writing, *Family* is the linking theme of a bill of three short plays being staged at the Traverse and is the title of the anthology in which they are collected (see page 24).

Stranger relationships – those partaking of the supernatural – are perhaps not so strongly represented. *Mary Rose*, *Mr Bolfry*, *Tobias and the Angel*, *Bessie Dunlop*, *Dracula*, *Light in the Village* and *Lazybed* are the principal contenders in this connection. There is, however, little in the way of multiculturalism, save *Tally's Blood*, though a good leavening of sectarianism – *The Sash* – and sport – *Benny Lynch*, *Gold in his Boots* and, inevitably, *Gregory's Girl*. Oddly, that other Scottish obsession, education, has attracted little dramatic attention; only *Mr Gillie* (and *Gregory's Girl*) go near a classroom.

Used in a programme of entirely Scottish literature there would be no lack of material in other genres, as evidenced in the lists in this compilation, to match and complement drama within these themes. And obviously, in a Scottish/English curriculum, the contrasts and similarities would be even more illuminating. But there are dangers in glibly labelling any work as 'about' something, and the better a play is the more difficult it is to so describe it. To avoid the risk of distortion that the thematic approach can run, teachers might consider using the chosen play(s) as lead text(s) and asking students to select individually companion texts from the other genres

by means of prepared reading lists which allow for consideration of several of the dramatic issues raised by the lead text.

It should be borne in mind, too, that the selection offered here can cater for other opportunities afforded in the Arrangements for English. Many of the writers in this list have worked in other literary forms: Mackay Brown, Byrne, Conn, Crichton Smith, Gallacher, Glen, Kelman, Lochhead, Morgan, etc. Choice of play might be determined, therefore, by the need to allow students to tackle an in-depth study of one of these.

(One possibility could not be catered for in assembling titles in a Scottish drama list. There have been many excellent adaptations of Scottish novels for the stage; Scott, Hogg, Galt, Stevenson, Grassie Gibbon, Mitchison and Kesson, to name only some. The adaptors have often been prominent dramatists in their own right – Kemp, Robert David MacDonald and others. These have not been included mainly because the texts are, in the main, unobtainable. Since a comparison of an original work with a version in another genre is a legitimate literary response in Specialist Study (Literature) it would be helpful to look out for the appearance of these in publishers' prospectuses.)

Whatever the strategies selected, teachers venturing into this area for the first time will find in this selection ample choice of subject concerns, a range of technical invention, much good writing and highly entertaining theatre.

A note on the bibliographies

In the bibliographies for this section, the following conventions are followed. The play title is in italics and the bracketed date following the title is the date of first performance. Date of publication follows the name of the publishers. If the play is available in an anthology, the title of the latter is shown in inverted commas.

All titles listed from Samuel French and from Brown Son and Ferguson are currently in print.

DRAMATIC WORKS

Drama: one-act and short plays

Adam, Agnes,

The Masterfu' Wife, Glasgow: Brown, Son and Ferguson*

Barrie, James,

The Twelve-pound Look (1910), London: Samuel French*

Bottomley, Gordon,

Gruath (1923), in 'Britain's Daughter: Two Plays', London: Constable, 1925**

Brandane, John,

Rory Aforesaid (1926), in 'Three Plays', Core Collection Books, USA (o. p. in UK)*

Bridie, James,

The Pardoner's Tale (1932), in 'The Switchback, The Pardoner's Tale, The Sunlight Sonata', London: Constable, 1932

Byrne, John,

Writers Cramp (1977), in Alastair Cameron (ed), 'Scot-Free: New Scottish Plays', London: Nick Hern, 1990

Carruthers, George S,

Highland Fling (1975), Glasgow: Brown, Son and Ferguson*

Trouble Brewing (1955), Glasgow: Brown, Son and Ferguson*

Conn, Stewart,

The Man in the Green Muffler, in 'The Aquarium', London: John Calder Playscript 74, 1976

Corrie, Joe,

The Darkness (1932), Glasgow: Brown, Son and Ferguson*

Di Mambro, Ann Marie,

The Letter Box (1989), in Alasdair Cameron (ed), 'Scot-Free: New Scottish Plays', London: Nick Hern, 1990

Eveling, Stanley,

Come and be Killed (1967) and *Dear Janet Rosenberg, Dear Mr Koonig* (1969), London: Calder and Boyars, Playscript 37, 1971**

Ferguson, J A,

Campbell of Kilmohr (1914), London: Nelson, 1947*

- Gallacher, Tom,
Mr Joyce is leaving Paris (1971), London: Calder and Boyars, 1972**
- Gray, Alasdair,
Walking Legs: A play for those without them (1997), Glasgow: Dog and Bone Press, 1997
- Hannan, Chris,
Elizabeth Gordon Quinn (1985), in Alasdair Cameron (ed), 'Scot-Free: New Scottish Plays', London: Nick Hern, 1990
- Kelman, James,
The Busker and *In the Night* (1987), both plays in 'Hardie and Baird and Other Plays', London: Secker and Warburg, 1994
- Kemp, Robert,
The Asset (1987?), Glasgow: Brown, Son and Ferguson, 1988*
- McCabe, John M S,
The Friars of Berwick (1951?), Glasgow: Brown, Son and Ferguson, 1952
- McDonagh, Joe,
Opening Night (1980?), Glasgow: Brown, Son and Ferguson, 1982
- McKay, John,
Dead Dad Dog, (1988), in Alasdair Cameron (ed), 'Scot-Free: New Scottish Plays', London: Nick Hern, 1990
- McLeish, Robert,
True Steel: A Covenanting Drama (1978), Glasgow: Brown, Son and Ferguson, 1979*
- McVicar, Angus,
Mercy Flight (1958?), Glasgow: Brown, Son and Ferguson, 1958*
- Richardson, Alan,
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Other sources

Scottish Theatre Archive (see also Section 10, 'Support for Teachers')

The Scottish Theatre Archive, located in Glasgow University Library, has collections of scripts of productions by Scottish theatre companies. It also holds a collection of published playtexts and scripts from the Scottish Society of Playwrights and from BBC radio and television productions (e.g. John Byrne's *Tutti Frutti*).

Theatre companies commissioning new works with grants from the Scottish Arts Council are required to deposit copies in the Archive.

A range of printed catalogues can be consulted, and further information on holdings can be found on the Archive's web page – <http://special.lib.gla.ac.uk/STA/staindex.html>.

Periodicals

There are currently no periodicals or journals devoted exclusively to Scottish drama. A number of the publications listed in the 'Support for Teachers' section — *Cencrastus*, for example — publish reviews and critical articles, and the Scottish Theatre Archive's web page regularly provides news and information.

Plays International regularly gives space to reviews of plays in Scotland. It is published by the Performing Arts Trust, 33A Lurline Gardens, London SW11 4DD. Annual subscription £30.00.

Publishers of Scottish drama texts and dramatic criticism

Edward Arnold	Hodder Headline plc
Brown, Son and Ferguson Ltd	Mercat Press
Calder Publications Ltd	Methuen
Cambridge University Press	Oberon Books
Canongate Books Ltd	Oxford University Press
Carcenet Press Ltd	Penguin UK
Chapman Publishing	Polygon (Edinburgh UP)
Constable & Co Ltd	Salamander Books
Diehard	Scottish Academic Press
Edinburgh University Press	Scottish Cultural Press
Faber & Faber Ltd	Secker & Warburg (Random House UK Ltd)
Samuel French Ltd	T.A.G. (Theatre About Glasgow)
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Nick Hern Books	7:84 Publications

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SECTION 4

Scottish fiction and Higher Still

Whether Higher Still has come at the right time for you, it's come at just the right time for Scottish literature. Over the last twenty years there has been a proliferation in the publication of Scottish fiction, old and new, and a surge in literary criticism of all kinds from straightforward guides for pupils to groundbreaking academic studies. Thus there is more support than ever before available for both students and teachers to engage with Scottish texts. As Higher Still makes the study of Scottish texts mandatory in one literary question at all levels, the conjunction between the state of the art and the new prescription is propitious. This list is not exhaustive but it is roomy and takes time to show that within Scottish literature there is probably something for everyone. Scottish literature can be rural *and* urban; historical *and* contemporary; written in Scots *and* not written in Scots; macho *and* humane. There is a huge wealth of fiction currently available for study. The brightest minds and the most flexible imaginations will find in it a subtle literary education and a challenging creative stimulus. For the rest of us there is the continuing motivation of studying literature which deals with what is familiar, what is contemporary and what has been designed to engage us.

The short story is one of the best-kept secrets of Scottish fiction. A good collection of short stories provides a varied introduction to Scottish literature without having to expend time and money on extended fiction before finding out whether you would be attracted to studying it or not. Collections such as McDougall, Dunn and Murray contain some 19th-century fiction as well as more contemporary work. While there are many classic supernatural tales by Scott ('Wandering Willie's Tale'), Hogg ('The Brownie of the Black Hags') and Stevenson ('Thrawn Janet'), there are also more contemporary stories such as George Mackay Brown's 'Andrina'; Eona MacNicol's 'The Small Herdsman' and Duncan Williamson's 'Death in a Nut'. However, there are also short stories which explore themes: Iain Crichton Smith's 'Survival without Error' looks at the destructive effects of conformity; George Mackay Brown's 'The Wireless Set' looks at the impact of modern technology and war on a remote rural community in Orkney. Other stories provide brilliant studies in characterisation: for example, Meg Menzies, the outspoken, unconventional farmer's wife of Gibbon's 'Smeddum'. Others give a precise and abiding sense of place: Margaret Oliphant uses the wooded landscape to suggest the dark secrets of her ghost in 'The Open Door' and yet others stretch readers to their very limits by the use of surrealism and complicated narrative technique, for example, Muriel Spark's 'The House of the Famous Poet'. A collection of short stories could provide students with raw material

for a specialist study. Either they could take a couple of short stories which are related or contrasted by theme or style, or they could take a collection of short stories by a single author and analyse those. Whichever route is chosen, the excellence of writing in the short story would provide students with the depth of literary quality needed to write a sound specialist study. Reading short stories complements reading novels by providing students with more experience of prose without the using up the precious time of the Higher course by the study of a second novel.

Both science fiction and fantasy are popular genres today and students often find them easier to study because they fall within familiar parameters. The science fiction of Iain Banks (written under the name Iain M Banks) provides an obvious point of departure. Students could study his fictional worlds; compare his sci-fi worlds with those in his conventional fiction; or they could use his work to explore other science fiction. David Lindsay's *Voyage to Arcturus*, which has maintained its cult status since it was published in 1920, is about a journey to another planet which has a weird landscape and is the arena for a set of complex physical and emotional challenges. Writing as James Leslie Mitchell in *Gay Hunter* (1934), Grassie Gibbon transports his eponymous heroine into the future to a perfect world where a primitive people live among the ruins of what turns out to be 20th-century military technology. This novel explores Gibbon's ideas about the harmonious existence of primitives also evident in *Sunset Song*.

Although the development of fantasy fiction seems relatively recent, the genre has strong roots in the 19th-century fiction of George MacDonald whose novel *Phantastes : A Faery Romance for Men and Women* was a stimulus for C S Lewis's Narnia stories. *Phantastes* is a delightful but quite difficult text and even the children's fiction, *At The Back of the North Wind*, *The Princess and the Goblin* and *The Princess and Curdie* can prove quite stiff tests of comprehension because they incorporate MacDonald's magical blend of ideas, images and symbols. One route into his writing would be through the children's fiction, or, if the childlike plots were unappealing to adolescent readers, through a (long) short story, such as 'The Golden Key' which again provides MacDonald's imagery of wise women, crystal balls, strange talking animals and the most relaxing and purifying baths in all literature in a relatively self-contained plot structure. It would be stimulating to compare and contrast MacDonald's 'The Golden Key' with Alasdair Gray's 'Five Letters from an Eastern Empire' from *Unlikely Stories Mostly*. Seminal to approaches to fantasy would be Colin Manlove's *An Anthology of Scottish Fantasy Literature* which includes selections from earlier writers such as James Hogg. Manlove also includes the work of poets thus raising the possibilities of studies across genres.

Another useful facet of the short story is that it can provide a route into 19th-century fiction. Scott, Hogg and Stevenson become more accessible in the

relative brevity of a short story which often focuses on the supernatural, a very accessible theme. The short story also opens up writing by women. This writing is in the course of being re-discovered and re-evaluated, Gifford and McMillan's *A History of Scottish Women's Writing* being a milestone in this process. While there is always a feminist impetus in such projects, it is important to stress that literature written by women was usually written for a general readership and not for women only. This is particularly true of Mrs Oliphant. Her short stories 'The Library Window' and 'The Open Door' make strong contributions to the store of supernatural fiction as well as having things to say about the construction of femininity. In the 20th century the work of Nan Shepherd, Nancy Brysson Morrison, Catherine Carswell and Willa Muir has also been republished by Canongate, thus providing some literary 'sisters' for Chris Guthrie. A straightforward first study would be to compare and contrast Chris Guthrie from Gibbon's *Sunset Song* to Nan Shepherd's Martha Ironside in *The Quarry Wood*, seeing that the characters are related by time and place. Carswell's *Open the Door!* is a *bildungsroman* set in Charles Rennie McIntosh's Glasgow as well as London and Europe. This novel would easily repay study along the lines traditional at Higher, analysing plot, character, theme, narrative technique and imagery. Similarly Nancy Brysson Morrison's novel of doomed love *The Gowk Storm* or Willa Muir's sprightly look at bourgeois Montrose in *Imagined Corners* would provide alternatives for students who can cope with *Sunset Song*. Later on in the century there is a similar variety of writers to choose from – Muriel Spark, Jessie Kesson, Naomi Mitchison, Elspeth Davie, Janice Galloway and A L Kennedy. All these authors can be studied in their own right but some stimulating contrasts and comparisons arise: young womanhood in Oliphant's 'The Library Window' and Galloway's *The Trick is to Keep Breathing*; a study of the effect of social class on women in Nancy Brysson Morrison's *The Gowk Storm* and Ena Lamont Stewart's *Men Should Weep*; the treatment of adultery or Italy in *Open the Door!* and *The Prime of Miss Jean Brodie* and for a bright wee feminist spark somewhere it would be truly wonderful to look at the portrayal of womanhood in, say, Willa Muir's *Imagined Corners* and contrast it with that of, say, William McIlvanney's *Docherty* and see what the result was after the dust had settled.

For Advanced Higher it is important to have a selection of titles by major authors; these are self-evident in the list, though the listings are illustrative not exhaustive. A text here and there could be extracted for use at Higher. While Scott and Hogg might be taught at Higher by some incredibly gifted teachers, it is likely that Advanced Higher is a more appropriate place to introduce them. Robert Louis Stevenson is much more possible at Higher because his texts are not so long and do not contain so much dense Scots. Far from being a writer who can be taught in S1 and S2 (where he used to be taught), the complexities of *Dr Jekyll and Mr Hyde*, *Kidnapped*, *The Master of Ballantrae* and even *Treasure Island* are more appropriate to Higher. Some of John Buchan's work should also be considered, *Witchwood* being a

strong supernatural novel supported by an ASLS Scotnote. While Buchan's other work might seem old-fashioned to school pupils, he might be appropriate for those studying English in FE colleges since continued sales of his work show him to be popular with the adult population. Neil Gunn is undertaught. Readers who enjoy *Sunset Song* might like to try *Morning Tide*, *The Silver Darlings*, and *Young Art and Old Hector*. Similarly there is more to Robin Jenkins than *The Cone Gatherers*. Why not try his novel about Glasgow evacuees, *Guest of War*? Or something much more recent such as *Matthew and Sheila*, a novel about childhood innocence and guilt? And who can resist the clarity and brutality of Muriel Spark? The short stories 'You Should Have Seen the Mess' and 'Bang-Bang You're Dead' provide insights into her method of allowing characters to damn themselves. (After reading the latter a mature student described Spark to me as a 'bad wee wumman'.) *The Prime of Miss Jean Brodie* can be enjoyed on a number of levels and traces of Scottish supernatural themes can also be found in *The Ballad of Peckham Rye*. Accomplished readers might like to try some of the more recent fiction such as *The Only Problem* or *Reality and Dreams*. Both Alasdair Gray and James Kelman could be taught in good Higher classes. While there are legitimate questions of language to be addressed, particularly with Kelman, the real pay-off about teaching these authors is that pupils can often respond to them much more readily than they do to less contemporary writers.

While Advanced Higher requires sustained study of major authors, students could also be asked to look at the historical or ideological context of works. By using Naomi Mitchison's *The Bull Calves* and her war diaries, *Among You Taking Notes*, a study could be made of hopes for the future dreamt during fear of the present. Both Jenkins' *Guests of War* and Jessie Kesson's *Another Time, Another Place* discuss respectively the difficulties of evacuees and Italian prisoners or war imprisoned in Scotland and are illuminating in their attitudes to war and 'enemies'. Gibbon's *Gay Hunter* provides insight into how Thirties idealism both contrasted with and sometimes, as in the cult of the Body Beautiful, meshed with ideas now more commonly associated with Nazism. R L Stevenson could be considered as a writer of Empire and compared and contrasted with Kipling or E M Forster. 'Not, Not While the Giro', *The Big Man* and McIlvanney's collection of journalism *Surviving the Shipwreck* would provide evidence of Scottish attitudes to Thatcherism during the 1980s.

Advanced Higher also requires linguistic challenge. Older texts in themselves provide this but with an element of Scots in them, they often provide additional tests. There is a range of Scots dictionaries available now so that even those texts which don't have glossaries can be accessed. The reward for persevering with Scots is that it is often associated with richly comic characters. Students will read for themselves the canny but determined speeches of Bailie Nicol Jarvie in *Rob Roy*; and the uproarious speeches of the Leddy in Galt's *The Entail*. The satire in Susan Ferrier's *Marriage* is achieved largely through Scots in dialogue. George MacDonald's fiction and

William Alexander's *Johnny Gibb of Gushetneuk* also contain dense Scots. As a speaker mostly familiar with Ayrshire dialect I find these two writers less easy than Galt. However, the literary effects achieved by MacDonald and the democratic impulse of ordinary people to take control of their own lives by fighting for the sort of church they want, which Alexander writes about, are spurs to study. Tobias Smollett's *Humphry Clinker* is an interesting text in this regard. Written about the aftermath of the Union of the Parliaments, Smollett's narrative shows typical 18th-century interest in language and narrative. Matthew Bramble, a Welsh squire, takes various members of his family on a tour of England and Scotland. Each reveal themselves in his or her own written style from Jeremy Melford, an Oxford student to Winifred Jenkins the Welsh maid, who can only barely write. The group meets the eccentric Scots Lieutenant Obadiah Lismahago whose speeches are a delight not merely for their Scots but also for the exuberant literary inventiveness which they display.

Among the writers listed there are those who address the issues of gender and sexuality in their writing. These issues are often closely associated with violence. While these novels might not be suitable for whole-class teaching at Higher because they address issues on which there is little social consensus, some students might wish to use them as the basis of Specialist Study and other students may wish to read them at Advanced Higher. Ali Smith looks at various contemporary possibilities in relationships in *Free Love*. Among other things in *Euphemia McFarrigle and the Laughing Virgin* Christopher Whyte writes in a style of magical realism of Glasgow, angels and homosexuality. Alexander Trocchi is fashionable again just now because of his use of drugs. His written style is very fine but his fiction does contain scenes of verbal and physical abuse of women which the narrative itself does not see as problematic. Advanced Higher might also be the place, by adopting a contextual study, to unpick some of the ironies between Irving Welsh's iconisation of the drug/homeless culture in *Trainspotting* and the profits he makes from being an Edinburgh landlord. The themes of these writers are developed in the work of other writers such as Galloway, Kennedy, Gray and Kelman.

At Higher Still, Access provides its own challenges mainly because Access students may be at different developmental stages. Novels that suit school students staying on to S5 after achieving a 5 or 6 at Standard Grade may not suit adult returners taking an Access course at an FE College. Teen fiction by writers such as Julie Bertagna and Theresa Breslin may just be possible with some Access classes depending on their maturity and whether they themselves see such fiction as possible. Compton MacKenzie's *Whisky Galore* might be possible with adults but less successful with younger people. Bernard MacLaverty's *Cal* and Randall Wallace's *Braveheart* might be possible with both groups. Again it is worth trawling widely through short story collections to find suitable works. Douglas Dunn's *Oxford Book of Scottish Short Stories* contains George Mackay Brown's 'Andrina'; William

McIlvanney's 'Performance'; Eric McCormack's 'The One-Legged Man', a very short story about a mining disaster written in fragments and brief points from those involved; Kelman's 'Home for a Couple of Days' about a man looking through his old Glasgow haunts after returning from London; and Duncan McLean's 'Doubled Up with Pain'. Any of these would provide the features necessary for the literary analysis required at Access.

Within Scottish writing there is everything necessary to fulfil the requirements of the Higher Still curriculum from the straightforward texts needed at Access to the literary sophistication needed at Advanced Higher. That there are no set texts at Higher will allow students and teachers to move beyond the texts which are regularly taught at Revised Higher and find others which are less well known. Genres popular with today's readers such as science fiction and fantasy can be approached. Women's fiction is more abundant and there is much to choose from among the work of major writers of fiction. There is something here to suit all stages, all intelligences, all imaginations and all tastes.

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19th century

Doyle, Arthur Conan, *The Adventures of Sherlock Holmes* (1892)
World's Classics, Oxford University Press
Penguin Popular Classics
Wordsworth Classics

Galt, John, *Selected Short Stories*
Scottish Academic Press
— *Collected Short Stories*
Mercat

Hogg, James, *Selected Stories and Sketches*
Scottish Academic Press
— *The Shepherd's Calendar* (1896)
Edinburgh University Press

Munro, Neil, *Lost Pibroch and Other Sheiling Stories* (1896)

House of Lochar

— *Para Handy Tales* (1906-23)*

Lomond Books

Birlinn

— *Earchie and Jimmy Swan* (1904-17)

Birlinn

Oliphant, Margaret, *Stories of the Seen and Unseen*

Society of Metaphysicians

Stevenson, Robert Louis, *Complete Short Stories*

Mainstream

— *Shorter Scottish Fiction*

Canongate Classics

— *Selected Short Stories*

Ramsay Head Press

1900-1945

Buchan, John, *The Complete Short Stories of John Buchan*

Birlinn 3 vols (1996/97)

— *Supernatural Tales*

B and W Publishing

Gibbon, Lewis Grassic, *Persian Dawns, Egyptians Nights* (1932)

Edinburgh University Press

Gunn, Neil, *The Man who Came Back: Short Stories* (1991)

Polygon

Jacob, Violet, *The Lum Hat and Other Stories*

Mercat Press

Mitchison, Naomi, *Beyond This Limit* (1986)

Scottish Academic Press

Saki [Munro, Hector Hugh], *The Best of Saki**

Penguin Popular Classics

1945 onwards

Brown, George Mackay, *The Island of Women and Other Stories* (1989)

Murray

— *The Masked Fisherman and Other Stories* (1989)

Murray

Davie, Elspeth, *The Spark and Other Stories* (1968)

John Calder

Dillon, Des, *The Big Empty* (1997)

Argyll Publishing

Dunn, Douglas, *Secret Villages* (1985)

Faber

— *Boyfriends and Girlfriends* (1995)

Faber

Friel, George, *A Friend of Humanity* (published posthumously in 1992)

Polygon

Galloway, Janice, *Blood* (1991)

Minerva

— *Where You Find It* (1996)

Vintage

Gray, Alasdair, *Unlikely Stories, Mostly* (1982)

Canongate

— *Ten Tales Tall and True* (1993)

Penguin

— *Mavis Belfrage: with five shorter tales* (1996)

Bloomsbury

Haynes, D K, *Thou Shalt Not Suffer a Witch and Other Stories* (1949)

B and W Publishing

Hird, Laura, *Nail and Other Stories* (1997)

Canongate

Jenkins, Robin, *Lunderston Tales* (1996)

Polygon

Kelman, James, *An Old Pub Near The Angel* (1973)

Puckerbrush Press

- *Lean Tales* (1985, with Agnes Owens and Alasdair Gray)
Vintage
- *Greyhound for Breakfast and Other Stories* (1987)
Minerva
- *Not, Not While the Giro and Other Stories* (1983)
Minerva
- *The Burn* (1991)
Minerva
- *The Good Times* (1998)
Secker and Warburg

- Kennedy, A L, *Night Geometry and the Garscadden Trains* (1990)
Phoenix
- *Now That You're Back* (1994)
Vintage
- *Original Bliss* (1998)
Vintage

- McCabe, Brian, *The Lipstick Circus and Other Stories* (1985)
Mainstream

- MacDougall, Carl, *Elvis is Dead* (1986)
Mariscat Press

- Mackay, Shena, *Collected Short Stories* (1994)
Penguin

- MacLaverty, Bernard, *The MacLaverty Collection*
Longman
- *Secrets and Other Stories* (1977)
Vintage

- McLean, Duncan, *Bucket of Tongues* (1992)
Minerva

- McLellan, Robert, *Linmill Stories* (1977)[†]
Canongate

- MacNicol, Eona, *Carver of Coal* (1979)
Ramsay Head

- McWilliam, Candia, *Wait Till I Tell You* (1997)
Picador

PROSE FICTION

Maitland, Sara, *Women Fly When Men Aren't Watching* (1993)
Virago

Owens, Agnes, *People Like That* (1996)
Bloomsbury

Rankin, Ian, *A Good Hanging and Other Stories* (1992)
Orion

Rose, Dilys, *Our Lady of the Pickpockets* (1989)
Mandarin
— *Red Tides* (1994)
Minerva
— *War Dolls* (1998)
Headline

Smith, Ali, *Free Love and Other Stories* (1998)
Virago

Smith, Iain Crichton, *Listen to the Voice* (1993)
Canongate
— *Selected Short Stories* (1990)
Carcenet
— *Thoughts of Murdo* (1993)
Balnain Books

Spark, Muriel, *Collected Stories* (1994)
Penguin

Spence, Alan, *Stone Garden and Other Stories* (1995)
Phoenix

Toulmin, David, *Collected Short Stories* (1992)
Gordon Wright Publishing

Urquhart, Fred, *Full Score* (1989)
Mercat Publishing

Collections

Myth and legend

Jarvie, Gordon, *Scottish Folk and Fairy Tales* (1993)*
Penguin Popular Classics

Neeson, Eoin, *Deirdre and Other Great Stories from Celtic Mythology* (1997)
Mainstream

Philip, N (ed), *The Penguin Book of Scottish Folktales* (1994)
Penguin

Short story collections

Burgess, Moira and Whyte, Hamish, *Streets of Stone: An Anthology of Glasgow Short Stories* (1985)
Salamander

— *The Other Voice: Scottish Women's Writing Since 1808* (1987)
Polygon

— *Streets of Gold: Contemporary Glasgow Stories* (1989)
Mainstream

Drever, David and Stewart, Liam, *The Other Side of the Clyde* (1986)
Hodder & Stoughton

Dunn, Douglas, *The Oxford Book of Scottish Short Stories* (1995)
Oxford University Press

Gifford, Douglas, *Scottish Short Stories 1800-1900* (1971)
Calder

The Flamingo Book of New Scottish Writing (1997)
Flamingo

Jarvie, Gordon, *Writing from Scotland: Figures in a Landscape* (1997)*
Cambridge University Press

— *Scottish Short Stories* (1993)
Oxford University Press

Kravitz, Peter, *The Picador Book of Contemporary Scottish Fiction* (1997)
Picador

MacDougall, Carl, *The Devil and the Giro: Two Centuries of Scottish Stories* (1989)
Canongate

PROSE FICTION

- McLean, Duncan, *Ahead of Its Time* (1997)
Vintage
- Maguire, Susie, *Scottish Love Stories* (1995)
Polygon
- Manlove, Colin, *An Anthology of Scottish Fantasy Literature* (1996)
Polygon
- Miller, R and Low, J T, *Ten Modern Scottish Stories* (1973)
Heinemann
- Morrison and Baldick, *Tales of Terror from Blackwood's Magazine* (1995)
Oxford University Press
- Murray, Glen (ed), *Scottish Sea Stories* (1998)
Polygon
- Murray, Ian, *The New Penguin Book of Scottish Short Stories* (1983)
Penguin
- Murray, Isobel (ed), *Scottish Short Stories* (1998)
Penguin
- O'Rourke, Donny and Jamie, Kathleen (eds), with Rody Gorman,
New Writing Scotland 15: Some Sort of Embrace (1997)
ASLS [Previous volumes 3, 7, 10, 11, 13 and 14 can also be obtained from
ASLS.]
- Pow, Tom, *Shouting It Out: Stories from Contemporary Scotland* (1995)
Hodder & Stoughton
- Reid, James, *Classic Scottish Short Stories* (1963)
Oxford University Press [This volume contains fiction from the last 150
years.]
- Ritchie, Harry (ed), *New Scottish Writing* (1998)
Bloomsbury
- Robertson, James, *A Tongue in Yer Heid* (1994)
B and W Publishing
- Williamson, Kevin, *Children of Albion Rovers* (1997)
Canongate

Biographical and critical works

Scotnotes

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MacGillivray, Alan, *George Mackay Brown's 'Greenvoe'*

MacLachlan, C, *John Buchan's 'Witchwood', 'Huntingtower' and 'The Thirty-Nine Steps'*

Petrie, Elaine, *James Hogg's 'The Private Memoirs and Confessions of a Justified Sinner'*

Robb, David, *Muriel Spark's 'The Prime of Miss Jean Brodie'*

Smith, Iain Crichton, *George Douglas Brown's 'The House with the Green Shutters'—Robin Jenkins' 'The Cone Gatherers'*

Young, Douglas, *Lewis Grassie Gibbon's 'Sunset Song'*

The Scottish Writers' Series

These biographical and critical introductions are available from Mercat Press:

Campbell, Ian, *Lewis Grassie Gibbon*

Crawford, Thomas, *Walter Scott*

Ormond, L, *J M Barrie*

Robb, D S, *George MacDonald*

Other works

Bell, Ian, *Dreams of Exile: Robert Louis Stevenson* (1993)

Mainstream

Booth, Martin, *The Doctor, the Detective and Arthur Conan Doyle* (1997)

Coronet Books

Burgess, Moira, *Imagine A City: Glasgow in Fiction* (1998)

Argyll Publishing

Calder, Jenni, *The Nine Lives of Naomi Mitchison* (1997)

Virago

Campbell, Ian, *Nineteenth Century Scottish Fiction* (1979)

Carcenet

Craig, Cairns, *Out of History* (1996)

Polygon

PROSE FICTION

- *The Modern Scottish Novel: Narrative and the National Imagination* (1998)
Edinburgh University Press
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Oxford University Press
- Crawford, Robert and Nairn, Thom, *The Arts of Alasdair Gray* (1991)
Edinburgh University Press
- Gifford, Douglas, *James Hogg* (1976)
Ramsay Head
- *Neil M Gunn and Lewis Grassie Gibbon* (1983)
Oliver and Boyd
- Hart, F R and Pick, J B, *Neil M Gunn: A Highland Life* (1981)
John Murray
- Hewitt, David (ed), *Northern Visions: Essays on the Literary Identity of Northern Scotland in the Twentieth Century* (1995)
Tuckwell
- Jack, Ian, *Sir Walter Scott*
Longman
- MacLachlan, C J M and Robb, D, *Edwin Muir: Centenary Assessments*
ASLS
- Murray, Isobel (ed), *Scottish Writers Talking* (1996)
Mercat
- Norris, Fiona (ed), *Writers in Scotland* (1994)
Hodder & Stoughton
- Rubenstein, Jill, *An Annotated Bibliography of Scholarship and Criticism*
ASLS
- Price, R, *Neil M Gunn: The Fabulous Matter of Fact* (1991)
Edinburgh University Press
- Wallace, Gavin and Stevenson, Randall, *The Scottish Novel since the Seventies* (1993)
Edinburgh University Press
- Whyte, Christopher (ed), *Gendering the Nation* (1995)
Edinburgh University Press

SECTION 5

Introduction

It is perhaps not unfair to suggest that the study of non-fictional prose in school and college literature syllabuses has traditionally occupied a very small space in comparison with imaginative writing. Yet for many adult readers non-fiction – biography, travel accounts, memoirs – forms their reading of choice. In this age of globalisation of commerce and culture, good reportage, well-digested reminiscence and reflective commentary have to be cherished for the opportunities they provide to take stock of our past and our present. For the student the best in this category offer models of argument and persuasion in addition to their informative value.

Within the Higher Still arrangements the Language Study, Literary Study and Group Discussion units afford ample scope for the multi-purpose use of non-fiction texts for class or individual reading.

Fortunately there is no dearth of excellent native writing in this area. Scottish non-fictional prose, beginning in the latter part of the 18th century, has a significant and honourable tradition. Indeed, it is not excessive to suggest that James Boswell in the 18th century and Thomas Carlyle in the 19th century, both graphomaniacs but so temperamentally and stylistically different, are the key British prose writers for these two eras. It is also the case that many of Scotland's finest poets and novelists have also written non-fiction prose. Here we can consider, for example, R L Stevenson, whose remarkable travel books and letters allowed him a freedom of ethnic, political and social documentation arguably not equally provided by the various forms of his fiction. In this century we have the example of Edwin Muir also putting travel literature to seminal use regarding the state of Scotland. Other important examples would be the polemical journalism of William McIlvanney (recently featured in a weekly column in *The Herald*) and the prose memoirs of George Mackay Brown. The latter part of this century has provided some very rich pickings in both prose memoirs and journalism and, on occasion, as in Ian Jack, Neal Ascherson and Andrew O'Hagan, in a combination of these genres. This list is based on the assumption that, first, these non-fiction books will appeal most to Higher and Advanced Higher students and, second, that for individual study they will be most attracted to work of the last two decades. However, the recently published anthology, *Growing Up in Scotland*, with its short, well-chosen, mainly non-fictional passages makes an excellent starting point in this genre at all levels in the Higher Still spectrum. The recent best-selling *Finding Peggy* is included as an example of the kind of text – accessible and appealing – which might be attractive to Access/Intermediate students. The available range of such

'lighter' texts is currently extensive enough to allow teachers and lecturers to match books to groups and individuals but too large to include in full in a selective bibliography. Given the growth of awareness of Scottish studies, however, works from the earlier period might also well be used contextually to widen candidates' knowledge of Scottish literature and history. While several books not in print are mentioned in the following summaries, the alphabetical and chronological list at the end is restricted to books currently in print.

The 18th century

The central figure here is without doubt our founding father, that peerless prose writer, James Boswell. As well as taking us to the heart of the intellectual, social, political and seamy life of the 18th century, Boswell is both perceptive and symptomatic regarding the problems of post-Union Scottish identity. Also, of course, with his beloved English mentor, Dr Johnson, he creates the important genre of Highland travel writing. Indeed with his travels on Corsica and in Europe, he is also arguably the initiator of Scottish travel writing. In terms of writing about the Highlands there is also for this period Burt's *Letters from the North of Scotland* and, regarding Edinburgh life, Cockburn's *Memorials of his Time*. More significant, however, are Robert Burns's letters which in emotional range and stylistic variety take us into the heart of both the man and the social, political and creative problems of the late 18th century.

The 19th century

Thomas Carlyle is that most problematic of things, a prose writer of genius and, at his worst, a political monster. Sexually disturbed and racially tormented, he is stylistically quite extraordinary. Further, when Scotland as a whole used the sentimentality of the kailyard to evade the brutal, omnipresent facts of industrialism Carlyle, whatever we may think of his proposed political solutions, takes us to the very heart of darkness, often in Scotland itself, of the problems posed by the new terrible life of the industrial slum and factory. Hugh Miller is another deeply revealing witness to the social and intellectual problems of the age. Elizabeth Grant, best known for her informative Highlands journals, is also revealing on Ireland and France. Unsurpassed among Victorian Scottish travel writers, however, is R L Stevenson whose writings dealing with Scotland, France, America and the South Pacific in the latter part of the 19th century are equal to those of Herman Melville and Mark Twain. Though now out of print both *The Lantern Bearers and Other Essays* (New York, Farrar Straus Giroux, 1998) and *From the Clyde to California* (Aberdeen University Press, 1985) are recommended to supplement Stevenson's in print travel writing. Unfortunately R B Cunninghame Graham's *Scottish Sketches* (1982) and *North American Sketches* (1986) which were published by Scottish Academic Press are currently unavailable.

The 20th century

This divides fairly neatly into two halves. The first important period is located in the '20s and '30s with seminal writing of the MacDiarmid inspired and provoked generation of Scottish Modernists. MacDiarmid's own autobiographical, biographical prose, cultural, political analysis and occasional review and other journalism have happily been published in a new multiple volume edition by Carcanet. These volumes should be available in the libraries of any school seriously interested in promoting Scottish Studies. For classroom study of the period, however, the seminal book is Edwin Muir's *Scottish Journey* which troubles us not only by its unblinking focus on '30s Scotland in the grip of the Great Depression, but the relevance to us today of the questions it asks about Scottish identity and culture as a product of Calvinism and segregated by issues of ethnicity and class. Muir's *An Autobiography* is also a highly relevant text. Other important writings from this exceptional generation are by Catherine Carswell, Neil Gunn (unfortunately the Souvenir Press reprints of *Highland Pack* and *Whisky and Scotland* are out of print) and William Soutar.

The period from the Second World War up to the present has been rich in memoirs and journalism. David Daiches on Edinburgh, David Thomson on Nairn, Finlay J MacDonald and Alasdair MacLean on Harris and Ardnamurchnan crofting life respectively, are all works of exceptional merit. As in prose fiction, is any literature so preoccupied with father and son relationships? James Campbell's *Invisible Country: A Journey through Scotland* (London, Weidenfield & Nicolson, 1984), combining memoir and reportage, in the wake of Edwin Muir, is sadly not available. Fitzroy MacLean's *Eastern Approaches* is a remarkable account of pre-war Russia. There are three quite extraordinary Second World War prison camp memoirs: Robert Garioch's *Two Men and a Blanket* (1975); Stuart Hood's *Pebbles from my Skull* (retitled *Carlito* in the later Carcanet edition) and Eric Lomax's *The Railway Man*. Unfortunately only the last named is presently in print. Among the current world class crop of Scottish journalists Ian Jack's splendid collection *Before the Oil Ran Out: Britain in the Brutal Years* is happily reprinted. One would hope the same fate awaits James Cameron's *Points of Departure* (1963), Neal Ascherson's *Games with Shadows* (1998) and William McIlvanney's *Surviving the Shipwreck* (1991). Ascherson has, of course, fairly recently published the much and rightly honoured *Black Sea*. From a different range of place and experience, Andrew O'Hagan's *The Missing* also combines an extraordinary blend of memory and reportage about the state of our nation. Given the marked predilection for students to aspire to journalism, Ascherson, Jack and O'Hagan should provide them with a particularly rich and nourishing diet of imaginatively factual prose.

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 — *Contemporary Scottish Studies*, Manchester: Carcanet, 1995**
 — *Lucky Poet*, Manchester: Carcanet, 1972**
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SECTION 6

There are two basic categories used to organise the poetry section of this publication: 20th century and pre-20th century. The former has more poets cited but this reflects the needs and interests of most teachers and students. However, many teachers want to move beyond the 20th century, and beyond Burns and the Ballads. All poets are listed under the century in which they were writing, so it is possible to link earlier poets with their contemporaries. For example, Burns's work could be studied in relation to poets writing in Gaelic in the 18th century. As volumes of poetry are erratically in and out of print, the two sections lead off with a list of anthologies. This is particularly necessary for accessing women poets writing before the 20th century. Catherine Kerrigan's *An Anthology of Scottish Women Poets* (1986) and Roderick Watson's *The Poetry of Scotland: Gaelic, Scots and English* (1985) are the only sources in print for most women poets before 1900.

The bibliography is organised in a format which will allow access to poets' work in a meaningful way. Each poet has usually two or three titles from a particular collection of their work listed, as it is rare that all the poems in an anthology or collection will be deemed suitable for use in the classroom. Citing individual titles allows teachers to go directly to a poem that they might use with a class and, if they like the text and want to read more, to follow this up through the collected work.

Poets, regardless of their current literary status, have only a few titles attributed to them. This is a deliberate attempt to challenge the canon of 'good poets for the classroom' and widen the range of poets' work being used. Teachers will judge for themselves whether they like a poem and if it is suitable for their class in terms of its content and complexity. Poetry, perhaps more than other genres, can engage a reader at many different levels. A poem categorised as Access, therefore, should not be regarded as limited to use at that level. A difference of approach can easily extend a poem's potential for use within the Higher Still framework. It would be worth considering using a poem deemed suitable for use at Access in a class where bi-level teaching is required for groups of students aiming at Access 3 and Intermediate 1; 'scaling up' rather than 'watering down' approaches to the text.

The balance of female and male writers listed has also been addressed; not by positively discriminating in favour of women but by bringing to attention the number of high quality women poets currently being published or included in anthologies of contemporary poetry. In the poetry section of the SCCC publication *Teaching Scottish Literature in the Secondary School* (1976)

there were only five women included out of a total of fifty-eight entries. Nearly twenty-five years on, there are twenty-six women entered for the 20th century alone, nearly half of the total entries for that period.

Where 'established' poets are concerned, title suggestions are listed with a view to extending the range of poems already widely used with pupils. For example, complex poems like 'Cinquevalli' by Edwin Morgan and 'Celtic cross' by Norman MacCaig have been included as a way of challenging the established canon of their 'classroom' poems. Both poems would be appropriate for use at Advanced Higher for Textual Analysis or, with able students, as Scottish texts within the Specialist Study: Literature module at Higher.

Poetry with an edge

Poetry with an Edge (1988) is an anthology of contemporary British poets which contains a substantial number of Scottish writers and it is apt that this title should be first in the bibliography. This anthology recognises that Scottish poetry is currently amongst some of the best in Britain and its title highlights the force and energy of much of that writing. Donny O'Rourke in his introduction to *Dream State: the New Scottish Poets* (Polygon, 1994) suggests that in Scotland, 'disillusionment with party politics tended to find expression in cultural commitment'. Certainly, over the last twenty years the output of Scottish writing has been considerable, particularly in poetry. And its audiences have been international. Jon Corelis, an American writing on the state of British poetry in the literary magazine *Chapman*, states that, 'today's best British poetry . . . is associated with Scotland' (1997, p. 5). He goes on to define the qualities in Scottish poetry which he admires, highlighting such strengths as:

'the ability to express intense emotion with unapologetic directness but without sentimentality; a diction which is both naturally colloquial and deliberately poetical'

Corelis* (1997, p. 6).

He praises also the Scottish poet's ability to be both humorous and serious while displaying social consciousness. Corelis goes so far as to argue that Scottish poetry keeps alive the great modernist tradition, no mean feat in the current climate of post modernism. It is important that Scottish teachers also have the same confidence in the quality of contemporary Scottish poetry and take this confidence into the classroom.

*Corelis, Jon, 'From Scotland to suburbia: A landscape of current British poetry', in *Chapman*, 87 (1997)

Four poems

What follows is a discussion of four texts and how these texts might be used within the Higher Still framework. The selected texts exemplify the quality and range of poetry being produced by Scottish writers.

Burns Supper

The big night was bigger than Christmas
so it was, neeps and haggis

to fill your belly. The day,
the 25th of January, Burns's birthday.

A red trouser suit is what I was wearing,
bellbottoms, platform shoes, stalking

my way around the big room like a flamingo,
squealing, hello, hello

to all the people at the Yoker Branch supper,
Partick Burgh (lesser) hall. Jack does the immortal:

we remember Burns was only 37 when he died
poor, that he was an honest man who never lied.

But Rabbie, see this, all us singing 'Ae Fond Kiss'.
Centuries of 'Auld Lang Syne'. Imagine this.

The haggis, piped in like a glowing bride.
The bagpipes bellowing till it swells with pride.

Then there's the address To a Haggis:
'Fair fa' your honest sonsie face . . .'

Pooer haggis—'Great chieftain of the Pudding Race'
I'm sorry for it but I'm enjoying the spice, the taste.

Anna sings my favourite song, 'John Anderson, my jo.'
Jessie reads a funny poem, 'Willie Wastle'. I know

Rabbie Burns is peering through the window
of Partick Burgh (lesser) hall. The light low.

Like Tam o' Shanter he's standing on the outside.
Suddenly I want on. I want to perform. I slide

off my chair, jump onto the long trestle table
and shout as loud as I am able,

'Weel done, Cutty-sark!
And in an instant all is dark.'

Alec shouts, 'Jesus! That gave me a fright.
Quick someone! Turn on the light.'

Now the room is full of big laughs and lassies.
Tam's spirit and a toast to the laddies.

I pretend I'm giving the speech, holding my stem
glass,
Miming the words in my red bellbottoms. I've got
class.

Jackie Kay

Jackie Kay's 'Burns Supper' captures the spirit of the 'big night' and presents the occasion very effectively from a child's perspective. An interesting starting point might be to decide on the age of the child and discuss how effectively that voice has been created. The poem not only makes reference to Burns's work and the traditions of the Burns Supper, it also makes intertextual links with 'Tam o' Shanter'. At one level the poem offers a route into the work of Burns which is less daunting than going straight to his poems. From another perspective, 'Burns Supper' could be analysed at a complex level in relation to its form. For example, the focus could be on how rhythm and rhyme create tension and a build-up of excitement or how intertextual references add to the possible meanings that can be made from the text.

'Burns Supper' is a strong example of a poem where colloquial language is used for poetic effect. It is a form of language which is particularly well and effectively integrated within its general culture and so has the power to engage readers who are part of that culture. This poem could be used in particular for the Literary Study unit at Access 3, as it has the depth to allow pupils to achieve both Outcome 1 (Understand the features of a seen imaginative text) and Outcome 2 (Respond to a seen imaginative text).

'Burns Supper' is also a good introduction to other poems by Jackie Kay which could then open up possibilities for students to use her work in the Specialist Study : Literature where they are asked to produce a review of at least 300 words in length based on a text or texts of their own choice. Some

of Kay's writing is specifically for young people: *Three Has Gone* and *Two's Company* are two such volumes. This means that most Access students should be able to read and respond to her poetry independently, an important consideration given the Higher Still guidelines on the authenticity of work produced as part of the Specialist Study. It is important to note that although the themes of Kay's poems for young people are based on the experiences of childhood, the strength of the writing makes them suitable for more mature readers.

War Grave

In the cold crocus-time
 They took and slew him;
 No love was there to see,
 No flower to strew him;
 Into a winter grave
 Naked they threw him.

Through the long waiting night
 No arm to fold her;
 His black and winter bed
 Than hers no colder.
 In the cold crocus-time
 They came, and told her.

Mary Stewart

Mary Stewart's 'War Grave' offers a female perspective on the pain of war which would fit well with the war poetry of Sassoon and Owen already widely and successfully used in the classroom. Trevor Royle's *In Flanders Field: Scottish Poetry and Prose of the First World War* (1991) could further extend the range of texts taught as part of a thematic study of war poetry and, of course, add a particularly Scottish slant to it. However, there is a timeless quality to this poem which detaches it from any specific war. This is an interesting point for discussion in relation to the female perspective in the poem and also allows students to connect the text with conflicts that may have happened within their own lifetimes.

'War Grave', with its carefully constructed rhyme and parallel structures, provides opportunities for Intermediate students to explore aspects of form and content within a powerfully realised theme. As such, it could be a vehicle for developing students' skills in Textual Analysis or could be used, perhaps in tandem with another war poem, for the Critical Essay. Another approach would be to use this text, along with others on the theme of war, as a stimulus for Expressive Writing. Within the framework of the Language Study models, students will be summatively assessed on either a piece of Expressive Writing which could, for example, take the form of a reflective

essay or a piece of creative writing in a specific genre. In the Language Study module at Intermediate 1 the advice given on creative writing states that students should be encouraged to experiment with a range of genres and styles. Writing a poem might be a viable and attractive option for some students.

Stealing

The most unusual thing I ever stole? A snowman.
Midnight. He looked magnificent; a tall, white mute
beneath the winter moon. I wanted him, a mate
with a mind as cold as the slice of ice
within my own brain. I started with the head.

Better off dead than giving in, not taking
what you want. He weighed a ton; his torso,
frozen stiff, hugged to my chest, a fierce chill
piercing my gut. Part of the thrill was knowing
that children would cry in the morning. Life's tough.

Sometimes I steal things I don't need. I joy-ride cars
to nowhere, break into houses just to have a look.
I'm a mucky ghost, leave a mess, maybe pinch a
camera.
I watch my gloved hand twisting the doorknob.
A stranger's bedroom. Mirrors. I sigh like this — *Aah*.

It took some time. Reassembled in the yard,
he didn't look the same. I took a run
and booted him. Again. Again. My breath ripped out
in rags. It seems daft now. Then I was standing
alone amongst lumps of snow, sick of the world.

Boredom. Mostly I'm so bored I could eat myself.
One time, I stole a guitar and thought I might
learn to play. I nicked a bust of Shakespeare once,
flogged it, but the snowman was strangest.
You don't understand a word I'm saying, do you?

Carol Ann Duffy

Carol Ann Duffy, like Jackie Kay, has been widely published and is recognised as one of Britain's foremost poets. 'Stealing' uses language which is deliberately vernacular and everyday, delivered in the form of a dramatic monologue with real poetic force. The act of theft is defamiliarised because the stolen object is a snowman. The reader is forced to try and make

sense of the act while having to engage with the grotesque dismemberment of the snowman. It is a hard edged, unsentimental look at a young life lived on the margins of society. By giving voice to experiences and feelings not normally articulated through poetry, Duffy extends the potential of the genre. There are echoes, too, of the Frankenstein myth in the poem,

‘Reassembled in the yard,
he didn’t look the same.’

which links Duffy’s work with that of other Scottish women poets including Liz Lochhead. The theme of the monster is explored by Rebecca Wilson in her book, *Sleeping with Monsters* (1990) in which Scottish and Irish women poets discuss key aspects of their work.

As there are increased demands related to critical appreciation and analysis of literature required within the Critical Essay for the Literary Study unit at Higher, it is important that texts stimulate students’ engagement. There is also a particular focus on the skills of analysing, reviewing and responding to texts in the Specialist Study: Literature which suggests that, more than ever, students must be able to formulate and express a point of view in relation to texts. The Higher Still Support Notes at all levels in Literary Study state that teachers, lecturers and students will appreciate the opportunity to focus on texts of particular interest and relevance and that texts dealing with contentious or contemporary issues fall within the scope of the unit. ‘Stealing’, with its fusion of the ridiculous and the menacing, fits well within this remit.

Ophelia

Still harping on daughters

Always the daughter
her movements round the castle
charted by her father

She has a wide-armed gangly innocence
she is motherless and milky
an innocent in the court
Her flesh as thin as manuscript
her eyes are animal and scared
Ribbons hang from her hair
her skirts are hitched up awkwardly
cling to her gawky legs
make her gauche among armour

Always the daughter

But Hamlet – he –
she licks the ink of his letters
fingers the string of pearls he gave her
that swing between her breasts
– he – but he is ungraspable

He will not talk to her as adult:
he confides in Horatio
walks off, untouchable, to man's talk
He basks in the words of Horatio:
the days are not long enough to listen to his wisdom
he wants it to be just the two of them together
plotting Denmark's future:
no women to distract them

He laughs now at the old love letters
he once wrote her, tosses them in the fire
He wants her gone
His words clang in her head:
Get thee to a nunnery

She is trapped in this tilted castle
and this man who has drawn such promises from her
who has given her gifts of pearls
spits in her eye and slaps her face:
his handmark makes a red flag
across her pale cheek

He will not listen, he will not
listen when she says she loves him,
love big as these pounding waves
that salt the windows
Every word she wrote and spoke was true
but Hamlet will not hear her

Each day she tiptoes on a slippery bank –
one step and she would over-edge from sanity
feeling rocks grown slithery with moss
slide from her grasp as whirlpool water looms

This is not the beautiful floating death by water
She will not have her skirts drawn out around her
billowed along by the current
her hair floating like some golden weed
and a cloak of wildflowers scattered round her

This death by water
 will be sticky with mud
 Her wet clothes will drag her down
 and the stones in her pockets
 sink her quickly

She reaches out to Hamlet
 through filmy salt-spattered windows –
 he drifts through her fingers
 she cannot make herself heard –

Madness flows between them like a river
 They say that his is faked
 They say that hers is real

She gives herself over to flowers
 and songs and bitter-scented herbs
 rubbed and rubbed through her fingers

It is very hazy and blossomy here, and loud –
 she cannot make herself heard
 between the rantings of the courtiers

She is walled by this castle, she is liege
 Her father's eyes are on her
 The ramparts clutch at her –

she looks to shores of Elsinore
 and sees the men set sail
 for England, and for France

But she will float away
 bedraggled down the stream –
 water will take her
 She has her pockets weighted
 and her hair garlanded

She went down singing
 so they say

Ophelia
 Ophelia
 Ophelia –

Elizabeth Burns

'Ophelia', by Elizabeth Burns, with its direct allusions to *Hamlet*, provides scope for students studying at Advanced Higher to explore some of the current areas of interest in contemporary English studies. Ophelia is trapped literally within the confines of a castle and metaphorically within patriarchal structures. The poem is both allegorical as a descent into madness, and intertextual with its direct reference to the language of *Hamlet* in 'Get thee to a nunnery' and to the action of the play as the closing lines of the poem describe how 'She went down singing'. Burns brings a female consciousness to Shakespeare's *Hamlet* as poem and play are inextricably linked through intertextual reference. A reader with knowledge of *Hamlet* is forced to reconsider its meanings after reading 'Ophelia'. The eponymous titling of the poem makes Ophelia the subject of a text of her own – she is invariably read as object to Hamlet's subject in the play. Ophelia, through the poem, is given a life outwith *Hamlet* which demands that she be considered as a three-dimensional character.

Burns's poem provides scope within a context familiar to English teachers (Shakespeare's most famous tragedy) for extending the ways in which they read texts with students. It is important that students at Advanced Higher are introduced to some principles of literary theory, its frameworks and approaches to analysis, particularly if these courses are to articulate with courses in higher education. As English Studies departments in universities have considerably broadened their fields of study and present texts from a variety of theoretical perspectives, so English classrooms must do the same.

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The Ballad tradition

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Anonymous, 'The Tail of Rauf Coilyear'**†

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Gifford, D and McMillan, D (eds), *A History of Scottish Women's Writing*. Edinburgh: EUP, 1997

Gow, Carol, *Mirror and Marble: The Poetry of Iain Crichton Smith*. Edinburgh: Saltire Society, 1992

Hendry, Joy and Ross, Raymond (eds), *Norman MacCaig: Critical Essays*. Edinburgh: EUP, 1990

Khan, Nosheen, *Women's Poetry of the First World War*. London: Harvester, 1988

McCulloch, Margery Palmer, 'Women and Love: Some Thoughts on Women's Love Poetry', in *Chapman 74-75: Women's Forum*. (Autumn/Winter 1993), pp 46-52

Milton, Colin, 'A Sough o' War: The Great War in the Poetry of the North East of Scotland', in David Hewitt (ed), *Northern Visions: The Literary Identity of Northern Scotland in the Twentieth Century*. East Linton: Tuckwell, 1995, pp 1-38

Nicholson, Colin, *Poem, Purpose and Place: Shaping Identity in Contemporary Scottish Verse*. Edinburgh: Polygon, 1992

Scottish Poetry Library: The Scottish Poetry Library index (SPI) series gives detailed access by author, title and subject to all poetry and poetry related material which appeared in twenty selected Scottish magazines from 1952.

Showalter, Elaine, 'The Female Tradition in Literature', in Robyn R Warhol and Diana Price Hendl (eds), *Feminisms: An Anthology of Literature Theory and Criticism*. New Brunswick, New Jersey, USA: Rutgers University Press, 1991, pp 269-88

Smith, Iain Crichton, 'Structure in My Poetry', in C B McCubby (ed), *The Poet's Voice and Craft*. Manchester: Carcanet, 1994, pp 104-22

Somerville-Arjat, Gillian and Wilson, Rebecca E (eds), *Sleeping with Monsters: Conversations with Scottish and Irish Women Poets*. Edinburgh: Polygon, 1990

Whyte, Christopher (ed), *Gendering the Nation*. Edinburgh: EUP, 1995

Background and critical works: pre-20th century poetry

Baird, Gerald, *The Poems of Robert Henryson*. Aberdeen: ASLS, 1996

Carswell, Catherine, *The Life of Robert Burns*. Edinburgh: Canongate, 1990

Crawford, Thomas, *Burns: a Study of the Poems and Songs*. Edinburgh: Canongate Academic, 1994

Glen, Duncan, *The Poetry of the Scots: an introduction and bibliographical guide to poetry in Gaelic, Scots, Latin and English*. Edinburgh: EUP

Goldstein, R James, *The Matter of Scotland: Historical Narrative in Medieval Scotland*. University of Nebraska Press, 1993

Harris, Joseph (ed), *The Ballad and Oral Literature*. Cambridge, Mass: Harvard University Press, 1991

Jack, R D S, *The Poems of William Dunbar*. Scotnotes. Aberdeen: ASLS, 1997

Morgan, Edwin, 'Scottish Poetry in the Nineteenth Century', in Douglas Gifford (ed), *The History of Scottish Literature, Vol 3*. Aberdeen: AUP, 1988

Simpson, Kenneth G, *Burns Now*. Edinburgh: Canongate Academic, 1994

SECTION 7

Mass media

The place of mass media within the English curriculum is fully explained in the Subject Guide for English and Communication. The mass media will continue to be part of the natural concern of English; mass media texts will be both focus and complement for study. Opportunities for study of mass media texts are available at all levels and in particular at

- Unit 2: Literature, where the critical essay may deal with a mass media text;
- Unit 3A: Individual Presentation, where the talk may focus on a media text or issue;
- Unit 3B: Group Discussion, where the students may analyse through discussion and media text;
- Unit 4B: Specialist Study (Language), where the student may analyse language use in mass media texts;
- Advanced Higher: Reading the Media.

Other units which allow teachers and students to use media texts are

- Unit 3C: Critical Listening, for which extracts from broadcasts may be used;
- Unit 4A: Specialist Study (Literature), in which comparison of a novel or short story can be made with a film, television or radio version;
- Unit 4C: Specialist Study (Oral Communication), where a suggested area for study is the ‘vocational’ aspect of communication in radio or television;
- Advanced Higher Scottish Language, where a study could concentrate on the way language is used in advertising, journalism or soap opera to establish ‘Scottishness’;
- Advanced Higher Oral Communication, where the focus of study could be on a soap opera or on Scottish journalism.

Unit 2: Literature

The critical essay in this unit is essentially a literary study. Consequently a media text selected for study as part of this unit has to sit comfortably with the imaginative texts of drama, prose and poetry. Film and television texts fit the imaginative criteria at the heart of this unit, more readily than do press or radio. It would be theoretically possible to study a newspaper in this unit, but it would have to be examined from a literary point of view, and this would then not be a study of media. Furthermore the numbers of hours allocated to this study of the media text must equate with those for the other genres. It would be contrary to the spirit of the unit to allocate 20 hours to studying a newspaper as a work of literature. There are many recordings of interviews with writers, and readings of texts available from the BBC (*The Wasp Factory*, *Ivanhoe*, etc). These are not included in this list, as they are not suitable as media texts. A list of recordings which might complement prose, poetry or drama is available from the BBC.

Advertising requires clarification, as much of it is highly imaginative. Study of a 40-second advert would permit critical analysis of an imaginative text, the essence of this unit, but would not fit the intended weight of 20 hours of study. An advertising campaign would be valid, but the relevant texts are not available on general release.

Using advertising to support the study of another text would, of course, be pertinent. A range of adverts on the same product, cars, for example, would also be valid. Linking tourism adverts to images of Scotland in movies would deepen students' awareness of the power of the moving image. Teachers selecting adverts on Scotland should bear in mind the criteria of setting, subject matter or finance as a way of defining Scottishness. (See below.)

Teachers require to make professional judgments about the ability level of the students and balance that with the requirement for 20 hours of study on an imaginative text. For some students that might be a full-length feature film, for others an episode of *Taggart*, or a selection of adverts.

There is no requirement for the films to be exclusively Scottish in origin. The list appended is a range of films which are set in Scotland, about Scotland, or financed in Scotland. Should the teacher wish to use a mass media text as the Scottish element, this list provides a wide selection of possible texts. The list is neither exhaustive nor prescriptive and for every item on it, no doubt every teacher can say, 'Ah, but what about.....?' The list is offered as a starting point, a guide, and the range of texts ensures sufficient 'gravitas' to be worthy of study from Access 3 through to Advanced Higher. Furthermore the list is relatively short: the moving image is, after all, only a century old.

The text has to be examined from a media point of view: it is not simply the film of the book. The 1931 *Dr Jekyll and Mr Hyde*, for example, is very interesting as a media text of its time. Polanski's *Macbeth* if studied as a media text, must be studied as this, and not simply as a film adaptation of a play. Mise en scène, sound, lighting, and questions of narrative and representation are as essential in this text as they are in *Braveheart*.

Availability of texts on video or film has not been indicated, as this constantly changes. Most texts are available from the British Film Institute, through Movie Mail or Connoisseur or from video stores.

Methodology of how to teach mass media in English is not within the scope of this package. This information is available elsewhere (see Higher Still English Mass Media support package on *Braveheart*, soap opera and other material).

Unit 3A: Individual Presentation

The Individual Presentation unit allows students to offer radio and press as well as advertising, film and TV. It also affords the student the opportunity to talk on Scottish music and the recording industry. A student may choose to present an analysis of any Scottish newspaper or radio station, while those well versed in Scottish music may wish to talk on its place in the music industry.

As the Individual Presentation is graded on its quality as a talk rather than on its content, it is clear that detailed media teaching is not essential to this unit.

Unit 3B: Group Discussion

As with Unit 3A, a media product could be the focus of a discussion. A teacher may choose, for example, *The Scotsman* newspaper as a text in which to study the manipulation of language, non-fiction prose, or the relationship between words and pictures. Such teaching constitutes aspects of the study of the press. Looking at the content and lay-out of a newspaper or magazine could fit very well into a discussion on marketing, editorial policy and the politics of a newspaper. It is important to note that study of production, finance and distribution aspects of a media product are not essential in the mass media element of English – the publication process of a novel is not part of the study of the prose fiction genre. What is studied is the construction of meaning. In newspapers this pertains to how meaning is produced not only through language, but also through the interaction with image.

There is no necessity for the newspapers or magazines under discussion to be Scottish, but valuable discussion might emerge from comparison of a Scottish newspaper and a London-based paper covering the same story, or a national

and local newspaper covering the same story. Once again this kind of topic would involve a close analysis of language.

Unit 4B: Specialist Study (Language)

In this unit press, advertising and radio come into their own. Examples of areas for study would be comparison of:

- language in the Scottish rather than London-based press
- language in the local/national press
- language in the radio news and the written news
- the use of language in advertising
- comparison of language in radio and TV entertainment.

As this unit is specifically on language, it could subordinate, almost to the point of exclusion, the visual image. On the other hand, a student might choose to study the links between language and visual images.

Units 3A, 3B and 4A do not require to be on Scottish texts. But, if Scottish texts are chosen, valid texts would be:

- Scottish newspapers
- Scottish radio stations
- Scottish adverts
- Scottish television programmes
- Scottish film.

Advanced Higher: Reading the Media

At Advanced Higher the mass media have a unit in their own right for which designated radio, television and film texts will be prescribed. This is not part of the literary study. Consequently it can, and should, draw from all elements of the media. Furthermore it is important to note that while there is no compulsory Scottish element at Advanced Higher, it would be a serious omission if the Scottish media were to be ignored.

Press

A study of print/journalism might follow a news story over a number of days, and could contrast the different coverage across the Scottish press and the London-based press. It could also include Scottish and London-based magazines. Comparison between local and national newspapers would require to be in greater depth than at the earlier levels.

Radio

Commercial Scottish radio and BBC Scotland are valid areas of study, as are the London-based radio stations.

Film and television

In the film and television options, ‘representation of Scotland’ is offered as an example of a possible area of study. The range of texts from which this can be taught is included in the list below. It is not appropriate to specify the texts for Advanced Higher as the distinction in work at this level is in the depth of the study, rather than in the text itself.

Moving image texts

- Dr Jekyll and Mr Hyde* - 1931 - d. Rouben Mamoulian
- The Rugged Island* - 1934 - d. Jenny Brown
- The Little Minister* - 1934 - d. Richard Wallace
- The Thirty Nine Steps* - 1935 - reissue 1939 - d. Alfred Hitchcock
- Night Mail* - 1936 - d. Harry Watt and Basil Wright
- Mary of Scotland* - 1936 - d. John Ford
- The Edge of the World* - 1937 - reissue 1948 - d. Michael Powell
- Kidnapped - The Adventures of David Balfour* - 1938 - d. Alfred L Werker
- Marigold* - 1938 - d. Thomas Bentley
- The Spy in Black* - 1939 - reissue 1944 - d. Michael Powell
- Hatter’s Castle* - 1941 - d. Lance Comfort
- The Shipbuilders* - 1943 - d. John Baxter
- The Body Snatchers* -1945 - d. Robert Wise
- I Know Where I’m Going* - 1945 - d. Michael Powell, Emeric Pressburger
- The Silver Darlings* - 1947 - d. Clarence Elder, Clifford Evans
- The Brothers* - 1947 - d. David Macdonald
- Kidnapped* - 1948 - d. William Beaudine
- Floodtide* - 1948 - d. Frederick Wilson
- Whisky Galore!* - 1949 - d. Alexander Mackendrick
- The Gorbals Story* - 1950 - d. David McKane
- You’re Only Young Twice* - 1952 - d. Terry Bishop
- Ivanhoe* - 1952 - d. Richard Thorpe
- The Master of Ballantrae* - 1953 - d. William Keighley
- Laxdale Hall* - 1953 - d. John Eldridge
- The Maggie* - 1954 - d. Alexander Mackendrick
- Rob Roy* - 1953 - d. Harold French
- Brigadoon* - 1954 - d. Vincente Minnelli
- Geordie* - 1955 - d. Frank Launder
- Rockets Galore* - 1958 - d. Michael Relph
- The Thirty-Nine Steps* - 1959 - d. Ralph Thomas
- John Paul Jones* - 1959 - d. John Farrow

MEDIA TEXTS

Kidnapped - 1959 - d. Robert Stevenson
Maria Stuart - 1959 - d. Alfred Steiger
Tunes of Glory - 1960 - d. Ronald Neame
Greyfriars Bobby - 1961 - d. Don Chaffey
Macbeth - 1961 - d. George Schaefer
Three Lives of Thomasina - 1964 - d. Don Chaffey
Culloden - 1964 - d. Peter Watkins
Up the MacGregors - 1967 - d. Frank Garfield
Seven Guns for the MacGregors - 1968 - d. Frank Garfield
Ring of Bright Water - 1969 - d. Jack Couffer
The Bodyguard - 1969 - d. Michael Alexander*
The Prime of Miss Jean Brodie - 1969 - d. Ronald Neame
The Poet - 1970 - d. Michael Alexander*
Macbeth - 1971 - d. Roman Polanski
Burke and Hare - 1971 - d. Vernon Sewell
Kidnapped - 1971 - d. Delbert Mann
Mary Queen of Scots - 1971 - d. Charles Jarrott
Home and Away - 1974 - d. Mike Alexander
The Great McGonagall - 1974 - d. Joseph McGrath
The Cheviot, the Stag and the Black, Black Oil - 1974 - d. John McGrath
Just Another Saturday - 1975 - d. John Mackenzie, written by Peter McDougall
My Childhood - 1971 - d. Bill Douglas }
My Ain Folk - 1973 - d. Bill Douglas } TRILOGY
My Way Home - 1976 - d. Bill Douglas }
The Thirty-Nine Steps - 1978 - d. Don Sharp
The Adman - 1979 - d. Mike Alexander*
Just a Boy's Game - 1979 - d. John Mackenzie, written by Peter McDougall
The White Bird Passes - 1980 - d. Michael Radford
A Sense of Freedom - 1980 - d. John Mackenzie
Eye of the Needle - 1980 - d. Richard Marquand
That Sinking Feeling - 1980 - d. Bill Forsyth
Gregory's Girl - 1981 - d. Bill Forsyth
Chariots of Fire - 1981 - d. Hugh Hudson
A Sense of Freedom - 1981 - d. John Mackenzie, written by Peter McDougall
Ill Fares The Land - 1982 - d. Bill Bryden
Scotch Myths - 1982 - d. Murray Grigor
The Privilege - 1983 - d. Ian Knox*
Living Apart Together 1983 - d. Charles Gormley
Local Hero - 1983 - d. Bill Forsyth
Every Picture Tells a Story - 1984 - d. James Scott
Comfort and Joy - 1984 - d. Bill Forsyth
Restless Natives - 1985 - d. Michael Hoffman
The Girl in the Picture - 1985 - d. Cary Parker
The Doctor and the Devils - 1985 - d. Freddie Francis

Heavenly Pursuits - 1986 - d. Charles Gormley
Highlander - 1986 - d. Russel Mulcahy
Passing Glory - 1986 - d. Gillies Mackinnon*
The Riveter - 1986 - d. Michael Caton-Jones*
Blood Red Roses - 1986 - d. John McGrath
Macbeth - 1987 - d. Claude d'Anna
Shadow on the Earth - 1987 - d. Chris Bernard (BBC)
Facts of Life - 1988 - d. Laura Sim*
Venus Peter - 1989 - d. Ian Sellar
Conquest of the South Pole - 1989 - d. Gillies Mackinnon
Play Me Something - 1989 - d. Timothy Neat
Silent Scream - 1989 - d. David Hayman
Tin Fish - 1990 - d. Paul Murton*
Alabama - 1990 - d. Jim Shields*
Ashes - 1990 - d. Douglas Mackinnon*
The Big Man - 1990 - d. David Leland
Blue Black Permanent - 1992 - d. Margaret Tait
As an Eilean - 1992 - d. Mike Alexander
Down Among the Big Boys - 1993 - d. Charlie Gormley, written by Peter McDougall
The Priest and the Pirate - 1993 - d. Hugh Farrell
Franz Kafka's It's a Wonderful Life - 1993 - d. Peter Capaldi
Chasing the Deer - 1994 - d. Graham Halloway
Mairi Mhor - 1994 - d. Mike Alexander
Braveheart - 1994 - d. Mel Gibson
Shallow Grave - 1994 - d. Daniel Boyle
Loch Ness - 1994 - d. John Henderson
Charlie and Louise - 1994 - d. Joseph Vilsmaier
The Blue Boy - 1994 - d. Paul Murton
The Bruce - 1995 - d. Bob Carruthers and David McWhinnie
Small Faces - 1995 - d. Gillies Mackinnon
The Near Room - 1995 - d. David Hayman
Carla's Song - 1995 - d. Ken Loach
Breaking the Waves - 1995 - d. Lars von Trier
Trainspotting - 1995 - d. Daniel Boyle
Rob Roy - 1995 - d. Michael Caton-Jones
Regeneration - 1996 - d. Gillies MacKinnon
The Winter Guest - 1996 - d. Alan Rickman
Mrs Brown - 1996 - d. John Madden
An Posadh Hiortach - 1996 - d. Paul Murton
Life of Stuff - 1997 - d. Simon Donald
An Tiodhlac - 1997 - d. Bill MacLeod
My Name is Joe - 1998 - d. Ken Loach

Notes

1. An asterisk * in the foregoing list indicates that the film is short.
2. There are three early films of *Rob Roy* made in 1911, 1913 and 1922. All of these are silent films but make an interesting juxtaposition with the 1953 and 1995 versions. Similarly there are three versions of *Ivanhoe*, made in 1913, 1915 and 1982.
3. For short films, see Scottish Screen reference (below).

Supporting written texts

Film

Scotch Reels: Scotland in Cinema and Television, ed. Colin McArthur, London: BFI, 1982

Scotland the Movie, ed. David Bruce, Edinburgh: Polygon, 1996

Scottish Films: From Limelight to Satellite, ed. Eddie Dick, London: BFI, 1982

Scotland in Film, ed. Forsyth Hardy, Edinburgh: Edinburgh University Press, 1990

A Lanternist's Account: The Cinema of Bill Douglas, ed. Dick, Noble and Petrie, London: BFI, 1991

Advertising

Advertising as Communication, Gillian Dyer, London: Methuen, 1982

Ways of Seeing, London: BBC/Penguin

Great Expectations: Advertising and the Tobacco Industry, London: Chapman, 1986

Advertising: Pack and Video, English and Media Centre, 1993

Print

The Language of the Media, bks 1 & 2, Chris Davies, Pat O'Shea and Kevin Burrell, Oxford: Blackwell, 1987

Newspaper Power, Jeremy Tunstall, Oxford: Clarendon Press, 1996

The Media in Britain, Jeremy Tunstall, London: Constable, 1983

Power without Responsibility, Curran and Seaton, 4th edition, London: Routledge, 1991

Pictures on a Page, Harold Evans, London: Heinemann, 1978

The News Pack, English and Media Centre, 1995

Britain's Media, Granville Williams, London: Campaign for Press and Broadcasting Freedom, 1994

General

The Media Education Journal, published by the Association for Media Education in Scotland, c/o *Scottish Screen*, 74 Victoria Crescent Road, Glasgow, G12 9JN. This journal contains articles on debate, classroom practice, and reviews.

The Media, Beth Edgington and Martin Montgomery, London: The British Council, 1996

Video recordings

BBC video recordings: *The Great Lochdubh Salt Robbery* (Hamish Macbeth)
 The Big Freeze
 The Crow Road
 Dr Finlay
 Tutti Frutti

STV video recordings: *Taggart*
 High Road

Catalogue publications available

1. Movie Mail (01432-262919) offers 10% educational discount.
 <http://www.moviem.co.uk>
 Entries are by titles, stars, country and distributor.
2. Connoisseur (0171-957 8957) holds a number of catalogues of a vast range of cinema. Both of these publications carry a list of video titles.
3. For further information about Scottish short films, Tartan Shorts and Geur Ghearr, contact:

Scottish Screen, 74 Victoria Crescent Road, Glasgow, G12 9JN
 (0141-302 1765, fax 0141-302 1715, e-mail:
 education@scottishscreen.demon.co.uk)

SECTION 8

Introduction

The study of Scottish literature would be incomplete if it did not include Gaelic literature, which forms an integral part of it and offers different perspectives on shared themes. Gaelic literature also has its intrinsic merits, both in literary terms and as a record, in the past at least, of a different kind of Scottish society.

The notes and book list that follow are intended to help teachers who want to include Gaelic literature in their Higher Still English course but are not sure how to access it.

Clan times

The 17th century was the heyday of traditional Gaelic literature, as yet almost untouched by outside influences. It encompasses the ‘big songs’ – eulogies and elegies by poets closely linked to a particular clan or chief – and love songs and laments of a more personal nature.

The clan poetry challenges our post-Romantic notion of what poetry is, presenting a world in which poets are public figures and verse the currency of political debate. They tell us a great deal about the Gaelic Scotland of the time. Mairi Nighean Alasdair Ruaidh, for example, pointedly sets out the ideals of clan chieftainship in ‘The Ocean’s Sound’, at a time when the chiefs of MacLeod were turning their backs on the old ways. Similarly ‘Blind Harper’ Roderick Morrison, in ‘Song to MacLeod of Dunvegan’ – sensing the changes that were to lead to the Clearances – fears that ‘the wheel has gone round, the warmth has abruptly turned cold’.

These songs often contain some fine poetry and are impressive when sung but they rely heavily on rhetorical effects and are therefore apt to lose a lot in translation. They are best read as an example of the political use of verse and for the light they throw, often indirectly, on social and political change.

This period is also known for a more personal poetry – intensely moving songs usually written by women and expressing personal tragedy in verse that is highly wrought both in terms of emotional content and artistic form. The words are often beautiful poetry in their own right.

They are *songs*, however, and should be heard sung, ideally in the traditional way although they also stand up well to more modern treatment. ‘Griogal

Cridhe', a lament by the widow of a murdered MacGregor chief, is a well-known example and appears on RunRig's *Play Gaelic* (recently re-released by Lismore). Traditional singer Finlay MacNeill sings another 17th-century lament, 'Cumha Iain Ghairbh', and one of Mary MacLeod's praise-songs on the cassette *Fonn is Furan* (Temple Records). A similar love song from the next century – the post-Culloden 'Chisholm Lament' – appears (with words and translation) on Capercaillie's *The Blood is Strong*.

The anthology, *Gàir nan Clàrsach/The Harps' Cry*, provides a good general introduction to this period and contains examples of both the clan verse and the more personal songs. The anthology *Gaelic Poetry in the Eighteenth Century* contains songs of a similar kind from the next century, including a fuller version of the 'Chisholm song' (under its more usual Gaelic title of 'Mo rùn geal òg').

Modernisation

The 18th century saw Gaelic Scotland become more exposed to outside influences through the spread of travel and education. It was also a time of political turmoil and social change in the Highlands. These factors were to lead to a major renaissance in Gaelic literature.

The Gaelic poetry of the 18th century is closer to Scottish (and English) writing than what went before and specific influences can be detected. James Thomson's 'Seasons', for example, spawned a fashion for seasonal descriptions in Gaelic, while Rob Donn's social commentary shows the indirect influence of Alexander Pope and William Ross bears some similarity (albeit superficially) to Burns.

The new poetry is strongly rooted in the Gaelic tradition also, however. Alasdair MacMhaighstir Alasdair, for example, while ranging widely, is best known for political verse in the pre-18th century tradition, aimed at recruiting support for the Jacobite cause. Duncan Ban Macintyre's nature poetry has the rhetorical flourishes of the eulogies as well as the highly naturalistic approach of one who, as a gamekeeper, was very close to his subject. William Ross's love poetry at its best has the despairing intensity of the traditional Gaelic songs. Rob Donn is firmly rooted in the Gaelic tradition of the 'local bard' – part entertainer to, part commentator on, his community.

Derick Thomson provides representative examples of this poetry – and of the anonymous love songs from the period – in his *Gaelic Poetry in the Eighteenth Century* as well as an analysis of it in his *Introduction to Gaelic Poetry*.

The age of the Clearances

The 19th century in Highland history was characterised by social and ecclesiastical upheaval – the Clearances and the Disruption particularly. The literature reflects this, both negatively, in the sense that the revival of the last century came to a virtual end, and more positively in that some very good poetry was inspired by the Clearances. Donald Meek’s collection, *Tuath is Tighearna*, provides a selection of Clearances verse, including that of ‘Mairi Mhor nan Oran’ (Mary MacPherson).

The 20th-century renaissance

The 19th century saw the essay established as a literary form in Gaelic. The first part of the 20th century saw the birth of the Gaelic short story, novel and drama, although little of lasting literary value was produced in these genres at that time.

Since the Second World War, Gaelic literature has experienced its most significant revival, which has brought it squarely into line with the mainstream of Scottish writing. Sorley MacLean was the central figure in this. Sorley’s poetry brought together a wide variety of influences – 17th-century Gaelic song, Yeats and Pound, the poets of the Scottish Renaissance (notably MacDiarmid) – and a range of subject matter – love, socialist politics, the Spanish Civil War – all carried along by his infectious joie-de-vivre (a term much used in his own critical writing!).

This revival has encompassed two phases. The first centred on the poetry of what became known as the ‘Famous Five’ – MacLean, Derick Thomson (evolving an impressive oeuvre over several decades), George Campbell Hay (gentle nature description and disturbing war poetry), Iain Crichton Smith (often re-working the themes of his English poetry or parodying traditional Gaelic verse) and Donald MacAulay (a subtly reflective poet/academic). They all have a lot in common with their contemporary Scots writing in Scots or English.

The anthology *Nua-bhàrdachd Ghàidhlig* provides a good introduction to this poetry.

In the 1980s and 90s a new generation of poets has emerged, featuring a number of young women such as Anne Frater, Meg Bateman, Catriona Montgomery, Mary Montgomery and others, as well as male poets such as Myles Campbell, Christopher Whyte, Aonghas MacNeacail, and Fearghas MacFhionnlaigh. The anthology *An Aghaidh na Siorraidheachd* contains poems by eight poets of this new wave.

In the 1960s and 70s, Gaelic drama began to flower in the work of Finlay MacLeod, Paul Macinnes, Norman MacDonald and others, and the short story

and novel in the writings of Iain Crichton Smith, John Murray and Norman Campbell. Companies such as Fir-Chlis and Tosg and television programmes such as the soap *Machair* have helped foster this revival.

Few of the short stories, novels or play scripts of this period are readily available in translation, unfortunately, although some of the theatre and television drama features subtitles or simultaneous translation.

The folk tradition

Although the Gaelic folk tale tradition survived into this century, the 19th century was the heyday of the collectors of Gaelic tales and J F Campbell's *West Highland Tales* was the largest, best known and most influential of these collections. Alexander Carmichael's *Carmina Gadelica* is a wide-ranging collection of Gaelic folklore, including early religious chants. Both series are still in print and contain translations.

These Gaelic tales represent a very old tradition, dating back to ancient Ireland but also containing many international motifs, such as a Gaelic version of the Cinderella story.

Summary

For most teachers the two anthologies of twentieth century poetry (*Nua-bhàrdachd Ghàidhlig* and *An Aghaidh na Siorraidheachd*) and Derick Thomson's selection of 18th-century verse will provide sufficient choice. The poetry in *Nua-bhàrdachd* is more uniformly successful than that of the younger poets in *An Aghaidh na Siorraidheachd* but, by the same token, the latter is more accessible, especially to younger readers. The 18th-century poetry is obviously more difficult to relate to now – and also loses more in translation. The poetry of the 17th and 19th centuries and the folk songs and tales represent more specialised interests.

If a teacher wants to include a short but representative selection of Gaelic work in a Scottish literature course, at Higher or Advanced Higher, the following is suggested:

- 'Mo rùn geal òg' (the Chisholm lament), from the 18th century anthology, backed up by the Capercaille version;
- Duncan Macintyre's 'The Praise of Ben Doran' from the same anthology (especially if the teacher is able to persuade a Gaelic speaker to recite some of it in the original to illustrate its intricate rhythmic effects);
- one or two of Derick Thomson's poems from *Nua-bhàrdachd Ghàidhlig*;
- one or two of Meg Bateman's poems from *An Aghaidh na Siorraidheachd*.

The choices made by teachers will usually be dictated by the topics being studied in class. The following brief index may help in that regard:

Nature and homeland

- | | |
|--------------|--|
| 18th century | Duncan Ban Macintyre (in <i>Gaelic Poetry in the Eighteenth Century</i>) |
| 19th century | The poets of the Clearances (in <i>Tuath is Tighearna</i>) |
| 20th century | George Campbell Hay, Derick Thomson, Iain C Smith (in <i>Nua-bhàrdachd</i>)
Myles Campbell (in <i>An Aghaidh na Siorraidheachd</i>) |

Love and relationships

- | | |
|--------------|---|
| 17th century | Folk songs, e.g. ‘Griogal Cridhe’ (Runrig’s <i>Play Gaelic</i>) |
| 18th century | ‘Mo rùn geal òg’ (in <i>Gaelic Poetry in the Eighteenth Century</i> and on Capercaillie’s <i>The Blood is Strong</i>)
William Ross (in <i>Gaelic Poetry in the Eighteenth Century</i>) |
| 20th century | Sorley MacLean, Derick Thomson (in <i>Nua-bhàrdachd Ghàidhlig</i>)
Meg Bateman, Catriona Montgomery (<i>An Aghaidh na Siorraidheachd</i>) |

Social and political comment

- | | |
|--------------|--|
| 17th century | Mary MacLeod, Roderick Morrison (in <i>Gàir nan Clàrsach</i>) |
| 18th century | Alexander MacDonald, Rob Donn (<i>Gaelic Poetry in the Eighteenth Century</i>) |
| 20th century | Derick Thomson, Sorley MacLean, George Campbell Hay, Iain C Smith, Donald MacAulay (in <i>Nua-bhàrdachd</i>)
Catriona Montgomery, Myles Campbell, Ann Frater (in <i>An Aghaidh na Siorraidheachd</i>) |

Higher Still

The teaching of Scottish literature at Higher and Advanced Higher levels should include awareness of the Scottish experience as seen through the eyes of Gaelic writers.

At other levels, the Highland or ‘Gaelic’ experience, as interpreted by writers from the area (or from a Gaelic background), should be part of the learning experience for all pupils.

At Advanced Higher level, the art of translation might make a profitable area for investigation. Where the bond between medium and message is as intimate as in poetry, how far is it possible to convey its essence in another language? Read a Gaelic poem in translation and then listen to it recited

(or sung): how do the two experiences differ? With the aid of critical writings, students might assess how much appears to have been lost in translation.

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SECTION 9

This bibliography lists Scottish prose and poetry written partly, or wholly, in the Scots language. An additional selected list of accessible reference works gives information on the history and current status of the Scots language. Together, in different ways, they explain and demonstrate what Scots actually is, its grammar, vocabulary and idioms. The introductions to the *Concise Scots* and to *Chambers Scots School Dictionary* provide clear and comprehensive histories of the language:

‘The first speakers of the Old English ancestor of this language (Scots) arrived in what is now southern Scotland early in the seventh century, as a northern offshoot of the Anglian peoples . . . Continuous written records of Early Scots begin in 1376 with John Barbour’s great poem *Brus* . . . Other verse and prose writings in Scots follow, including (from 1424) the statutes of the Scottish Parliament.’ (*Concise Scots Dictionary*)

‘In the absence of a Scots translation of the Bible, an English one was used in churches, creating a severe obstacle to the written use of Scots in many important areas of society . . . With the Union of the Crowns of Scotland and England in 1603 the court of James VI moved to London and with it went many of the writers, thus removing much of the focus of literary life.’ (*Chambers Scots School Dictionary*)

Scots can range from broad/braid, as in ‘Ye’ll no can learn thon bairn oniething’ to a Scottish Standard English like ‘You’ll not be able to teach that bairn anything’ where the Scots word ‘bairn’ is included in an otherwise English phrase. This bibliography concentrates on literature containing broader varieties of dialect (as in the first example) rather than Scottish Standard English. Other sections in this publication list drama, poetry and prose which, being Scottish literature, will frequently contain this less dense form of Scots.

The texts listed embrace a wide variety of dialects of Scots. A narrow definition of Scots as belonging to a particular period in history or to an individual dialect variation would impoverish the rich and diverse language used by the people of Scotland and its writers.

The *Scottish National Dictionary*’s dialect map shows the major divisions of Scots into Northern, Insular (Shetland and Orkney), Central and Southern. Central breaks down into East Central, West Central and South West Central. However, these major divisions are neither clear-cut nor straightforward and many dialect changes and sub-divisions occur within them. They do serve to

identify the broad sweep of Lowland Scotland which, for many centuries, has been defined as Scots-speaking while the Highlands and Western Isles are considered the traditionally Gaelic-speaking part of Scotland. (In reality, many parts of the Lowlands were once Gaelic-speaking also. Galloway, for example contained Gaelic speakers into the seventeenth century.)

The term Lallans, originally meaning Lowland Scots, has come to mean a literary Scots, rarely spoken by anyone, and employed by some writers for poetry and prose. Much contemporary Scottish literature is more likely to be written in one of the living, spoken dialects of the country. The following are some examples:

North-East Doric

Mrs McBride telt Sadie Broon
 Jessie MacAndrew's haein a loon.
 Ma sez, 'Faith, it micht be a quine.'
 'As lang's the littlin's hale an fine
 Fit dis it maitter either wye?'
 Spiered Mrs McKay.

In this poem, *The Littlin* by Sheena Blackhall, the characteristic *fit* for *what* and the use of *loons* and *quines* for *boys* and *girls* demonstrate typical North-East Scots.

Gallovidian

Stair Park, a caul December efternuin,
 Stranraer, at hame tae the micht o Forfar.
 A'm nae mair nor echt years aul, an clingin
 tae ma Granfather's haun, stampin the glaur
 o mud an ash in an effort tae keep
 warm. 'They're a team o triers son, a team
 o triers. Ye can ask nae mair.'

This extract from *First Gemme* by Derek Ross, shows the use of *twa* rather than *twae* for *two*, *aul* and *caul* rather than *auld* and *cauld*.

Shetlandic

Abune wis, solan plane an plummet,
 an on da cliff, a tystie
 triggit up in black an white
 gawps at wir foally.

From *Brekken Beach, Nort Yell* by Christine De Luca, this example uses particularly Shetlandic verbs and nouns – *triggit* and *tystie*.

Dundonian

fehve peh suppers oot the deep sea, mario
 - eh, eh ken
 an an ingan ane an aa
 an an ingan ane an aa
 ‘Dundee Man For Australia’
 - eh, eh ken

This extract from *ken* by Matthew Fitt reflects the unique pronunciation of *five/fehve* and *pie/peh* and *onion/ingan*.

Literature Study: Multi-level

The mandatory study of at least one Scottish text might involve the reading of text in Scots. In fact, it would be hoped that such texts will be selected for study alongside English texts, appreciated and analysed for their literary merit, and not only for their ‘curiosity value’ of being in non-English. Literature in Scots exists which is suitable for study at all levels of Higher Still and texts exist which explore a wide range of themes and emotions. The use of Scots for humorous situations is frequently the most commonly recognised contemporary employment of the language and its inclusion in comic television programmes or its use by modern comedians has led to a stereotyped viewpoint of the language. The introduction to students of the wide range of contemporary poetry and prose has proved to be an exciting development. The uptake of the study of Scottish literature amongst university students can be cited as proof of this. Literature in Scots exists which is suitable for study at all levels of Higher Still. The complex Scots, both in density of Scots and complexity of theme, of Lallans writers like Hugh MacDiarmid and William Neill (20th century), or William Dunbar (15/16th century) and Robert Fergusson (18th century) is available at Higher and Advanced Level. A lighter Scots and more accessible content might be found in work such as the bairn rhymes of J K Annand or William Soutar (both 20th century). These would be suitable for Access 3 and Intermediate Levels. Further suitable literature for these levels can be found in *The Kist* (SCCC/Nelson Blackie), *A Braw Brew* (Watergaw) and the *Linmill Stories* of Robert McLellan (Canongate Classics).

Specialist Language Study

As outlined in the Support Notes for English, many opportunities exist for students choosing this option. At all levels, students might wish to consider the language around them, both in and out of school. Simple or complex research studies could be conducted into the local variation of Scots, attitudes to it, and uses of it. Studies might be conducted into literature in the Scots of the school’s local area.

Detailed analysis of the dialect variations of 20th-century Scots might be another fruitful source of study. Examples of literature (see *The Kist* and texts listed in the Dialect Section of the bibliography which follows) which demonstrate these variations could be analysed to point out where correlation and divergence occur. It might be interesting to record that there is, in fact, a central core of Scots which appears in several dialects, reflecting the cohesion of Scots rather than its oft-quoted fragmentation.

The study of the history and development of Scots could be carried out at any level although the available texts (see Reference Section) may be more suitable for Higher and Advanced Higher levels. Teachers might wish to adapt from these texts for Intermediate and Access students.

At Advanced Higher level, students may wish to undertake a sophisticated analysis of Scots language in contemporary society through the media, literature and use in education. From these studies they might draw their own conclusions and make personal predictions about the future of the language. Clearly, the field of Scots Language Studies is a challenging and changing one at the present time, and this situation may attract students, especially native Scots speakers, to pursue an area of study which has hitherto been under-researched.

Creative Writing

Writing in Scots is encouraged throughout Higher Still at all levels, and students might avail themselves of this option. Support for orthography is provided through the many available dictionaries and the *Chambers Scots School Dictionary*, with its English-Scots and Scots-English sections, provides a helpful basis for the most commonly agreed spelling rules. Contrary to popular opinion, anarchy does not always rule in Scots spelling, even though a standardised form does not yet exist. Widespread acceptance of the spelling choices which appear in the dictionaries narrows the spelling options to the most widely used forms. One universally agreed rule is that the apologetic apostrophe is not used in 20th century Scots. That is, *of* will appear as *o* not *o'*, *throwing* as *throwin* not *throwin'*. In the first instance, students might begin by using Scots vocabulary known to them if they are natural Scots speakers. Otherwise, their Scots vocabulary can be enriched through the reading of Scots literature, where students will select a form that they feel comfortable with. Excellent Scots writing can also be achieved by non-Scots speakers in the same way that any foreign language is learned, by reading widely and studying the literature. Various densities and uses of Scots are available in creative writing. The easy juxtaposition of Scots with English, because they share a Germanic root, allows students to use a level and type of Scots comfortable to them. Students might choose, for example, to retain English in the narrative of their prose but Scots in dialogue. Consistency of orthography might be encouraged. When a spelling choice

has been selected, that system should be maintained throughout the text. Students might also write for a variety of readerships, for example, young children, or, they might retell, in Scots, a traditional tale. Dr Sheila Douglas's paper *Scrievin in Scots* (Merlin Press) provides helpful step-by-step guidance. The *Grammar Broonie* from the Scottish National Dictionary Association provides examples of grammatical usage and suggestions about spelling systems.

The issue of writing in Scots is often considered problematic by teachers. This is understandable given the standardised, prescriptive rules of the English language and the high degree of training throughout many years to obey these rules. To teach students to write in a language seemingly without rules is an alarming proposition for many English teachers. The Scots language, increasingly employed in modern literature, is undergoing a transition after several hundred years. The formulation of spelling rules is occurring through regular use of the written form, hence words such as *heid*, *dreich* or *gey* have arrived at a norm through use rather than imposition. The Scots language may well arrive at a point in the future where the majority of its users wish the same rigidity and standardisation to apply to Scots as currently applies to English (although English itself has international variations). For many writers and readers, a diversity of spellings and dialects is integral to the richness and vitality of the language, and many of these people do not wish standardisation to happen. On the other hand, if Scots becomes a popular language for functional prose such as media articles or educational texts, an agreed standardised spelling system may be required.

In conclusion, teachers and students have at their disposal the current stock of Scots dictionaries which provide guidance on the most commonly used spellings.

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Longer prose fiction

In prose fiction, Scots language might occur in the dialogue, in the narrative, or in both. However, there are very few novels written entirely in Scots. Generally, where Scots is employed for both dialogue and narrative, it is in the short story. The use of Scots in longer prose fiction tends to occur in the dialogue alone. Novelists such as Scott, Hogg or Galt employ much Scots in their dialogue as do 20th-century writers such as Gibbon, Kelman, McIlvanney or MacDougall. A small number of early novels are worthy of note due to their remarkable rendering of the Scots dialect of their own locality. These include the north-east voice in *Johnny Gibb of Gushetneuk*, by William Alexander (Intro. by W Donaldson), Tuckwell Press, East Linton,

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In some contemporary novels, Scots linguistic forms appear in both narrative and dialogue due to the representation of the interior thoughts of the protagonists. Examples of this are Kelman's *How Late It Was, How Late*, Warner's *Morvern Callar*, Galloway's *Foreign Parts*, and Des Dillon's *Me an My Gal*. Often the Scots is of a modern, colloquial nature and often covert rather than overt. This is because in its attempts to replicate faithfully the speech of many living Scots, the grammar and use of idiom has remained strong while the lexical items found in rural Scots have vanished. (Nae kye in Sauchiehaugh Street!)

For a variety of reasons, sometimes connected with commercial viability, writers have restricted a braider Scots to the dialogue alone, but currently an increasing quantity of Scots seems to be finding its way into the narrative prose of longer Scottish fiction.

Students and teachers wishing to investigate the use of Scots in the Scottish novel might refer to the fiction list of this book (see Section Four). The consideration of these varied linguistic forms could provide the basis of a potential Specialist Study at Advanced Higher.

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- Lindsay, M, and Mackie, R L, eds, *A Book of Scottish Verse*. London: Robert Hale, 1983
- Lyle, Emily, ed, *Scottish Ballads*. Edinburgh: Canongate, 1994*
- Massie, Allan, ed, *Edinburgh and the Borders in Verse*. London: Secker & Warburg, 1983
- MacCallum, Neil R and Purves, D, eds, *Mak It New: An Anthology of 21 years of writing in Lallans*. Edinburgh: Mercat Press, 1995[†]
- Mercat Anthology of Early Scottish Literature*. Edinburgh: Mercat Press, 1997[†]
- O'Rourke, Daniel, ed, *Dream State*. Edinburgh: Polygon, 1994
- Scott, Tom, *The Penguin Book of Scottish Verse*. London: Penguin, 1970
- Watson, Roderick, ed, *The Poetry of Scotland: Gaelic, Scots and English*. Edinburgh: Edinburgh University Press, 1995
- Whyte, Hamish, ed, *Mungo's Tongues: Glasgow Poems 1630-1990*. Edinburgh: Mainstream, 1993

Poetry collections (pre-20th century)

The most accessible readings of the early and late medieval makars appear in anthologies such as *The Poetry of Scotland* (Watson), *The Penguin Book of Scottish Verse* (Tom Scott), *The Mercat Anthology of Early Scottish Literature* (Mercat Press) and *A Book of Scottish Verse* (selected by Maurice Lindsay and R L Mackie). Extensive lists of titles available from the Scottish Text Society though many are out-of-print.

- Barbour, John (1320-1395), *The Bruce*, ed A A Duncan. Edinburgh: Canongate Books Ltd, 1997 (with translation and notes)
 Burns, Robert (1759-1796), *Collected Works*
 Douglas, Gavin (1475-1522)
 Dunbar, William (1460-1520), see below with Henryson
 Fergusson, Robert (1750-1774)
 Henryson, Robert (1425-1505), and Dunbar, William, *Selected Poems*. Harmondsworth: Penguin Classics, 1998
 — ‘Moral Fables’, *Scottish Studies*, vol. 15, 1993
 Montgomerie, Alexander (1545-1610)
 Ramsay, Allan (1685-1758), *Works*, vol. 4, 5 and 6. Scottish Text Society — *Baroque Scots* ed. Biddulph, Joseph. Language Information Centre, 1990
 — *Frae a the Airts: Verses by Allan T Ramsay*. Carn Publications, 1996

20th-century poetry collections

- Begg, James, *The Dipper an the Three Wee Deils*. Ayrshire, 1992*
- Blackhall, Sheena, *Lament for The Raj an ither Poems*. Aberdeen: Gordon Booth, 1995
- Cocker, W D, *Poems Scots and English*. Glasgow: Brown, Son and Ferguson Ltd, 1979*
- Crawford, Robert and Herbert, W N, *Sharawaggi*. Edinburgh: Polygon
- Campbell, Donald, *Selected Poems*. London: Galliard Publications, 1994
- Fitt, Matthew, *Pure Radge*. Kirkcaldy: Akros Publications, 1997*
- Garioch, Robert, *Complete Poetical Works*. Loanhead: Macdonald, 1977
- Hershaw, Willie, *The Cowdenbeath Man*. Edinburgh: Scottish Cultural Press, 1997
- Holton, Harvey, *Finn*. Three Tygers Publishing[†]

- Kinloch, Davy, *Paris-Forfar*. Edinburgh: Polygon, 1995
- Leonard, Tom, *Intimate Voices: Selected Works 1965-83*. Newcastle: Galloping Dog Press, 1984.
— *Reports from the Present: Selected Work 1982-94*. Newcastle: Galloping Dog Press
- Lochhead, Liz, *True Confessions and Other Cliches*
Edinburgh: Polygon, 1994
— *Dreaming Frankenstein and other poems*
Edinburgh: Polygon, 1984
— *Bagpipe Muzak*
Harmondsworth: Penguin, 1991
- MacCallum, Neil, ed, *Sing Frae the Hert*. Edinburgh: Scottish Cultural Press[†]
- MacDiarmid, Hugh, *Complete Poems: Vols 1 & 2*. Manchester: Carcanet, 1993
- McDonald, Ellie, *The Gangan Fuit*. Edinburgh: Chapman
- Mackie, Alistair, *Ingaitherins: Selected Poems*. Aberdeen University Press, 1987
- Murray, Charles, *Hamewith: The Complete Poems of Charles Murray*. Aberdeen University Press, 1983
- Murray, John, *Aspen*. Akros, 1996
- Neill, William, *Tales frae the Odyssey o Homer, Selected Poems 1969-1992*. Edinburgh: Canongate[†]
- Niven, Liz, *A Drunk Wumman Sittin Oan a Thistle*. Kirkcudbright: Markings, 1997
- Paisley, Janet, *Alien Crop*. Chapman
— *Pegasus in Flight*. Rookbook
- Purves, David, *Hert's Bluid*. Chapman[†]
- Robertson, James, *Sound-Shadow*. Edinburgh: B+W, 1995
- Rorie, David, *Poems and Prose*. William Donaldson ed., Aberdeen University Press, 1983
- Scott, Alexander, *Selected Poems*.
- Scott, Tom, *The Collected Shorter Poems*. Agenda/Chapman Publications, 1993

Smith, Sydney Goodsir, *Collected Poems*. London: John Calder Ltd, 1975

Soutar, William, *Collected Poems*. Edinburgh: Scottish Academic Press, 1988

Stevenson, R L, *Selected Poems*, ed. Angus Calder. Harmondsworth: Penguin Classics, 1998

Sutherland, Bill, *A Clydeside Lad*. Clydeside Press, 1994

Vettese, Raymond, *A Keen New Air*. Edinburgh: Saltire Society
— *The Richt Noise*. Loanhead: Macdonald

Additional texts: non-fiction

Douglas, Sheila, *The Sang's the Thing*. Edinburgh: Polygon

Henderson, Andrew, *Scottish Proverbs*. Edinburgh: Lang Syne, 1980

Kay, Billy, *The Complete Odyssey*. Edinburgh: Polygon

Lorimer, William, *The New Testament in Scots*. Edinburgh: Southside, 1983

MacColl, Ranald, *Bud Neill*. Zipo Publishing

Macgregor, Forbes, *Scots Proverbs and Rhymes*. Edinburgh: Gordon Wright, 1986

Morrison, Allan, *Haud Yer Wheesht*. Glasgow: Neil Wilson

Murison, David, *Scots Saws*. Edinburgh: Mercat Press, 1981

Stuart, Jamie, *A Glasgow Gospel*. Edinburgh: St Andrew's Press
— *A Scots Gospel*. Edinburgh: St Andrew's Press, 1985
— *Auld Testament Tales*. Edinburgh: St Andrew's Press

Current periodicals and anthologies which contain writing in Scots

Akros; Cencrastus; Chapman; Fife Lines; Gairfish; Lallans; Markings; New Writing Scotland; Northwords; Tocher.

Specialist publishers of Scots

Argyll, Glendaruel, Argyll; ASLS, c/o Glasgow University, Glasgow; Lallans, A K Bell Library, Perth; Merlin Press, Scone, Perth; Saltire Society, Edinburgh; Scottish Cultural Press, Edinburgh; Watergaw, Newton Stewart & Dumfries.

Critical analysis

- Brown, Kenneth, *Robert Burns: Selected Poems*. Cambridge: Cambridge University Press, 1998
- Burgess, Moira, *Imagine a City: Glasgow in Fiction*. Argyll Publishing, 1998
- Craig, Cairns, ed, *The History of Scottish Literature Vols 1-4*. Aberdeen: Aberdeen University Press 1987
- Craig, Cairns, *The Modern Scottish Novel*. Edinburgh University Press
- Corbett, John, *Language and Scottish Literature*. Edinburgh University Press, 1997
- Crawford, Robert, *Devolving English Literature*. Oxford: Clarendon Paperbacks, 1992
- Dunbar, Robert, and Henryson, Robert, *Two Scots Chaucerians*. Longman: Plymbridge Distribution, 1967
- Dunbar, Robert, and Robert, Henryson, *Authors of the Middle Ages: English Writers of the Late Middle Ages*. Variorum, 1995
- Letley, Emma, *From Galt to Douglas Brown: Nineteenth Century Fiction and Scots Language*. Edinburgh: Scottish Academic Press, 1988
- Speirs, John, *The Scots Literary Tradition*. London: Faber, 1962
- Wittig, Kurt, *The Scottish Tradition in Literature*. Edinburgh: Mercat Press, 1978 (o.p.)

Scotnotes from the Association for Scottish Literary Studies produces good critical analyses of poetry and prose in Scots including Burns, Dunbar, Grassic Gibbon, Henryson, Hogg, Lochhead, Stevenson.

Scottish Academic Writers Series. Wide range of small books on individual writers.

The Introductions to the major anthologies of Scottish verse and short story are valuable and accessible to students. These give clear introductions to Scottish writing, i.e. Roderick Watson in *The Poetry of Scotland*, Tom Scott in *The Penguin Book of Scottish Verse*, Tom Hubbard in *The New Makars*, Douglas Dunn in *Twentieth Century Scottish Poetry*, James Robertson in *A Tongue in yer Heid*.

Cassettes, CDs and videos

Canongate Cassettes

A small range of short stories (Stevenson, Munro, Grassie Gibbon) as well as some longer fiction (Neil Munro, scenes from *Sunset Song*).

Pathway Productions

The Glasgow Gospel, by Jamie Stuart. Cameron Williams.

Scotsoun Cassettes

An extensive range: poetry in Scots from medieval to contemporary work. Also, some short stories.
Scottish Audio Classics, Saltire Society.

SNDA

'Cannie Spell' SNDA (CD)
Electronic Scots School Dictionary. SNDA (CD)
website: <http://www.snda.org.uk>

Computer Technology for Scots Literature and Language from Glasgow University. For teacher use and Advanced Higher only.
STELLA: <http://www2.arts.gla.ac.uk/SESL/STELLA/index.html>

For young folk

At Advanced Higher Level, Specialist Study, or at Access Level, pupils might study literature in Scots for young people.

A-Z of Scots Words for Young Readers. Edinburgh: Scottish Children's Press*

Annand, J K, *A Wale o Rhymes*. Edinburgh: Saltire Society*
— *Dod and Davie*, trans. from German. Edinburgh: Canongate, 1986

Forsyth, Anne, *Aiken Drum*. Edinburgh: Scottish Children's Press*
— *Kitty Bairdie*. Edinburgh: Scottish Children's Press*

McHardy, Stuart, *The Wild Haggis an the Greetin-faced Nyaff*. Edinburgh: Scottish Children's Press*

Niven, Liz, *Doadie's Boadie*. (Pack of poems, stories, lesson ideas.) Perth: Scots Language Resource Centre*

— ed, *Scots Language Pack*, Dumfries: Dumfries & Galloway Education Department*

Philp, George, *Gleg*. (Pack of stories and poems.) Glasgow: Scotsoun*

Wheeler, Leslie, *Brockit, the Fermtoon Cat*. Aberdeen: Summerhill Education Centre, 1992*

Cassette tapes available from Scotsoun for several of the above.

Channel 4 Television series, *Haud Yer Tongue*, with accompanying teacher booklet available from Channel 4 Schools (address on page 131).

SECTION 10

Introduction

This section of *Using Scottish Texts* lists a selection of aids and guides for teachers and course designers working within the Higher Still programme. Given the range of courses and the breadth of abilities and interests likely to be found even in one teaching section, the need for variety of presentation and for support beyond the resources of the classroom and the school are issues that have to be confronted.

Support on teaching the genres and exemplars of how particular texts might be handled will be available from the Higher Still Development Unit, but beyond this there will be needs facing the teacher or lecturer who finds that the increased concentration on Scottish language and literature presents new challenges.

Under a number of headings in this selection some answers are offered to questions that might arise. How do you go about teaching a text that is presented in the dialect of a different age or region? Are there ways of letting your students *hear* the text? What materials are available for the in-depth study of a writer? Where do you look for information about new writing in Scots? How do you ensure that your own development needs in the areas of Scottish language and literature are catered for?

The recommendations below demonstrate that there is a growing body of support in various forms. Books and teaching packs, of course, but, increasingly, audio, video and CD-Rom resources are on call. And, most importantly, many of the writers themselves are accessible – on record, in public and in the classroom.

This does not purport to be an exhaustive list, but it is hoped that using the agencies, firms and associations mentioned will help English departments and school libraries to enrich their resource banks to a comfortable level.

1. Teaching Scottish language and literature

Corbett, John, *Language and Scottish Literature* (Scottish Language and Literature Series), Edinburgh: Edinburgh University Press, 1997

Gifford, Douglas, Dunnigan, Sarah and MacGillivray, Alan (eds), *A Guide to Scottish Literature* (Scottish Language and Literature Series, vol 1), Edinburgh: Edinburgh University Press, 1999

MacGillivray, Alan (ed), *Teaching Scottish Literature: Curriculum and Classroom Applications* (Scottish Language and Literature Series), Edinburgh: Edinburgh University Press, 1998

Niven, Liz and Jackson, Robin, *The Scots Language: Its Place in Education*, Edinburgh: Watergaw, 1998

Scottish Central Committee on English, *Scottish Literature in the Secondary School*, Edinburgh: HMSO, 1976

SCCC with Association for Scottish Literary Studies, *Developing Scottish Literature in Higher English and Sixth Year Studies*, Dundee: SCCC 1990

2. Bibliographies/Book Trace

Cawdor Book Services Ltd

Book distributors to Scottish libraries, universities and schools. Scottish titles a specialism. Information on titles available in hard copy or electronic format.

Cawdor Book Services Ltd
96 Dykehead Street
Queenslie Industrial Estate
Glasgow G33 4AQ
Tel 0141 766 1000 Fax 0141 766 1001
E-mail information@cawdorbooks.com

Crawford, Robert, *Literature in Twentieth-Century Scotland : A Select Bibliography*, London: The British Council, 1995

Johnstone, Neil, *Waterstone's Guide to Scottish Books*, London: Waterstone's, 1998

National Library of Scotland, *Bibliography of Scotland* on CD-ROM designed to run on any PC with Windows 3.1 or Windows 95, standalone or on a network. Selected records may be printed or written to disk. Distributed by Cawdor Book Services (see above).

The Editor
Bibliography of Scotland (NLS)
George IV Bridge
Edinburgh EH1 1EW
Tel 0131 226 4531 Fax 0131 220 6662
E-mail d.smith@nls.uk
Website <http://www.nls.uk>

Scottish Publishers Association

Information and advice on book publishing in Scotland. Publishes annual *Directory of Publishing in Scotland*, a reference guide to publishing houses, literary journals and organisations in Scotland. (£8.00 in 1998)

SPA
Scottish Book Centre
137 Dundee Street
Edinburgh EH11 1BG
Tel 0131 228 6866 Fax 0131 228 3220
E-mail enquiries@scottishbooks.org
Website www.scottishbooks.org

3. Teaching/Learning aids

(a) Agencies, Associations

Association of Scottish Literary Studies

Sponsors conferences on Scottish literature for teachers and students, publishes *Scotnotes*, commentary cassettes on texts and authors, annual volumes, anthologies of new Scottish writing and occasional papers. School and personal membership (currently £33.00 individual annual subscription, £61.00 institution).

ASLS
c/o Department of Scottish History
University of Glasgow
9 University Gardens
Glasgow G12 8QH
Tel 0141 330 5309
E-mail cmc@arts.gla.ac.uk

Comhairle nan Leabhraichean (Gaelic Books Council)

Exists to assist and stimulate Gaelic publishing. Book retailer (with postal service), stocking all Gaelic and Gaelic-related books in print (catalogue – ‘Leabhraichean Gàidhlig’).

Gaelic Books Council
22 Mansfield Street
Glasgow G11 5QP
Tel 0141 337 6211 Fax 0141 341 0515

Scots Language Resource Centre

Information sheets and resource packs available on aspects of Scots language.

SLRC

A K Bell Library
2-8 York Place
Perth PH2 8EP
Tel 01738 440 199
Fax 01738 477 010
E-mail slrc@sol.co.uk

Scottish Arts Council

Information directory listing leaflets and publications available free of charge.

SAC

12 Manor Place
Edinburgh EH3 7DD
Help Desk 0131 243 2444 Fax 0131 225 9833

Scottish Book Trust

Provides a wide range of information on Scottish writers and books.
Publications include:

High Roads and Low Roads: A Guide for Promoters of Writers' Tours in Scotland (venues, writers' groups, bookshops, libraries and media contracts). Free, only postage payable

Scottish Literacy and Touring Co-ordination Newsletter (news of events, festivals and new publications). Free, quarterly

Scottish Writing Today. Poster campaign (extracts, biographies, booklists, featuring Scottish writers)

Still Life. News and information about books for young people in Scotland. Thrice yearly, subscription £7.50

Four Scottish Poetry Posters (Robert Burns, Norman McCaig, Edwin Morgan, Elizabeth Burns), illustrated by Scottish artists. £7.50

The Writers' Register (see below, under **People**)

Scottish Book Trust
Scottish Book Centre
137 Dundee Street
Edinburgh EH11 1BG
Tel 0131 229 3663 Fax 0131 228 4293
Website www.scottishbooktrust.com

Scottish National Dictionary Association Ltd

Publishes reference material in hard copy and on CD Rom on the Scots language for use in schools.

SNDA
27 George Square
Edinburgh EH8 9LD
Tel/Fax 0131 650 4149
E-mail mail@snda.org.uk

Scottish Poetry Library

Free borrowing in person or by post (small fee). Scottish and international poetry – books, magazines, audio and video tapes. Members' newsletter, school of poets. Specialist lists and bibliographies compiled. Courtyard readings during Edinburgh Festival. Library van available for visits to schools.

SPL
5 Crichton's Close
Canongate
Edinburgh EH8 8DT
Tel 0131 557 2876
E-mail inquiries@spl.org.uk
Website www.spl.org.uk

Scottish Theatre Archive

The Archive exists to help preserve and promote interest in Scotland's theatrical heritage. Holds material – scripts, programmes, photographs – relating to most Scottish theatre companies (particularly the Citizens, Close and TAG). Notable James Bridie collection. BBC Radio Scotland scripts – over 3000 – of plays, dramatisations of novels, short stories, poetry and documentaries dating from 1925. Open to anyone with an interest in Scottish theatre.

STA
Glasgow University Library
Hillhead Street
Glasgow G12 8QE
Tel 0141 330 6758
Fax 0141 330 3793
E-mail special@lib.gla.ac.uk
Website www.special.lib.gla.ac.uk

(b) Audio

Canongate Audio
 Tweeddale Court
 14 High Street
 Edinburgh EH1 1TE
 Tel 0131 557 5111 Fax 0131 557 5211
 E-mail info@canongate.co.uk
 Website www.canongate.co.uk

(Audio books, novels by Lewis Grassie Gibbon, Muriel Spark, Alasdair Gray, Robert Louis Stevenson, etc.)

Claddagh Records
 Dame House
 Dame Street
 Dublin 2
 Tel 00 353 1 677 8943

(Scottish writers reading their own works or that of other writers.)

Scotsoun
 13 Ashton Road
 Glasgow G12 8SP
 Tel 0141 339 4044

(Scottish writers reading their own works or that of other writers.)

(See also entries under **Association of Scottish Literary Studies**, **Scottish Poetry Library**, and **Scottish Theatre Archive**, above.)

(c) Electronic**Scottish Cultural Resources Access Network**

A millennium project set up to digitise 'Scotland's rich human history and influential material culture', which hopes to assemble 1.5 million records by August 2001. Over 170,000 records already on-line. Currently digitising the sound of Scottish poets reading their own work.

Annual licence fee allows free on-line use and covers copyright fees. CD Roms available at cost of recovery.

SCRAN
Abden House
1 Marchhall Crescent
Edinburgh EH16 5HW
Tel 0131 662 1211 Fax
E-mail scran@scran.ac.uk
Website <http://www.scran.ac.uk/>

Scottish National Dictionary Association Ltd
- see entry under Agencies/Associations above.

(d) Events

Edinburgh International Book Festival
Held annually as part of the Edinburgh Festival. Strong representation of Scottish writers.

EBF
Scottish Book Centre
137 Dundee Street
Edinburgh
EH11 1BG
Tel 0131 228 5444
Fax 0131 228 4333
E-mail admin@edbookfest.co.uk
Website www.edfest.co.uk

National Poetry Day
Annually on the first or second Thursday of October. Poetry postcards etc. produced to mark the day. Contact: Scottish Book Trust (0131 229 3663). Poetry cards produced by School of Poets, at Scottish Poetry Library (see entry under Agencies/Associations above).

(e) Film/Video

Learning and Teaching Scotland
Films on Scottish writers, for hire on 16mm or VHS

LTS (training resources)
74 Victoria Crescent Road
Glasgow G12 9JN
Tel 0141 337 5000
Fax 0141 337 5050

(f) People**Scottish Arts Council: *Writers' Register***

Free, annually updated directory of writers, poets and story tellers who are available to visit schools. Published by Scottish Book Trust (q.v.)

Scottish Storytelling Forum

The Netherbow
45 High Street
Edinburgh EH1 1SR
Tel 0131 556 9579/2647

(Issues *Storytellers in Scotland: Scotland's National Storytelling Directory*. Some storytellers are listed also in *Writers' Register* above.) See also *High Roads and Low Roads* by Scottish Book Trust (q.v.)

Useful Addresses

BBC ABERDEEN (Radio and
Television)
Broadcasting House
Beechgrove Terrace
Aberdeen AB9 2ZT
Tel 01224 625 233

BBC EDUCATION
Broadcasting House
5 Queen Street
Edinburgh EH2 1JF
Tel 0131 248 4261
Fax 0131 248 4267

BBC ENTERPRISES LTD
Woodlands
80 Wood Lane
London W12 0TT
Tel 0181 576 2570
Fax 0181 749 8766

**BBC RADIO SCOTLAND
(BORDERS)**
Old Municipal Buildings
High Street
Selkirk TD7 4BU
Tel 01750 21884

BBC RADIO SCOTLAND
5 Queen Street
Edinburgh EH2 1JF
Tel 0131 243 1200

BBC RADIO SCOTLAND
Queen Margaret Drive
Glasgow G12 8QT
Tel 0141 339 8844

BBC RADIO HIGHLAND
Broadcasting House
7 Culduthel Road
Inverness IV2 4RD
Tel 01463 221 711

BBC RADIO NAN GAIDHEAL
Broadcasting House
7 Culduthel Road
Inverness IV2 4RD
Tel 01463 221 711

BBC RADIO ORKNEY
Castle Street
Kirkwall
Orkney KW15 1DF
Tel 01856 873 939

BBC RADIO SHETLAND
Brentham House
Harbour Street
Lerwick ZE1 0LR
Tel 01595 694 747

BBC RADIO SOLWAY
Elmbank
Lover's Walk
Dumfries DG1 4TH
Tel 01387 268 008

BBC RADIO TWEED
Old Municipal Buildings
High Street
Selkirk TD7 4BU
Tel 01750 21884

BORDERS TELEVISION
The Television Centre
Carlisle CA1 3NT
Tel 01228 25101

CENTRAL FM
Stirling Enterprise Park
Kerse Road
Stirling FK7 7YJ
Tel 01786 451 188

CHANNEL 4 SCHOOLS

PO Box 100
 Warwick CV34 6TZ
 Tel 01926 433 333
 Fax 01926 450 178
EDUCATION OFFICER
 (will organise school/area
 in-service sessions)
 227 West George Street
 Glasgow G2 2ND
 Tel 0141 568 7111

FORTH FM & MAX FM

Forth House
 Forth Street
 Edinburgh EH1 3LF
 Tel 0131 556 9255

GRAMPIAN TELEVISION

Queens Cross
 Aberdeen AB9 2XJ
 Tel 01224 646 464

HEARTLAND FM

Lower Oakfield
 Pitlochry PH16 2DS
 Tel 01796 474 040

MORAY FIRTH RADIO

PO Box 271
 Scorguie Place
 Inverness IV3 6SF
 Tel 01463 224 433

NATIONAL MUSEUMS OF
SCOTLAND

Chambers Street
 Edinburgh EH1 1JF
 Tel 0131 225 7534
 Fax 0131 220 4819

NORTHSOUND RADIO

45 King's Gate
 Aberdeen AB2 6BL
 Tel 01224 632 234

RADIO BORDERS

Tweedside Park
 Galashiels TD1 3TD
 Tel 01896 759 444

RADIO CLYDE FM

Clydebank Business Park
 Clydebank
 Glasgow G81 2RX
 Tel 0141 306 2345

RADIO NAN EILEAN

Rosebank
 Church Street
 Stornoway PA87 2LS
 Tel 01478 612 005

RADIO TAY

PO Box 123
 6 North Isla Street
 Dundee DD1 9UF
 Tel 01382 200 800

SCOTTISH CENTRE FOR
INFORMATION AND LIBRARY
SERVICES

1 John Street
 Hamilton ML3 7EU
 Tel 01698 458 888
 Fax 01698 458 899

SCOT FM

No 1 The Shed
 Albert Quay
 Leith
 Edinburgh EH6 7DN
 Tel 0131 554 6677

SUPPORT FOR TEACHERS

SCOTTISH RECORD OFFICE
H.M. General Register House
Edinburgh EH1 3YY
Tel 0131 535 1314
Fax 0131 535 1360

SCOTTISH TELEVISION
Cowcaddens
Glasgow G2 3PR
Tel 0141 300 3000

STATIONERY OFFICE
(SCOTTISH BRANCH)
21 South Gyle Crescent
Edinburgh EH12 9EB
Tel 0131 479 3141
Fax 0131 479 3142

SOUTH WEST SOUND
Campbell House
Bankhead Road
Dumfries DG1 4TH
Tel 01387 250 514

WEST SOUND
Radio Sound
45 Holmston Road
Ayr KA7 3BE
Tel 01292 283 662

Courses

Association of Scottish Literary Studies

The Association, in conjunction with the Continuing Education Departments of the Universities of Glasgow and Strathclyde, organises a number of Saturday conferences throughout the year, usually centred on a Scottish writer (e.g. Burns in January) or a Scottish literary theme.

Fee: approx £15 per person (£7 student)

Contact: see above under AGENCIES, ASSOCIATIONS

Open University

No taught courses, but self-study pack 'Studying Scottish History, Literature and Culture' available (£12 plus post and packing).

Centre for Scottish Studies, The Open University in Scotland, 10 Drumsheugh Gardens, Edinburgh EH3 7QJ.

University of Edinburgh/Moray House Institute of Education

On-site module within a Postgraduate Certificate in Scottish Studies – 'Scottish Minds in the Making'. (Literature, with comparisons drawn across music, arts and drama.) Refer to Modular Masters Catalogue.

Postgraduate School, Department of English Literature, David Hume Tower, George Square, Edinburgh EH8 9JX.

University of Glasgow/St Andrew's College of Education

Flexible Postgraduate Advanced Professional Studies

Modular courses in Language Arts, Drama and Media designed to assist teachers with challenges arising from the Higher Still changes to syllabus and examination arrangements.

Each course consists of thirty contact hours in evening sessions and represents one module. Two modules lead to the award of a postgraduate Certificate, four to a Diploma and four plus dissertation to the degree of M.Phil.

Tuition fees: £300 per module

Modules: Scottish Literature; Scots Language; Drama; Literary Theory; Media Studies; English Language in Context.

Contacts:

Professor Christian Kay
 Department of English Language
 University of Glasgow
 12 University Gardens
 Glasgow G12 8QH
 Tel 0141 330 4150
 E-mail C.Kay@englang.arts.gla.ac.uk

OR

Dr James McGonigal
 Department of Language and Literature
 St Andrew's College
 Bearsden
 Glasgow G61 4QA
 Tel 0141 943 3436
 E-mail jmcgonigal@stac.ac.uk

University of Strathclyde

Postgraduate Diploma in Scottish Literature.

Part-time, two years, one evening per week (lecture and seminar) over 25 weeks, with two weekend courses in Year 1, and individual meetings with tutor/supervisor in Year 2. Fees currently £653 per year.

Centre for Scottish Cultural Studies, Livingstone Tower, University of Strathclyde, Glasgow G1 1XH

Journals, Periodicals

BOOKS IN SCOTLAND

The Ramsay Head Press
15 Gloucester Place
Edinburgh EH3 6EE
Tel/Fax 0131 225 5646

(Reviews of new books in Scotland, books about Scotland and books in general. Quarterly, £2.25)

CENCRASTUS

Unit 1 Abbeymount Techbase
8 Easter Road
Edinburgh EH8 8EJ
Tel/Fax 0131 661 5687

(Scottish and international literature, new writing, arts and current affairs. Three times a year, £2.25)

CHAPMAN

4 Broughton Place
Edinburgh EH1 3RX
Tel 0131 557 2207
Fax 0131 556 9565

(Scottish poetry, fiction, articles and reviews. Quarterly, £3.20)

THE DARK HORSE

c/o 1 Bramsbrook Cottages
Candymill
Biggar
South Lanarkshire
ML12 6QY

(Critical essays and reviews, interviews, poetry. Twice yearly, £3.00)

EDINBURGH REVIEW

22 George Square
Edinburgh EH8 9LF
Tel 0131 650 6206

(Fiction, poetry, features and notices about books and journals on Scottish and international culture. Twice yearly, £9.50)

GAIRM

29 Waterloo Street
Glasgow G2 6BZ
Tel/fax 0141 221 1971

(All Gaelic journal. Fiction, poetry, articles on history, folklore, music etc. Quarterly, £1.60)

LALLANS

c/o the Scots Language Society

A K Bell Library

York Place

Perth PH2 8AP

Tel 01738 440 199

(Poetry, fiction, reviews and articles in Scots. Three times a year, £3.00)

NEW WRITING SCOTLAND

A.S.L.S.

c/o Department of Scottish History

9 University Gardens

University of Glasgow

Glasgow G12 8QH

Tel 0141 330 5309

(Anthology of new poetry, fiction and drama excerpts in English, Scots and Gaelic. Annual, £8.95)

NORTHWORDS

The Stable

Long Road

Avoch

Ross-shire IV9 8QR

Tel 01381 621 561

(Fiction, poetry and reviews in English, Scots and Gaelic. Three times a year, £7.50 for three issues)

SCOTLANDS

School of English

University of St Andrews

St Andrews KY16 9AL

E-mail cjmm@edge.st-andrews.ac.uk

(Cultural review – literature, history, art, etc – celebrating the diversity of Scottish culture, past and present. Twice yearly, £14)

SCOTTISH BOOK COLLECTOR

c/o 36 Lauriston Place

Edinburgh EH3 9EU

Tel 0131 228 4837

Fax 0131 228 3904

(Articles on contemporary, secondhand and antiquarian Scottish books and their authors, interviews, reviews, fiction and poetry)

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