



## **Suggested timetable for workshops**

1 workshop per week for 3 weeks, ideally on Fridays, culminating in a community performance on an additional fourth date to be agreed with schools in relation to local venues / schedules.

### **Session 1**

Introduce children to the material and project background, and explore the 'handling box' of sound archive formats.

Explore some online archive sites such as including Tobar an Dualchais / Kist o Riches.

Listen to, discuss and learn 2 songs, both by ear and using printed text.

Teachers given text in Scots (with glossary if required), plus recordings to use (hosted online).

Class practises songs in advance of following week.

### **Session 2**

Revisit songs from last week.

Discuss any 'collecting' the children may have done themselves with their own family, and share / learn songs with the group if appropriate.

Listen to, discuss and learn 2 new songs from the archive.

Again teachers supplied with words and recording.

Rehearse all four songs until following week.

### **Session 3**

Review and feedback session, plus additional rehearsal.

Activity session which includes recording the pupils themselves talking about the project.

Discuss with the children their ideas about sound recordings and/or archives, how they might use them at school and in future.

Word cloud formation based on children's recall of discussions and workshops to date.

Discuss aspects of the performance coming up, what order we will perform the songs in, who will present, what information we want to share with the audience.

Children also share any further collecting of their own; some of these songs might feature in final performance.

### **Session 4**

Performance day.

Short session to practise songs.

Performance at school assembly or similar, potentially with more than one school.

The performances will be recorded.

Record vox pops with audience members, participants and school staff.

### **Time slots suggested for Sessions 1-3**

9.15-10.30

11.15-12.30

14.00-15.15

**Session 4** timings will need to be worked out according to assemblies etc.

## **Connecting Scotland's Sounds ::**

### **Project aims**

- To enable pupils and teachers to learn about and enjoy their local and national audio heritage, particularly with regards to Scots song
- To develop connections between school communities and the Scots Language Centre, and local sound collections where appropriate
- To share Scotland's Scots song audio heritage with wider audiences
- To inspire other learners and educators

### **Project outline**

- To prepare and deliver engagement workshops with pupils (mostly late primary) and their teachers around Scots songs using archive sound recordings
- To arrange a means by which highlights from these workshops (and the recordings) can be shared with wider community/public audiences
- To use the Scots Language Centre's online communication channels to extend the engagement reach
- To document the project so that it can act as online inspiration to other learners and educators

## Workshop Content in detail

### Exploring place and remembering stories

The workshop programme is rooted in the idea of *place*, exploring the children's concept of their immediate surroundings. The children gain skills in listening to and sharing their own stories, ideas of shared community culture, the importance of *remembering* and passing on.

A place-based approach is more usually employed in environmental studies but we see it as an innovative way of engaging local communities with their traditional culture, using local song in particular. We work on the principle that every thing and every person has a story. We practise listening to each other through a simple story-sharing exercise of disclosing a few biographical details, re-telling each other's stories, thereby introducing gradually the idea of common remembering and shared memory.

For the exercise, the workshop leader brings along an item (e.g. an old-fashioned lemonade bottle) along with photographs (displayed on the classroom smartboard) which relate to a family member of their own and tells their story. The children are encouraged to listen carefully to the details. At various points in the workshop programme, they are asked to recall details of the stories they have heard. The children are then asked to pair up, listen to their partner tell a short biographical story, swap, and then share the details with the rest of the group to test their listening and remembering skills.

### The idea of tradition

The exercises guide pupils towards the concept of *tradition* without necessarily using the word; the idea of many people in a community remembering similar stories, similar things, sharing memory. In doing so, the pupils are encouraged to become aware of the value of their own local stories, memories and experiences, in relation to their *place*.

### Introducing song as a way of remembering

Using the familiar notion of a "story" as learned in the classroom, we move on to the idea of songs as another way of telling stories and remembering things, places and people.

Pupils are asked about their own favourite songs. This usually elicits the latest chart hits and is a source of fun. We then ask, "What about *Scottish* songs?" - e.g. did they learn any for Burns night? We ask the children to sing snippets if they wish. Drilling down further, we explore the idea that there might in fact be *local* songs about their own town. This is usually a source of great interest to the pupils, especially when later illustrated by audio from sound collections online.

### Introducing the idea of archives and field collecting

We pose questions and explore ideas of where songs come from, and, if we are not able to remember songs, how we might keep hold of them. This allows us to introduce technology that has been used to capture and remember songs in different ways. At present this includes a selection of recording devices and media used throughout the 20<sup>th</sup> century. This helps the pupils understand, along with visual cues on the smartboard, how previous technology worked, and its shortcomings.

The physical demonstration of recording media and devices – which the pupils are allowed to handle - is a key gateway to talking about why people decided to make sound collections, what is being done with them today and introducing projects such as Connecting Scotland’s Sounds.

### Exploring the archive

Discussing the idea of a sound collection in terms of its headline numbers – e.g. the School of Scottish Studies’ 12,000 hours of tape - is a fun exercise which allows children to guess how many days that might represent, if one decided to listen to all the tracks end to end.

The workshop leader places themselves in the position of the “local”, explaining how they have experienced looking for songs from their own home town in the archive, and plays some samples, if appropriate.

We explore themes that local songs from their area might cover – trades, local landmarks, placenames, local characters. This gives a platform from which to actively explore the (already researched and “teed up”) material in the chosen sound archive, e.g. Kist o Riches, using the site live via the classroom smartboards.

Songs are then explored, listened to, discussed, with the accompanying visual resources of maps, broadsheet images, local landmarks, before eventually being learned as a group.

### Scots Language

When going through the text of songs for learning, we discuss Scots language contained therein and the meaning of phrases and words, and how pupils may use them themselves or hear them in their families. Again this usually a source of fun for the children hearing familiar language that is not often used in the classroom setting, and we encourage them to use it and feel comfortable in doing so.

### Homework!

Between the sessions, pupils are encouraged to become “fieldworkers” themselves, in collecting songs and stories from their relatives which are shared in subsequent weeks, and where appropriate, learned by the group. In some cases this can lead to intergenerational participation in the final community performances.



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