

**A COMPANION TEACHING
BOOKLET FOR THE
TALES FAE THE DORIC SIDE
ANTHOLOGY OF
CONTEMPORARY DORIC
(NORTH-EAST SCOTS)
WRITING**

**COMPILED BY DR DAWN LESLIE
(UNIVERSITY OF ABERDEEN)**

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This teaching booklet has been designed to accompany the anthology 'Tales Fae the Doric Side' and presents a selection of teaching materials which can be used alongside the following works:

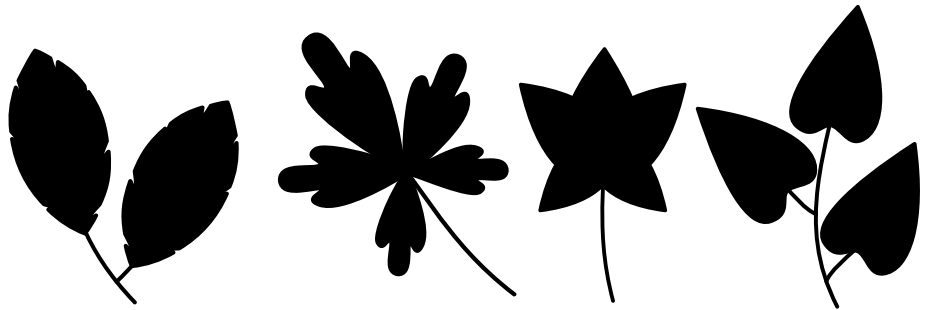
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A list of suggested **creative responses** to a wider range of anthology texts is also included at the end of this booklet.

Notes for Teachers for certain tasks are also included (pages 25 - 30)

LEAVES

BY ALISON C SKINNER



Breaking down a Scots text:

Because of the linguistic closeness of Scots and English as languages, it is often hard to avoid comparing the two (especially since Scots speakers will have been educated in English and have good knowledge of it). When approaching a Scots text for the first time, you may find it useful to break down the vocabulary into three categories. For example, with the penultimate line of this story:

“
She coupit them intae an auld un-
yeesed canteen o cultery - a waddin
present her granmither hid nivver
taen tae "for fear she wid blad it".
”

Cognates = words
which can be
traced back to a
common ancestor,
e.g. **hame** and
home

1. Scots words shared
with English (i.e. written
exactly the same)

She, them, an,
canteen, cultery,
present, her, for,
fear, she, it

2. Scots words which
share a cognate form
with an English word but
sound/look different:

intae, auld, un-
yeesed, o, waddin,
granmither, hid,
nivver, taen, tae,
wid

3. Distinctly Scots
words with no
obvious English
equivalent:

coupit,
blad
(Do you know the
meaning of
these?)

Now give it a go yourself with the rest of the text (page 22 of the anthology), using the same three **categories** as above. For the second category, can you spot any patterns of how Scots differs from English? For the third category, use www.dsl.ac.uk to find out the meaning of any words that are new to you.

HAUDAGAIN, 8:12AM

BY DEL STEWART



Pre-reading: By looking at the title of this poem, can you guess what it will be about? Which themes do you think it might explore?

Read the poem: page 86 of the anthology

Guided reading: use these questions to guide your reading of the poem and learn about some patterns that reoccur in Doric. You can do this on your own or as part of a group.

1

The word 'fae' is used four times in the poem. From its context, what do you think it means?

2

In the opening stanza, the writer uses the word 'licht' twice. There are three other Scots words in this poem which have a <ch> spelling (pronounced as in the final sound of 'loch') where English equivalents would have a <gh> spelling. Can you find them?

3

In the first stanza, the phrase 'fiter than licht' contains another patterned sound difference between English and Doric - i.e the tendency for <wh> at the beginning of English words to be /f/ sounds in Doric.

- Knowing this pattern, what does 'fiter' mean?
- Can you find at least one other word in the poem which follows this pattern?

HAUDAGAIN, 8:12AM

BY DEL STEWART



4

In the second stanza, the word 'toon' contains another patterned sound difference between English and Scots - i.e the tendency for English words with an 'ow' sound to be 'oo' sounds in Scots equivalent words.

- Knowing this pattern, what does 'toon' mean?
- There are six other words in the poem which follow this pattern. Can you find them?

5

In the third stanza, what does 'dinna' mean?

- Can you find the one other word in the poem which has a similar '-na(e)' ending?
- Can you work out what the English translations of these similar Scots forms would be? *didna, wisna, winna, canna, couldna, hivna, shouldna, needna*

6

In the fourth stanza, what do you think 'iday' means? (Hint: in Doric, 'imorn' means 'tomorrow')

7

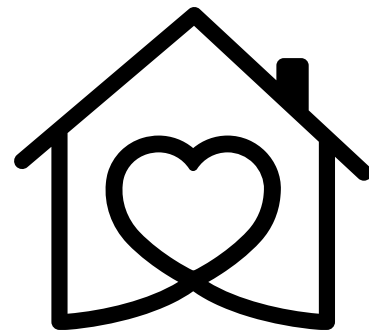
Based on the final stanza, what do you think the overall message of the poem is?

Follow up: Based on the patterns discussed above, predict what the Doric equivalents of these English words would be:

- | | | |
|-----------|------------|-------------|
| • what - | • bought - | • cow - |
| • house - | • where - | • night - |
| • isn't | • mouse - | • doesn't - |

A HAME IS A HAME IS A HAME, IS IT NAE?

BY JO GILBERT



Investigating variation: In Scots, there is a degree of variation in how different writers present the first person singular pronoun. In English this would be 'I' (as in 'I like dogs'); however, in Scots there are many forms used (including 'I'). Because Scots does not have a written standard, this means that there is not one 'correct' form.

The writer of this poem chooses to use 'Aa'. Investigate the rest of the anthology to collect various first person singular forms being used by some of the other writers and collect what you find in this table. The first row for this writer has been done for you.

WRITER	FIRST PERSON SING. PRONOUN FORM USED
Jo Gilbert	aa
Adeline Reid	
Paul Nicol	
Kimberley Petrie	
Evelyn Wood	
Sheena Blackhall	
Brian P Innes	

WRITER	FIRST PERSON SING. PRONOUN FORM USED
Lorraine McBeath	
Kathleen Gray	
Sheila Templeton	
Mae Diansangu	
Del Stewart	
Shane Strachan	
Deborah Leslie	

Debate: Of the choices above, which would you prefer to use in your writing? Come up with some reasons for and against use of each form (thinking about things like pronunciation, distinctiveness compared to other words, etc.). Can you think of any others you could use?

A HAME IS A HAME IS A HAME, IS IT NAE?

BY JO GILBERT



Creative response:

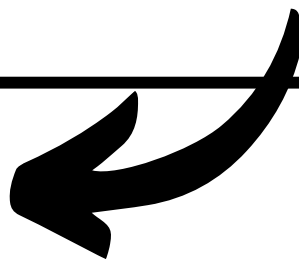
In this poem, the writer uses the repeated phrase 'Aa come fae...' to describe her roots (both in terms of where she physically comes from and the 'era' she grew up in - in this case, 1980/90s North-East of Scotland).

The word 'fae' in Scots (sometimes written as 'frae' too) simply means 'from'.

“

Hame's a feelin, nae a hing
ye cairry it wae ye farivver ye ging

”



Use the last two lines of this poem as a starting point for a poem of your own about what makes you the person you are.

As with this poem, make repeated use of the phrase 'Aa/Ah/A/I come fae...' (using whichever first person pronoun you think works best).

EFTER THE WAR MEMORIAL AT COWDRY HALL



BY MAE DIANSANGU

Pre-reading: Why does a statue of a lion stand outside the Cowdray Hall in Aberdeen? Have you seen it before? What does it say on the wall behind him? If you don't already know, do some research online..

Read the piece: page 61 of the anthology

Guided reading: use these questions to guide your reading of the piece. You can do this on your own or as part of a group.

1

'Een' means 'eyes'. What do you think it means to 'tak tent' of something? Can you think of any English words with similar meanings which have this 'tent' particle hiding within them?

2

In English, 'greet' means to verbally acknowledge someone/something. It means something different in Scots. Use www.dsl.ac.uk to find out what this means. How distant are these Scots and English words in terms of their meanings?

EFTER THE WAR MEMORIAL AT COWDRY HALL



BY MAE DIANSANGU

body = Doric word for a generic
'person' (sounds more like 'buddy'
when said aloud)



3

The phrase 'his grey silence speirs at bodies passin by' is an oxymoron (meaning it appears contradictory - but it is being used in this case for effect). Can you work out the meaning of 'speirs' to understand why it is an oxymoron?

4

What do you think it means if you 'da ken' something? What is 'da' an abbreviated form of?

5

The text contains an extended metaphor connected to the idea of paddling/submergence in water. Can you find three Scots words which might be part of this same extended metaphor?

6

Do you think to 'dauchle' means to move quickly or slowly?

7

Even if you don't understand some of the vocabulary in the rest of the sentence, which English word would you use in place of 'ging'?

EFTER THE WAR MEMORIAL AT COWDRY HALL



BY MAE DIANSANGU

Creative response:

This is a piece of what's known as 'flash fiction' (or a 'very short story').

Have a go at writing your own piece of flash fiction from the perspective of an inanimate object which takes the form of a person/animal. For example, this could be: another statue in a place you're familiar with; a garden gnome; an ornament on someone's mantelpiece; a Lego figure lying on the floor; a stuffed antelope in a museum... you get the idea!

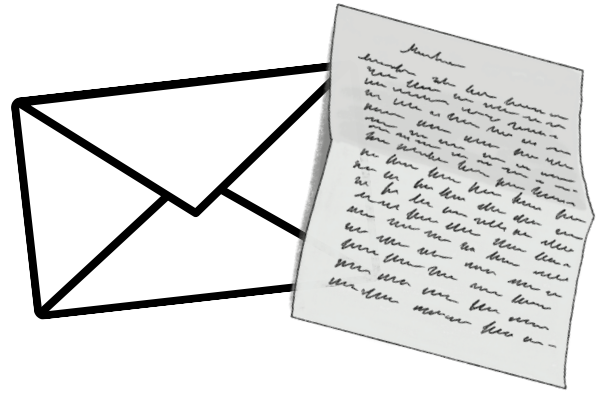
Here are some Scots words you might find useful to describe people passing by (with their English translations):

SCOTS	ENGLISH
FOLK/FOWK	PEOPLE
MANNIES	MEN
WIFIES	WOMEN

SCOTS	ENGLISH
QUINES	GIRLS
LOONS	BOYS
BAIRNS/GEETS	CHILDREN

A LETTER TAE MA YOUNGER SEL

BY KIMBERLEY PETRIE



Gapfill: Below is a poem in which the poet is writing a letter, as an adult, to her younger self. Some words have been left out. Try to fit the words provided into the blanks.

_____ yer aulder
and I da mean fan yer in yer Eighties,
mair like fin yer about forty,
ye're _____ gan tae believe
how yer life his changed.

Ye'll stop _____ a hankering
fur gettin bleezin _____ wikkend.
The _____ o trailing about half nyakit
jist tae impress a _____ is gan tae seem mintal.
Teeterin an totterin ower cobbles
near _____ yer neck
for a _____ o chips an cheese,
fine at may be, bit nae comfy.
Ye'll want tae wear flatties mare
an jaikets wae hoods that are cosy.

An ye _____ believe ma
fan aa tell ye, a few years fae _____
Ye'll hae a _____-in, livin
in a wee _____ bi the sea.
Fan ye look oot yer windae
yer gan tae be fair- _____
ye catch glimpses o whales,
an ye'll fin yersel gin aa misty-eened
lookin oot at _____ in the fields.

Ye'll spend yer days clarted,
_____ wi _____ fae waakin yer dug.
Ye'll still feel like a _____ in yer waldies,
in fact, ye'll be affrontit,
an ye'll question it, thinkin
is this life fur the likes o me?

Ye micht nae come _____ fairmin fowk
bit aat _____ stop ye longin
tae trail yer hauns across gowden tips o barley.
Ye _____ nae come fae fashin fowk
bit aat disnae stop ye wonderin
fit beauty lies in the icy depths _____.

Dinna _____ yersel, let yer doubts be taen ower
by _____ aat stirs inside ye, lean intae it,
follae the dreams yer maist _____ o ma darlin quine
an ye'll hae a full _____ an a peace ye've nivver kint.

hoosie hert thocht

fae noo nae winna

beasts disnae gype aneth bidie aathing

Fan yirded fecht haen poke brakkin

ilka micht tricket dubs feart loon

A LETTER TAE MA YOUNGER SEL

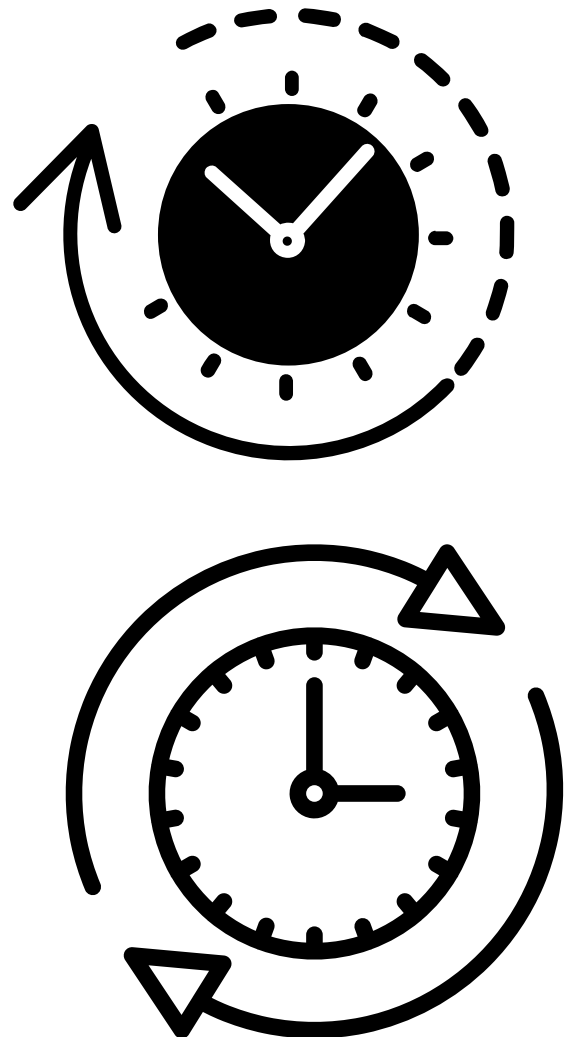
BY KIMBERLEY PETRIE



Creative response: Write a letter either to your younger self about what life as a teenager will be like OR to your older self about your hopes for being an adult.

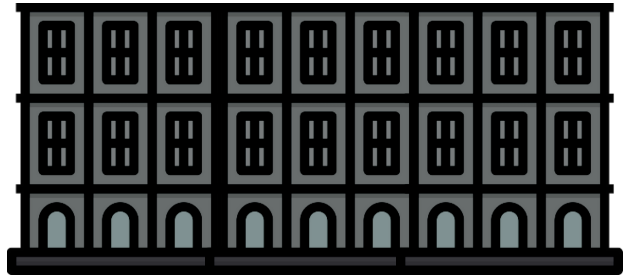
Some handy phrases for you:

- **fan yer aulder** (when you're older)
- **fan ye were jist a bairn** (when you were just a child)
- **Ah myne** (I remember)
- **Ye winna...** (You won't...)
- **Dinna...** (Don't...)
- **Ah'm (nae) gaan tae be...** (I'm (not) going to be..)
- **noo** (now)
- **afore** (before)
- **Ye ken...** (You know...)



SEAFORTH ROAD

BY DEL STEWART



Pre-reading

Based on the title ('Seaforth Road') and the word cloud created from terms used in the poem, make some predictions about what you think the story of the poem will be. Where is it set? Who is it about? What might be happening in the poem?

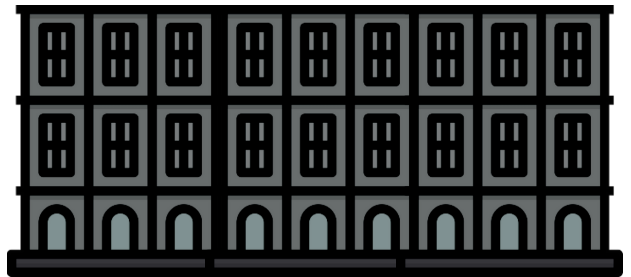


If there are any words in the cloud that you don't know the meaning of, remember you can always visit www.dsl.ac.uk for help.

Now read the poem: page 70 of the anthology. How close were your predictions?

SEAFORTH ROAD

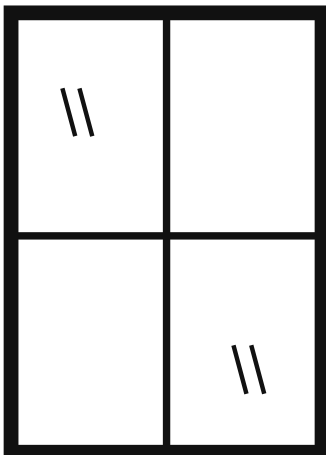
BY DEL STEWART



Creative response

Try to repurpose some of the words from the cloud on the previous page to write something from the perspective of the 'aul mannie'. This could be: a dramatic monologue, a letter to a friend, a playscript of an imagined conversation if you were to go up and knock on his door... it's up to you.

AND/OR



Write a piece about what you might observe of someone else's life through a different window. Invent a person and try to imagine what their daily routine might look like.

Try to incorporate some of these **verbs** to describe what they are doing:

brak (to break), *cairry* (to carry), *clart* (to spread), *cowp* (to overturn), *dicht* (to wipe), *dook* (to dunk), *drap* (to drop), *dreep* (to drip), *hash* (to rush), *hirple* (to limp), *hoast* (to cough), *howk* (to dig around), *hud* (to hold), *hyter* (to stumble), *keek* (to take a look), *lowp* (to jump), *news* (to chat), *pech* (to be out of breath), *raik* (to rummage/roam), *rax* (to stretch), *redd-up/oot* (to tidy), *rug* (to pull), *scutter* (to waste time), *skyte* (to slip/slide), *stairt* (to start), *sup* (to drink), *teem* (to empty)

For more Scots verbs suggestions: have a look at the list at https://en.wiktionary.org/wiki/Category:Scots_verbs

DORIC DWAMS

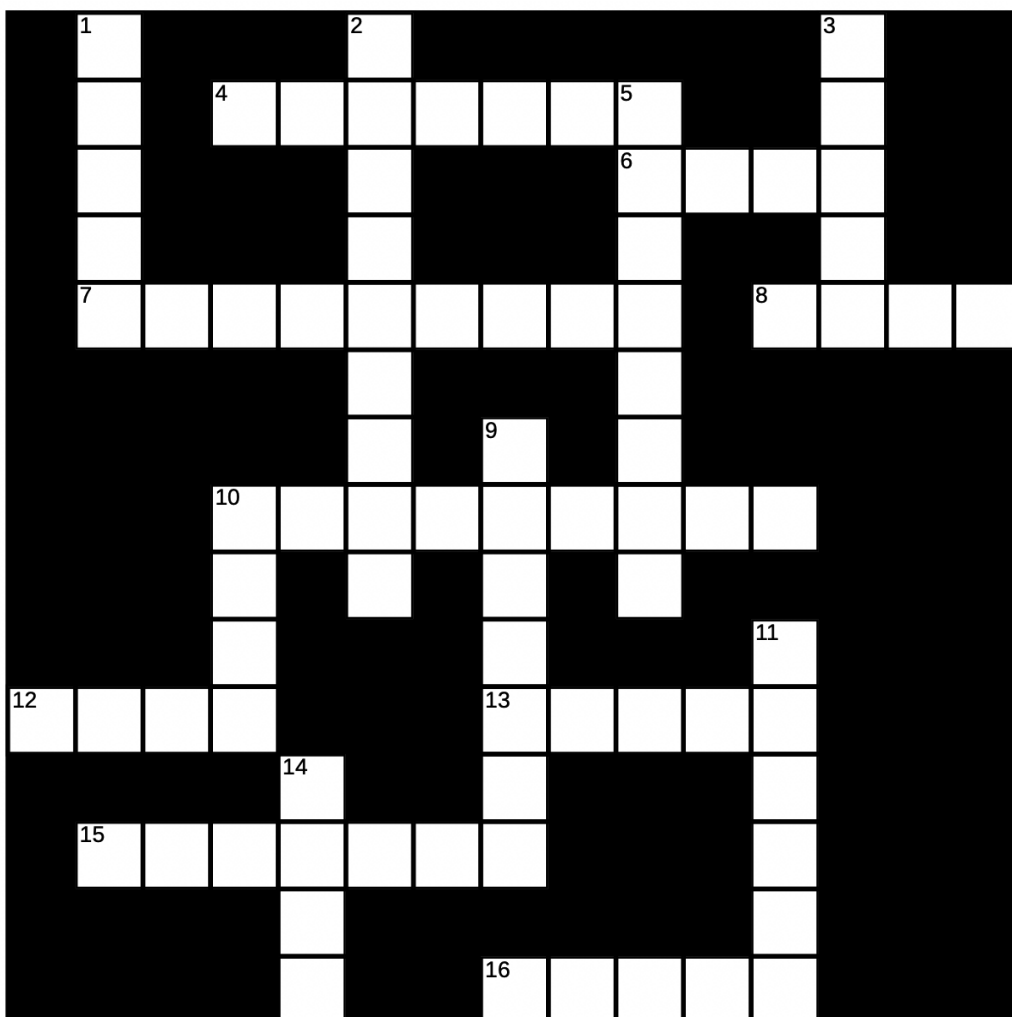
BY SHANE STRACHAN

Pre-reading

- What is a 'dwam'?
- (Use dsl.ac.uk to find out the meaning of this Scots word)

Read the poem: page 30 of the anthology

Investigate the vocabulary using the crossword



ACROSS

4. rushes through the air
6. cold
7. to be with another person
8. sea fog
10. flutters
12. to stay somewhere
13. to dart around/slip/slide
15. soaked through
16. to listen (3,2)

DOWN

1. to be in a hurry
2. a short moment (3, 6)
3. the colour of the sun
5. seagulls
9. to silence
10. white
11. out of breath
14. pigeons

(All answers are used exactly as the word appears in the poem)

DORIC DWAMS

BY SHANE STRACHAN

Knowledge-check

- A syllable is a single, unbroken sound in a word. For example...
- dwam = 1 syllable
- scu*rries = 2 syllables
- the*gith*er = 3 syllables

Examine the first stanza of the poem below:

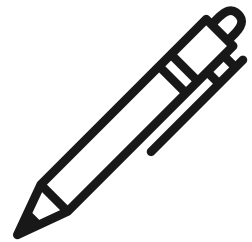
“
Bide a wee mintie
Lug in tae my reveries -
wheesht this city.
”

How many syllables are in each line? Where are the syllable boundaries in these words? Does the whole poem follow the same pattern?

Create a poem using a fixed syllable format

The final lines of the poem mention how:

“
Mica will glister
in the darkest o granite
if ye jist let it.
”

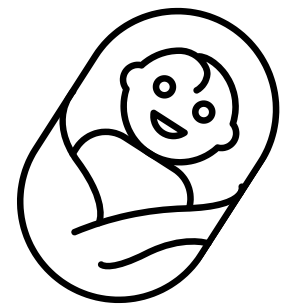
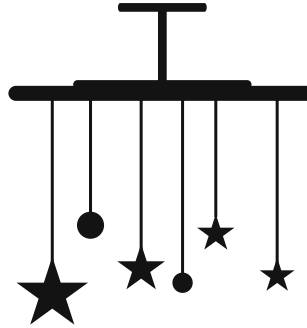


Mica is a mineral which gives granite its sparkly appearance in the sun.

Using a fixed syllable/stanza format of your own choice, write a poem about where you're from, focusing on the things you notice about it that other people might miss.

MABEL

BY DEBORAH LESLIE



This story is all about a young lad, Callum, who is anxious about an upcoming change. Read the story (pages 91-97 of the anthology). Then, using Scots, demonstrate your comprehension by **filling out the blanks** to continue the conversation from the end of the story between Callum and his pal, Jenna.

There are also some language talking points here for you to think about...

What does '**affa**' mean?

The word 'aat' is used in both of these messages where English would use 'that'. This **lack of unstressed 'th' sounds at the beginning of words** is a common Doric feature. Can you find any other words in the story which show this feature?

The use of 'bittie' here is an example of what's called a **diminutive**. In Doric, this is when you add '-ie' onto the end of a word (for example, *quine/quinie, hoose/hoosie*). There are lots of examples of diminutives in this story - can you find them?

What does the word '**div**' mean in Doric? Is it always interchangeable with the word 'dee'? (Both words are used in this story - take a look at the usage of them).

Jenna

OMG. Aat picter is affa cute. Look at her wee fingers!

Callum

Jenna

A bittie better in real life than in aat black an fite scan, eh?

Callum

Jenna

Fit were ye so worried about afore?

Callum

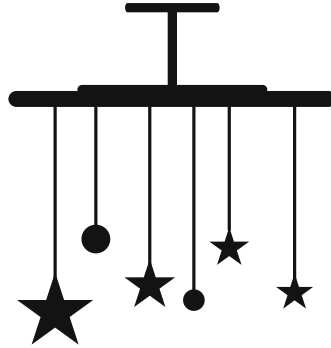
Da ken

Jenna

Aye ye div.

MABEL

BY DEBORAH LESLIE



What does the word 'min' mean? if you are familiar with Doric, have you heard it being used before?

In this message, the word 'aa' is used where English would use 'all'. Can you think of any other words which fit this pattern? (e.g. the same vowel sound and no 'l' at the end when compared to English)

In Doric 'aa' can also be combined with other components within a word in a way that the word 'all' can't in English. Can you find two examples of these in the story? (Hint: the English equivalents would use 'every' at the beginning of the word rather than 'all').

FOLLOW UP: Have a go at writing a sequel to this story about what life is like for Callum once Mabel comes home.

Callum

Ah suppose...

Jenna

Jeezo, min. Thocht ye'd nivver stop typin. Spik about lettin it aa oot. Ye're nae still worried about aa aat noo though, are ye?

Callum

Jenna

Ye'll be the best big brither ivver. Ah'll be ower imorn eence she's hame. Fit wull Ah get her fir a pressie?

Callum

SMOORIKEN

BY HANNAH NICHOLSON

TRANSLATED BY JO
GILBERT AS...

SNOG



Investigating dialect differences:

Scots is language made up of many dialects. If you want to learn more about these, the 'Scots Dialects' page on the Scots Language Centre website is a good place to start (www.scotslanguage.com). North-East Scots (usually referred to as the 'Doric') is just one of the many Scots dialects; as is the Shetland dialect spoken in the most northerly group of islands in Scotland. This piece of flash fiction has been written by Hannah Nicholson (a Shetland dialect speaker) and translated by Jo Gilbert (a Doric dialect speaker). Use the tables below to compare some of the differences between these two representations of the dialects:

WHERE SHETLAND DIALECT HAS...	... THE DORIC DIALECT HAS:
	It
we wir	
	the
wir backs	
den	
	anither
	ye
dis	
	mou

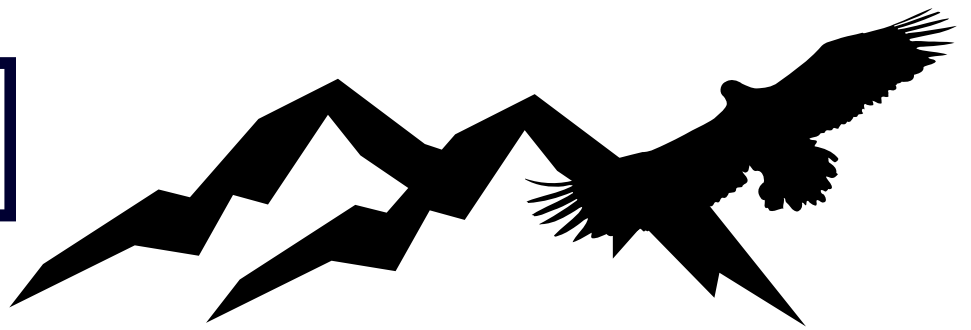
WHERE SHETLAND DIALECT HAS...	... THE DORIC DIALECT HAS:
trönies	
	cooried up
lasses	
	skweel
	fur noo
peerie	
	oorsels
whit	
	filst

Can you spot any patterns in this variation?

Also, what do the dialects seem to share in terms of features?

OUR GRUN

BY KATHLEEN GRAY



Investigating Etymologies

Etymology is the study of the history of words. It is about finding out where a word has come from and which words in other languages are related to it. It may also involve investigating how a word has changed over time: either in terms of how it sounds/is spelled or in terms of what it means.

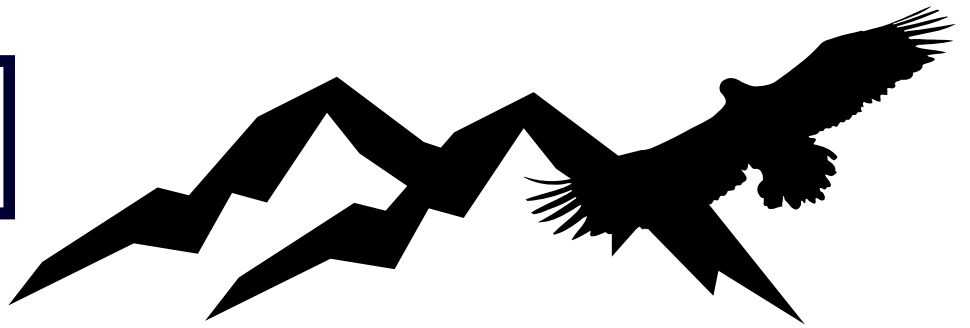
For Scots words, the Dictionaries of the Scots Language page (www.dsl.ac.uk) is a great website for investigating etymology: just find a word on their online dictionary site and then scroll right to the bottom of the page to find the etymological information. You might also need to consult their explanatory notes about abbreviations to work out what some of the etymological information means: <https://dsl.ac.uk/our-publications/scottish-national-dictionary/abbreviations-snd/>

Wiktionary (www.wiktionary.org) can also be a helpful website in terms of working out how words are related to words in other languages.

On the next page, a list of words from this poem have been provided on the left-hand side, with some possible etymological information provided on the right-hand side. These have been jumbled up. Your job is to do some research using the sites listed above and match the word with the etymological information.

OOOR GRUN

BY KATHLEEN GRAY



smeddum

This word is derived from a French (and, ultimately, Latin) word meaning 'sweet'.

birI

The origin of this word is not certain; however, it is possibly related to an older English phrase meaning to play a trick on someone.

douce

This word has probably been formed as an onomatopoeia (i.e. meaning the word recreates the sound of what it describes).

gype

This word is of uncertain origin but seems to be related to some words in Old Norse, Norwegian and Dutch meaning 'nonsense' or to let your mouth 'hang open'.

sonsie

A word which originally referred to a 'fine flour' and then a red 'medicinal powder', but now has a more figurative meaning signifying 'energy' or 'drive'.

girn(in)

This word is of uncertain origin, but it is possibly an alteration of a Dutch verb with a similar meaning. It may also have been influenced by words from Norwegian and Faeroese.

glaik(it)

This Scots word is formed by adding a diminutive ending to a word which has a long history in English. In the Scots form, the first vowel sound changed to its current form in around the 18th century.

dirl

The modern English equivalent of this nature word has the 2nd and 3rd sounds reversed when compared to the Scots form. However, the Scots word has had its sounds in this order since at least the 1300s.

girse

This Scots word is a borrowing of a word from Scottish Gaelic which means 'good luck' or 'prosperity'.

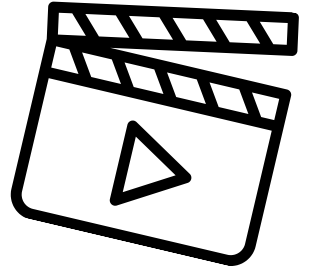
puddock

This word is related to another word in English which has the first two sounds in the reversed positions. The English form can also be considered as having, in most contexts, an opposite (or at least contradictory) meaning to the Scots word.

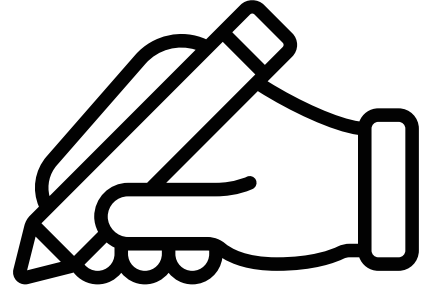
FOLLOW UP: Choose your favourite Doric words and produce something on the topic of their etymology (e.g. a poster, podcast, online quiz, board game, etc.)

DEE IT YERSEL!

CREATIVE RESPONSES
TO ANTHOLOGY TEXTS



The Anthology contains a lot more than just the texts explored in this booklet. Here are some more ideas of how you can engage further with the texts post-reading by creating some Doric content of your own.



Read 'KELPIE' by Alistair Lawrie

A kelpie is a shape-shifting creature from Scottish folklore which takes the shape of a horse. Do some research on another Scottish mythical creature and, in Scots, create a piece of work which has the creature as its focus: this could be a poem, a piece of flash fiction, a comic strip, an encyclopedia entry, etc.

Read 'A CLOOTIE DUFF' by Adeline Reid

This poem contains a recipe for a cloutie dumpling. In Scots, create a recipe for your favourite meal. You can present this recipe either in written format (as you would get in a recipe book or on a cooking website) or in video format (i.e. in the form of a cooking tutorial like you might find on social media).

Read 'HER HAUNS' by Paul Nicol

This poem repeats the phrase 'Her hauns' at the start of each line to remember everything that was loved about a special person. Try writing a poem with a similar structure (replacing the pronoun 'her' with whichever suits the person you want to write about and replacing 'hauns' with something else that reminds you of them).

Read 'GUERNICA' by Gillian Shearer

This short story references a famous painting by Pablo Picasso. Choose another famous painting (do an online search for 'world's most famous paintings' for ideas) and then imagine yourself **within** the painting. Then write a 'sense' poem of what you can hear, see, feel, touch, taste.

To write a sense poem, use the following starters for each line (in whichever order you want):

- I can see...
- I can hear...
- I can feel...
- I can touch...
- I can taste...



...then, once you've done this, erase the sentence starters and, voilà, you have yourself a sense poem!

Read 'BULLIED' by Sheena Blackhall and 'THE NEW QUINE AT SCHOOL' by Lorraine McBeath

Both of these poems are about bullying or singling out other people at school.

Create an anti-bullying campaign for your school using Scots language (it's up to you what you include as part of this campaign - posters, videos, badges, an assembly...)

Read 'THE NEW LEVIATHAN ' by Alison C Skinner and 'HAUDAGAIN, 8.12AM' by Del Stewart

Both of these poems touch upon the environmental themes of sustainability and pollution.

Using Scots, create a set of campaign materials aimed at raising awareness of environmental sustainability/climate change.

This could include: leaflets, posters, billboards, TV/online video adverts, product packaging, etc.

Read 'VADIM SHYSIMARIN' and 'PICTUR O MISERY' by Lesley Benzie

Both of these poems are inspired by current affairs (specifically, conflicts) in Europe. Choose a story that is currently in the news (whether it be local, national or international) and prepare a report using Scots. This could be:

- a newspaper mock-up
- a video news report
- an audio-only radio news bulletin

Read 'A TOD'S THOCHT' by Shane Strachan

This is an example of 'concrete poetry' which is when a poem is arranged visually on the page to take the shape of something: in this case, a fox (a 'tod' in Scots).

Have a go at writing your own concrete poem in Scots where the poem itself takes the shape of something important to the piece.

Read 'LA BELLE REBELLE' by Sheila Templeton

This poem is about a real-life historical figure, Anne Mackintosh of the Clan Farquarhson, who was the only woman to lead a military force in the Jacobite Rising of 1745. You can read about her here on Scots Wikipedia:

https://sco.wikipedia.org/wiki/Anne_Mackintosh

Choose another real-life figure or event (e.g. a famous historical person, a sportsperson, an entertainer; or an important event in history, e.g. a space mission, a cup final, a battle, etc.) and write your own Scots Wikipedia page on the topic.

(If you would like to upload your page once it's done, register an account at <https://sco.wikipedia.org/wiki>).

NOTES FOR TEACHERS

Teaching notes on language points

If you have any queries that are not covered by these teaching notes, please feel free to contact dawn.leslie@abdn.ac.uk

Throughout this document, Scots words are indicated *in italics* while English translations are provided 'in inverted commas'.

'Leaves' by Alison C. Skinner

- Distinctly Scots words which might be identified: *sheen* ('shoes') – this is an example of an irregular Scots plural not shared by English; *rived* ('pulled at/ripped'), *mine* ('remember'), *syne* ('in that case, so, hence, then'), *foosion* ('motivation/drive'), *loup* ('jump'), *bairn* ('child'), *ilka* ('each/every'), *stappit* ('stuffed/pressed in'), *cooried* ('nestled'), *coup* ('tip/pour/decant').
- Patterns of how Scots differs from English. There are lots of lots of Scots features which pupils might identify in this text; however, in terms of repeated features, here are some basic bundles of differences which might be identified:
 - <ch> in words where English has <g> (e.g. *nicht*, *thocht*, *fecht*) – n.b. this is actually the older feature and English would once have had a velar fricative sound in words like 'might', 'thought' and 'fight': the silent <g> spelling now found in English is a hangover of this
 - 't' at the end of some past tense verbs (e.g. *winnert* ('wondered'), *minet* ('remembered'), *loupit* ('jumped'), *covert* ('covered'), *gaithert* ('gathered'), *stappit* ('stuffed'), *reclaimt* ('reclaimed'), *tummelt* ('tumbled'), *crinkelt* ('crinkled'), *coupit* ('tipped'). To read more about this feature and when the '(i)t' ending can be predicted, [click here](#).
 - <f> at the beginning of words where English would have <wh>, e.g. *fit*, *fan*
 - Prepositions starting with 'a' where English would have 'be-' (e.g. *aneth*, *atween*)
 - No /d/ sound in word-final /nd/ and /ld/ consonant clusters, e.g. *foun*, *fin*, *warl*, *haun*, *an*, *gran(mither)*
 - 'in' rather than 'ing' endings, e.g. *waddin* ('wedding'), *lurkin* ('lurking'), *hidin* ('hiding'), *findin* ('finding')

'Haudagain, 8:12am' by Del Stewart

1. fae = from (https://dsl.ac.uk/entry/snd/fae_prep)
2. *sicht* ('sight'), *richt* ('right'), *eneuch* ('enough')
3. *fiter* = 'whiter'; this poem also has the word *fan* ('when') used twice
4. *toon* = 'town'; other examples from the poem = *aboot* ('about'), *foo* ('how'), *doon* ('down'), *roonaboot* ('roundabout'), *oor* ('our'), *oot* ('out')
5. *dinna* = 'don't'; other word in the poem with the same negative particle ending = *arnae* ('aren't') – this is a good opportunity to discuss how there is variation in Scots writing between '-na' and '-nae' endings to these words (often the '-na' ending is considered more representative of North-East pronunciation); other words to be translated: *didna* ('didn't'), *wisna* ('wasn't'), *winna* ('won't'), *canna* ('can't'), *couldna* ('couldn't'), *hivna* ('haven't'), *shouldna* ('shouldn't'), *needna* ('needn't')
6. *iday* = 'today'
 - Follow up: 'what' = *fit*; 'house' = *hoose*; 'isn't' = *isna*; 'bought' = *bocht*; 'where' = *far*; 'mouse' = *moose*; 'cow' = *coo*; 'night' = *nicht*; 'doesn't' = *disna*

'A Hame is a Hame is a Hame, is it nae?' by Jo Gilbert:

- Overall, writers use a combination of *Aa, aa, Ah, A, and I*.
- The writers tend to be consistent within their own writing.
- In terms of the debate on which form to use, discussion points to raise with students:
 - does it need to be capitalised?
 - if we just write it as it sounds, is there a difference between when the word is stressed or unstressed?
 - does it need to be distinguishable from the indefinite article ('a')?
 - to what extent does English literacy interfere with our decisions?

'Efter the War Memorial at Cowdry Hall' by Mae Diansangu

1. *tak tent* = 'notice/take heed'. (https://dsl.ac.uk/entry/snd/tent_n3_v1_adj2). Ultimately derived from Latin *attentus*. A similarly-derived 'tent' can be found in English words like *attention, attentive, intent*.
2. *greet* = 'to cry/weep' (whereas 'greet' in English means to welcome someone). Both the Scots and English words are descended from Old English *grētan* which meant to address someone. In terms of the closeness of their meanings, they both perhaps involve some sense of verbalisation (although 'greetin' in Scots doesn't necessarily always meaning 'crying' in a wailing sense); however, the meanings of the respective words have clearly diverged in terms of their development in the different languages.
3. *to speir* = 'to ask' (hence the oxymoron is centred on the fact that his silence 'asks questions' of people). <https://dsl.ac.uk/entry/snd/speir>
4. *da ken* = 'don't know' (the 'da' is a truncated form of *dinna*). *Ken* for 'know' is an interesting word to explore with pupils as it has many cognates in other German languages, e.g. German *kennen*, Dutch *kennen*, Norwegian *kjenne/kjenne*, Swedish *känna*, Danish *kende*, Icelandic *kenna*, Faroese *kenna* (the meanings of which are all related to knowing/feeling/sensing).
5. *plooterin* ('splashing'/'paddling') <https://dsl.ac.uk/entry/snd/plowter>; *drookit* ('drowned'/'soaked') <https://dsl.ac.uk/entry/snd/drouk>; *dookin* ('diving/ducking') https://dsl.ac.uk/entry/snd/dook_v1_n1
6. *dauchle* = 'to move slowly/to hesitate/to dawdle' https://dsl.ac.uk/entry/snd/dackle_v_n1
7. *ging* = 'go'

'A Letter tae ma Younger Sel' by Kimberley Petrie

- Please review the poem in the anthology for the correct position of each word
- Words which do not have obvious English cognates and might need translated for pupils:
 - From the gap-fill options: *gype* ('idiot/fool'), *fae* ('from'), *bidie-in* (someone you live with but are not married to), *yirded* (covered in dirt), *poke* ('portion (of chips)'), *ilka* ('each/every'), *fair-tricket* ('happy/delighted'), *dubs* ('mud'), *feart* ('scared/afraid'), *loon* ('a young lad').
 - From the rest of the poem: *bleezin* ('drunk'), *clarted* ('smeared'), *quine* ('young woman'), *kint* ('known')

'Doric Dwams' by Shane Strachan

- A *dwam* is a Scots word meaning a 'trance, day-dream or reverie' (note: this is the second listed definition in the DSL: the first one, relating to 'swooning' or 'fainting' is not the context in which it is being used in this poem)
- Crossword answers:



- Syllable format: the poem starts off with the first two stanzas following a 5/7/4 format, but from then on it varies (however, a general pattern can still be observed with no line exceeding 8 syllables and the 2nd line always being longer than the 3rd)

'Mabel' by Deborah Leslie'

1. *affa* = 'very'
2. The writer also consistently uses *ess* in place of 'this'.
3. The writer also uses: *mannie* ('man'), *sweeties* ('sweets'), *filie* (a 'while'), *lassie* (a 'girl'), *Mattie* (for 'the maternity' hospital), *heidie* ('head'), *hannies* ('hands')
4. *Div* = 'do' (as does *dee*). However, *div* and *dee* tend to be used in slightly different contents. *Div* is used in questions and for emphasis (e.g. 'Div ye wint te come te ma pairty?/' 'Aye, Ah div!') whereas *dee* is used elsewhere. A good sentence to exemplify this is something like 'Fit **div** ye **dee** fir a hobby?': in a sentence like this, the *div* and *dee* cannot be reversed and most Doric speakers will intuitively know this even if they do not know the rules about usage.
5. *min* = a generic greeting (similar to putting 'pal' at end of an utterance)
6. Other words that fit this pattern which pupils might know: *faa* ('fall'), *caa* ('call'), *waa* ('wall'), *baa* ('ball'). Two examples from the story of 'aa' within a word = *aathin* ('everything'), *aabody* ('everybody').

'Smooriken' by Hannah Nicholson

Shetland feature	Doric feature
Hit	It
we wir	we wis
da	the
wir backs	oor backs
den	then
anidder	anither
de	ye
dis	iss
mooth	moo
(swapping) trönies	(lockin) lips
hiddlin	cooried up
lasses	quines
skule	skweel
fir eanoo	fur noo
peerie	wee
wirsels	oorsels
whit	fit
while	filst

As a follow up, you could get students to investigate these features against the information provided about Shetland dialect on these web pages:

<https://www.shetlanddialect.org.uk/grammar>

<https://www.shetlanddialect.org.uk/pronunciation>

<https://www.shetlanddialect.org.uk/spelling>

'Oor Grun' by Kathleen Gray

Correct matching of etymologies shown below. Links are also provided to the DSL entry for each word (etymological information can be found at the very end of each webpage).

Word	Correct answer	DSL link and extra notes
smeddum	A word which originally referred to a 'fine flour' and then a red 'medicinal powder', but now has a more figurative meaning signifying 'energy' or 'drive'.	https://dsl.ac.uk/entry/snd/smeddum There is also a famous Lewis Grassic Gibbon short story called 'Smeddum' which you could look at with pupils.
birl	This word has probably been formed as an onomatopoeia (i.e. meaning the word recreates the sound of what it describes).	https://dsl.ac.uk/entry/snd/birle
douce	This word is derived from a French (and, ultimately, Latin) word meaning 'sweet'.	https://dsl.ac.uk/entry/snd/douce (Pupils might notice that the writer actually uses the spelling variant 'douse' – however, 'douce' has been used for this task as the 's' spelling may make it more difficult to search for in the DSL.

gype	This word is of uncertain origin but seems to be related to some words in Old Norse, Norwegian and Dutch meaning 'nonsense' or to let your mouth 'hang open'.	https://dsl.ac.uk/entry/snd/gype
sonsie	This Scots word is a borrowing of a word from Scottish Gaelic which means 'good luck' or 'prosperity'.	Derived from 'sonse' which itself is from Gaelic (and Irish) 'sonas' https://dsl.ac.uk/entry/snd/sonsie https://dsl.ac.uk/entry/snd/sonse
girn(in)	This word is related to another word in English which has the first two sounds in the reversed positions. The English form can also be considered as having, in most contexts, an opposite (or at least contradictory) meaning to the Scots word.	'Girn' nowadays means to moan or complain about something. The related English form mentioned here is 'grin' (meaning to smile). This reversal of the sounds is a linguistic phenomena known as metathesis.
glaik(it)	The origin of this word is not certain; however, it is possibly related to an older English phrase meaning to play a trick on someone.	https://dsl.ac.uk/entry/snd/glaik The Doric meaning is probably closest to definition #2 in the dictionary entry: meaning to be silly or empty-headed. Possibly related to earlier English phrase <i>to give one a (or the) gleek.</i>
dirl	This word is of uncertain origin, but it is possibly an alteration of a Dutch verb with a similar meaning. It may also have been influenced by words from Norwegian and Faeroese.	https://dsl.ac.uk/entry/snd/dirl_v1_n1
girse	The modern English equivalent of this nature word has the 2nd and 3rd sounds reversed when compared to the Scots form. However, the Scots word has had its sounds in this order since at least the 1300s.	https://dsl.ac.uk/entry/snd/qirse This is the Scots word for 'grass'. As with 'girn', this reversal of the sounds is a linguistic phenomena known as metathesis.
puddock	This Scots word is formed by adding a diminutive ending to a word which has a long history in English. In the Scots form, the first vowel sound changed to its current form in around the 18th century.	https://dsl.ac.uk/entry/snd/puddock Meaning a 'toad'.