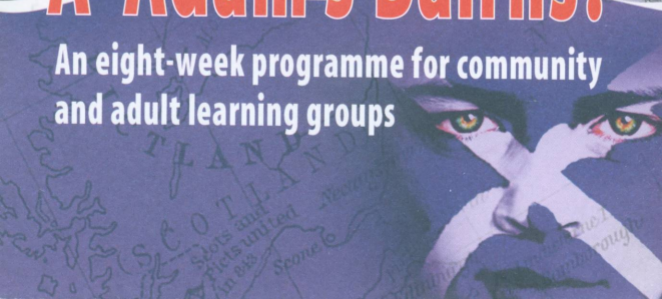


A' Adam's Bairns?

An eight-week programme for community
and adult learning groups



The *A' Adam's Bairns?* CD was produced as part of a partnership project developed by the National Library of Scotland, Scotdec and Dr Fred Freeman. It was funded by the Heritage Lottery Fund and the National Library of Scotland. For further information about the project, please contact the Education & Outreach Officer at the National Library of Scotland (www.nls.uk) or the Coordinator, Scotdec (www.scotdec.org.uk).

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Design by Context – www.contextdesigns.co.uk



A' Adam's Bairns? is an eight-week programme for community and adult learning groups consisting of two-hour session plans using songs from the CD. It explores themes of emigration and immigration, slavery, sectarianism, refugees, Traveller culture and more. The programme suggests ways of using the CD to introduce knowledge about social values and beliefs, xenophobia, prejudice, racism, ethnic cleansing, colonisation and apartheid.



HAWKS AND EAGLES
YELLOW ON THE BROOM
ERIN-GO-BRAGH
THE SLAVE'S LAMENT
WE'RE A' JOCK TAMSON'S BAIRNS
SCOTLAND'S STORY
THE DESTITUTION ROAD
INDIAN DEATH SONG
DOOMSDAY IN THE AFTERNOON
WHY DAE THEY SAY I'M ONLY A JEW?



RIVONIA
THE SUN RISES BRICHT IN FRANCE
BOTH SIDES THE TWEED
I AM THE COMMON MAN
LARKHALL
A MAN'S A MAN
FREEDOM COME ALL YE
COMIN HAME

Introduction

A' Adam's Bairns? is a CD of eighteen powerful songs about the ebb and flow of the people who call Scotland their home. We hope that many people will get the chance to hear, sing and enjoy these great songs and will think about the social issues they raise. How do we see ourselves as a nation and how do others see us? Why have Scots left their homeland and how did they fare in their new lands? How have we welcomed people who chose Scotland as their home? And what kind of nation do we want to become?

This eight-week programme of two-hour session plans uses the *A' Adam's Bairns?* songs to explore themes of emigration and immigration, slavery, sectarianism, refugees, Traveller culture and more. You can adapt the session plans with your own ideas or select sessions to use as part of your own programme.

Scotdec has produced a very helpful pack of resource and reference materials to help teachers introduce these topics in schools. Adult groups will find the pack very useful too. It will be available to download free from Scotdec's website www.scotdec.org.uk. For some of the sessions, it would be very helpful to bring in guest speakers to help you with topics such as Scottish social history and the experience of refugees or Travellers in Scotland. You may want to invite guest singers. The Traditional Music and Song Association of Scotland may be able to put you in touch with singers in your area: www.tmsa.org.uk

Notes & tips for self-help groups

If you are running a programme for yourselves, the following points might help you...

Ground rules

Running through some ground rules at the start of each session reminds everyone how they can help to make the session go well. You might want to get the group to suggest their own ground rules or use these ones: *Please...*

- Listen carefully to others.
- Be prepared to change your mind.
- Disagree by all means but be civil!
- Don't talk too much.
- Keep private matters in confidence.
- Keep to times.
- Switch your phone off.

Domestics

Before you start each session, make everyone aware of where the toilets are and what the fire alarm procedure is for the room and building you are in. Make sure there are no health and safety risks like loose cables or things blocking the fire escapes.

Equipment

For each session, you will probably want to have a flipchart, paper and marker pens, something to play the CD on and the words of the songs you will be looking at. There are notes on language at the foot of the CD booklet to help you understand unfamiliar words but a Scots dictionary would also be useful. Post-it notes and pens are handy too.

Evaluation

The last session includes a review and evaluation process, but it's good to get some feedback as you go along. You might spend the last 5 minutes of your session getting some feedback verbally or give everyone a post-it note to leave a comment anonymously.

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SESSION 1: A' Adam's bairns?

Step 1: Play the CD as people are arriving to create a good atmosphere. Welcome the group, introduce yourself and outline the eight-week programme, the ground rules and domestics. **[10 mins]**

Step 2: In pairs, ask participants to introduce themselves and have a chat for 10 minutes about why they came and what they hope the programme will cover. Ask everyone to introduce their partner and give one reason why s/he came to the programme. Test the water about how much singing participants want to do and reassure those who do not want to sing that they don't have to! **[20 mins]**

Step 3: Say a little about the focus for the first session, e.g. how we see ourselves as a nation, our social values and beliefs and how these are passed on. Play or sing *We're a' Jock Tamson's Bairns*. Say a little about the background to the song, who wrote it, and when (see CD notes). Give out the words of the song and go

over any words that may be difficult to understand, particularly for people who don't speak Scots. Play or sing it again, inviting participants to join in. Repeat this process with *A Man's a Man*. **[30 mins]**

That's an hour, so you may want to have a 10-minute break.

Step 4: Let the participants choose the song they want to discuss. In two small groups, ask participants to address the questions suggested for their song. Groups should choose someone to take a brief note of their discussions and someone to report back at the end. **[25 mins]**

Step 5: Conclude the session by hearing brief feedback via the group reporters. Before you finish, get some feedback on how the session went (see page 4). Thank everyone for their participation and play the songs as people are leaving. **[20 mins]**

Questions for...

... *We're a' Jock Tamson's Bairns*

- What kind of man was Jock Tamson, according to the song?
- The song was written in the later half of the 19th century by an Irish immigrant to Scotland who had Scottish parents. What might have been his reasons for writing the song?
- 'We're a' Jock Tamson's Bairns' is a very common saying in Scotland – what does it mean?
- Who have you heard using this expression and how did they use it?
- Does the song still have resonance today? Please explain your answer.

... *A Man's a Man*

- "The rank is but the guinea's stamp, the man's the gowd for a' that." What is your understanding of these lines?
- This song was written by Robert Burns in the later half of the 18th century. What might have been his reasons for writing the song?

- Why is this song so well known internationally?
- When do we hear this song in Scotland? How do we use the song today?
- Do you think the song's meaning to Scots will have changed over the centuries?

Summing up question to put to both groups 5 minutes before they feed back. Groups should gather a point from each member:

- For centuries, we have seen ourselves as a nation of people who believe in fairness and equality, but do we? Please explain your answer.



'Do we believe in fairness and equality?'

SESSION 2: The healthy hybrid

Step 1: Play the CD as people are arriving to create a good atmosphere. Welcome the group, outline the programme and focus for the session e.g. that the Scots have never been one distinct people but a mix of tribes and peoples who arrived from other lands. Remind the group of the ground rules and domestics. **[5 mins]**

Step 2: Using the CD notes on pages 3-5 and 'The History of Migration' sheet (see *One Scotland website/no place for racism*) make a short presentation with a handout on the peoples who created the nation we call Scotland or invite a local historian to do that for you. You may also want to talk about xenophobia. **[30 mins]**

Step 3: Play or sing *Scotland's Story*. Say a little about the song, who wrote it and when (see *CD notes*). Give out the words and have a look at them. Play or sing the song again, inviting participants to join in. Repeat this process with *Both Sides the Tweed*. **[25 mins]**

That's an hour, so you may want to have a 10-minute break.



Step 4: Let the participants choose the song they want to discuss. In two small groups, ask participants to address the questions suggested for their song. Groups should choose someone to take a brief note of their discussions and someone to report back at the end. **[25 mins]**

Step 5: Conclude the session by hearing brief feedback via the group reporters. Before you finish, get some feedback on how the session went (see *page 4*). Thank everyone for their participation and play the songs as people are leaving. **[20 mins]**

Questions for...

... *Scotland's Story*

- The Proclaimers sing about immigrants who made a great contribution to Scotland. Try to list 5 or 6 people who have chosen Scotland as their home and how they have enriched the community or nation.
- What difficulties did people face when they arrived in Scotland in the past?
- What difficulties do people face when they arrive in Scotland now?
- Is xenophobia a naturally or a culturally induced reaction?

... *Both Sides the Tweed*

- The verses of this song call for a recognition of Scotland's right to sovereignty and the chorus argues against prejudice between people. Why do you think anti-English attitudes developed in Scotland?
- Can you think of other nations that have a similar relationship?

- Why do anti-English attitudes persist today and how does this affect English people who have chosen Scotland as their home?
- Is there an assumption that if you argue for Scottish sovereignty you are anti-English? Please explain your answer.
- What can be done to promote mutual respect between the two nations?



Summing up question to put to both groups 5 minutes before they feed back. Groups should gather a point from each member:

- Do you agree with Hamish Henderson that the Scots are a healthy hybrid? Please explain your answer.

SESSION 3: Leaving Scotland

Step 1: Play the CD as people are arriving to create a good atmosphere. Welcome the group, outline the programme and focus for the session e.g. leaving Scotland in the 18th century and in the 21st century. Remind the group of the ground rules and domestics. **[5 mins]**

Step 2: Using the CD notes on pages 6, 23 and 33 and 'The Testimony of Seonaid Nic Neacail' in Unit 3 of the Scotdec resource, make a presentation on the experience of exiled Highlanders in the 18th century (or ask someone else to do this for you). Invite the group to add their comments and views or ask questions. **[30 mins]**

Step 3: Play or sing *The Sun Rises Bright in France*. Say a little about the song, who wrote it and when (see CD notes). Give out the words, have a look at them and go over any words that may be difficult to understand, particularly for people

who don't speak Scots. Play or sing the song again, inviting participants to join in. Repeat this process with *The Destitution Road*. **[25 mins]**

That's an hour, so you may want to have a 10-minute break.

Step 4: Let the participants choose the song they want to discuss. In two small groups, ask participants to address the questions suggested for their song. Groups should choose someone to take a brief note of their discussions and someone to report back at the end. **[25 mins]**

Step 5: Conclude the session by hearing brief feedback via the group reporters. Before you finish, get some feedback on how the session went (see page 4). Thank everyone for their participation and play the songs as people are leaving. **[20 mins]**

Questions for...

... *the Sun Rises Bricht in France*

- It's almost too dreadful to think what it would be like to be driven from your family, your friends and your home. What does the exiled man in this song tell us about his experience?
- Does he now wish he had acted differently to avoid exile? Please explain why.
- If you were suddenly forced to leave Scotland for any reason, what would you miss? What would you want to take with you?
- Scenes of people being driven from their homes is an all too common sight on our television screens. List some of the people who have experienced this in recent years and the reasons why they were driven out.

... *The Destitution Road*

- Alistair Hulett refers to the Clearances as ethnic cleansing. Do you agree?
- The song says that there was no place

in Scotland for the Gaels so they emigrated. Would they be referred to as economic migrants today?

- What, if any, effects of the Clearances persist today?
- If you were suddenly forced to leave Scotland for any reason, what would you miss? What would you want to take with you?
- Scenes of people being driven from their homes is an all too common sight on our television screens. List some of the people who have experienced this in recent years and the reasons why they were driven out.

Summing up question to put to both groups 5 minutes before they feed back. Groups should gather a point from each member:

- Some of the exiled people we have talked about have come to Scotland. How do they fare here? What help is available to people to deal with their loss and trauma?

SESSION 4: Scotland's unwanted past Slavery, colonisation and apartheid

Songs: *The Slave's Lament, Hawks & Eagles, Rivonia*

Step 1: Play the CD as people are arriving to create a good atmosphere. Welcome the group, outline the programme and focus for the session e.g. Scotland's connections with slavery, colonialism, apartheid and displacement of indigenous people. Remind the group of the ground rules and domestics. **[5 mins]**

Step 2: Using the CD notes on pages 17, 25 and 31 and the 'Slavery in the Past Background Information' in Unit 2 of the Scotdec resource, make a presentation on Scotland's connections with slavery and displacement of indigenous people (or ask someone else to do this for you). Last session looked at *The Destitution Road* and the Gaels' experience of being cleared from the homes and land, but Scots did the same to Native Americans, Indians and Africans. Invite the group to give their views about this or ask questions. **[25 mins]**

Step 3: Play or sing *The Slaves Lament*. Say a little about the song, who wrote it and when (see CD notes), give out the words and have a look at them. Ask the group these questions:

- We associate Burns with songs and poetry about equality and fairness, yet he once considered going to Jamaica to work on a plantation. Many Scots made their fortune through the slave trade and cotton plantations. How might they have justified their involvement in the slave trade?
- This song was written from the perspective of a slave. What contribution do you think this would have made to the abolitionist movement? **[15 mins]**

Step 4: Make a short presentation on African colonisation and Scotland's connections with apartheid in South Africa (see materials in Unit 6 of the Scotdec resource). Refer to the meaning and roots of racism (or ask someone else to do this for you). **[15 mins]**

That's an hour, so you may want to have a 10-minute break.

Step 5: Play or sing *Rivonia*. Say a little about the song and the notes about it on pages 2, 3 and 31, who wrote it and when, give out the words and have a look at them. Ask the group these questions:

- Why did so many Scots emigrate to South Africa, knowing that the country was run by white supremacists?
- Why did apartheid last so long in South Africa?

- What effects of colonisation persist in the continent of Africa today? **[20 mins]**

Step 6: Play or sing *Hawks and Eagles*. Say a little about the song, who wrote it and when (see CD notes), give out the words and have a look at them. Before you finish, get some feedback on how the session went (see page 4). Thank everyone for their participation and end the session by playing or singing *Hawks and Eagles*. Play the songs as people are leaving.

[10 mins]

'Why did apartheid last so long in South Africa?'

SESSION 5: Gang-about fowk

You may want to invite a Traveller guest speaker who would also sing for you, e.g. Sheila Stewart (Belle Stewart's daughter), Jess Smith or Stanley Robertson. All three are great storytellers so should be given plenty of time to talk and sing with the group in an agreed programme. The Traditional Music and Song Association of Scotland may be able to put you in touch with someone: www.tmsa.org.uk. You could also contact the Scottish Storytelling Centre at www.scottishstorytellingcentre.co.uk. If you lead the session yourselves, try this format:

Step 1: Play the CD as people are arriving to create a good atmosphere. Welcome the group, outline the programme and focus for the session e.g. Scotland's Traveller community. Remind the group of the ground rules and domestics. **[5 mins]**

Step 2: Using the CD notes on pages 8, 9, 13, and 27 and the 'Scottish Gypsy and Travellers Background Information' in Unit 5 of the Scotdec resource, make

a presentation on Scotland's Travellers (or ask someone else to do this for you.) Invite the group to add their comments and views or ask questions. **[25 mins]**

Step 3: Play or sing *Yellow on the Broom*. Say a little about the song, who wrote it and when (see CD notes). Give out the words, have a look at them and go over any words that may be difficult to understand, particularly for people who don't speak Scots. Play or sing the song again, inviting participants to join in. Repeat this process with *Doomsday in the Afternoon*. **[30 mins]**

That's an hour, so you may want to have a 10-minute break.

Step 4: Let the participants choose the song they want to discuss. In two small groups, ask participants to address the questions suggested for their song. Groups should choose someone to take a brief note of their discussions and someone to report back at the end. **[25 mins]**

Step 5: Conclude the session by hearing brief feedback via the group reporters. Before you finish, get some feedback on how the session went (*see page 4*). Thank everyone for their participation and play the songs as people are leaving. **[20 mins]**

Questions for *Yellow on the Broom*:

- Share your experiences of contact with the Traveller community throughout your life.
- Why does the woman not like spending the winter in Brechin?
- What does the man like about being a Traveller?
- What kind of work is referred to in the song? Is there still demand for Travellers' labour?
- Is a Traveller still a Traveller if s/he lives in a house? Please explain your answer.

Questions for *Doomsday in the Afternoon*:

- Constantly moved on from lay-bys and towns, referred to as dirty tinks – what effect will such denigration have had on Travelling people?

- “The settled folk made their own laws tae say what they did was right.” List other people you can think of who have had the same experience.
- Why does the song say, “the Travellers will be wi us till Doomsday in the afternoon”?
- Would you have expected that the social status of Travellers would rise when Belle Stewart received a British Empire Medal? Please explain your answer.
- Share your experiences of contact with the Traveller community throughout your life.

Summing up question to put to both groups 5 minutes before they feed back. Groups should gather a point from each member:

- Travellers face extreme racial discrimination in Scotland. Their language and culture has suffered because many have repressed their culture to conceal their identity. Why and how does such discrimination against Travellers persist in Scotland?

SESSION 6: Sectarian divides

Step 1: Play the CD as people are arriving to create a good atmosphere. Welcome the group, outline the programme and focus for the session e.g. sectarianism in Scotland. Remind your group of the ground rules and domestics. **[5 mins]**

Step 2: Give out song words and play *Erin go Bragh*. Read through the words of the song and the passage on page 15 about the background to the song. Go over any words that may be difficult to understand, particularly for people who don't speak Scots.

- Why was Duncan, a Highlander, treated in this way in Edinburgh?
- Why does the policeman say, "ye aa turn tae Scotsmen as sune as ye're here. Ye've left yer ain countrie for brak'in the law."
- Why does Duncan assault the policeman?
- What is Duncan's parting message to us?
- This is a 19th-century song – would this kind of scene happen now in Edinburgh?

Please explain your answer. Play the song again. **[30 mins]**

Step 3: Using the CD notes on pages 5-8, 15 & 39 and materials on Religious Discrimination in Unit 5 of the Scotdec resource, make a presentation on the history of immigration and sectarianism in Scotland (or ask someone else to do this for you). Invite the group to add their comments and views or ask questions. **[25 mins]**

That's an hour, so you may want to have a 10-minute break.

Step 4: Play or sing *Larkhall*. Give out song words and go over any words that need explained.

In two small groups, ask participants to address the questions suggested for this song. Groups should choose someone to take a brief note of their discussions and someone to report back at the end.

[25 mins]

- Did you experience religious bigotry where you were brought up?
- Peter Nardini came from an Italian immigrant family who lived in Larkhall. What does he think of the townspeople?
- Why does he say, "Drums and flutes and mairchin' boots, purple suits and banners, and that's jist the toon planners."
- What does he mean when he says, "the distance tae the moon is very sma in Larkhall."
- A bigot is a person who is intolerant of opinions, lifestyles, or identities differing from his or her own. When and why did Larkhall's bigotry develop?
- How is Larkhall's bigotry maintained, according to Peter's song?

'Did you experience religious bigotry where you were brought up?'

Step 5: Conclude the session by asking this summing up question. Gather a point from each member:

- What similarities do you see between the experience of Irish immigrants in the 19th century and the experience of immigrants in the 21st century? Please explain your answer.



Before you finish, get some feedback on how the session went (see page 4). Thank everyone for their participation and play the songs as people are leaving. **[20 mins]**

SESSION 7: What kind of nation do we want to be?

Songs: *Comin Hame & Freedom Come All ye*

“You must be the change you

Step 1: Play the CD as people are arriving to create a good atmosphere. Welcome the group, outline the programme and focus for the session e.g. Scotland's 21st-century migrant workers and refugees. Remind your group of the ground rules and domestics. **[5 mins]**

Step 2: Recap the conclusions of the last session about the experience of immigrants in Scotland in the 19th century. Using materials on 'Refugees and Asylum Seekers' in Unit 3 of the Scotdec resource, introduce the topic of 21st-century migrants and refugees. You may want to ask someone from a Refugee Council or group to speak during this session. Invite the group to add their comments or ask questions. **[25 mins]**

Step 3: Play or sing *Comin Hame* through twice, inviting people to join in the second time.

- Why does the writer refer to refugees as family members in this song?
- The writer uses Scottish sayings and symbols for welcome in his song – what are they?
- What do you know of the reality of our welcome to refugees in Scotland in the 21st century?
- Many poor communities feel aggrieved because they think migrants and refugees put more pressure on scarce social services and resources. What is your view on this issue? **[30 mins]**

That's an hour, so you may want to have a 10-minute break.

want to see in the world.”

Step 4 A number of songs on the CD raise people’s spirits by looking forward to better times in the future. Some offer a vision of transformed social relations, e.g. *Hawks and Eagles*, *Comin Hame* and the last song we will look at in the programme, Hamish Henderson’s *Freedom Come All Ye*. Say a little about the song, who wrote it and when (see CD notes on pages 43.) Give out the words, have a look at them and help allow plenty of time to help the group to understand the song (see *Scotdec pack*).

- What similarities do you see between this song and *Comin Hame*?
- “Never heid whit the hoodies croak for doom” What does this mean? Who might “the hoodies” be and what might they say about the sentiments of this song?

- Do you think this song would make a good national anthem for Scotland? Please explain your answer.
- Henderson’s vision is very ambitious. What seeds of hope do you see?
- Gandhi said, “You must be the change you want to see in the world.” What can ordinary Scots do to realise Henderson’s vision?

Play or sing the song again, inviting participants to join in. **[40 mins]**

Step 5: Before you finish, get some feedback on how the session went (see page 4). Thank everyone for their participation and play the songs as people are leaving. **[10 mins]**

SESSION 8: What's your favourite song from the CD and why?

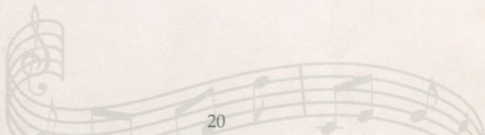
This last session should be a celebration of songs and the work the group has done during the programme. Organise some food and drinks – your group might bring contributions. Before the group arrives, put up flipchart sheets on the walls with the name of one song you have used during your programme at the top of each sheet. You will need post-it pads, pens and masking tape.

Step 1: Play the CD as people are arriving to create a good atmosphere. Welcome the group, outline the programme and focus for the session e.g. a review and celebration of the programme. Remind your group of the ground rules and domestics. **[5 mins]**

Step 2: Give everyone three post-its and ask them to pick their three favourite songs from the CD. On three separate post-its, they should write their own name and why that song is a favourite of theirs, then stick it on the flipchart sheet under the name of the song. **[10 mins]**

Step 3: Ask pairs or 3s to read through the comments for 3 songs. They should then recall what they learned about during that session and write a few notes at the foot of the sheet, e.g. the Clearances, Ethnic Cleansing. Finally, ask them to add up the number of post-its on each song and write the number at the top.

[10 mins per song: 30 mins]



Step 4: Ask each pair / three to briefly tell the group their songs' total votes and what they had learned about during that session. **[15 mins]**

That's an hour, so have your celebration food and drinks. The group may want to look at the post-it comments during the break. **[20 mins]**

Step 5: Gather evaluation comments about how the programme has gone either verbally from the group or by circulating a one page sheet for participants to complete anonymously. You may want to take a bit more time to discuss ways of progressing the groups learning and/or give information about singing groups or campaigning groups. **[20 mins]**

Step 6: Thank the participants for their attendance and contribution during the programme. Spend the last 20 minutes playing or singing the group's favourite songs from the CD. Stay on a bit later to enjoy the celebration food and drinks.



**'They're comin home.
Your femlie's comin home'**

