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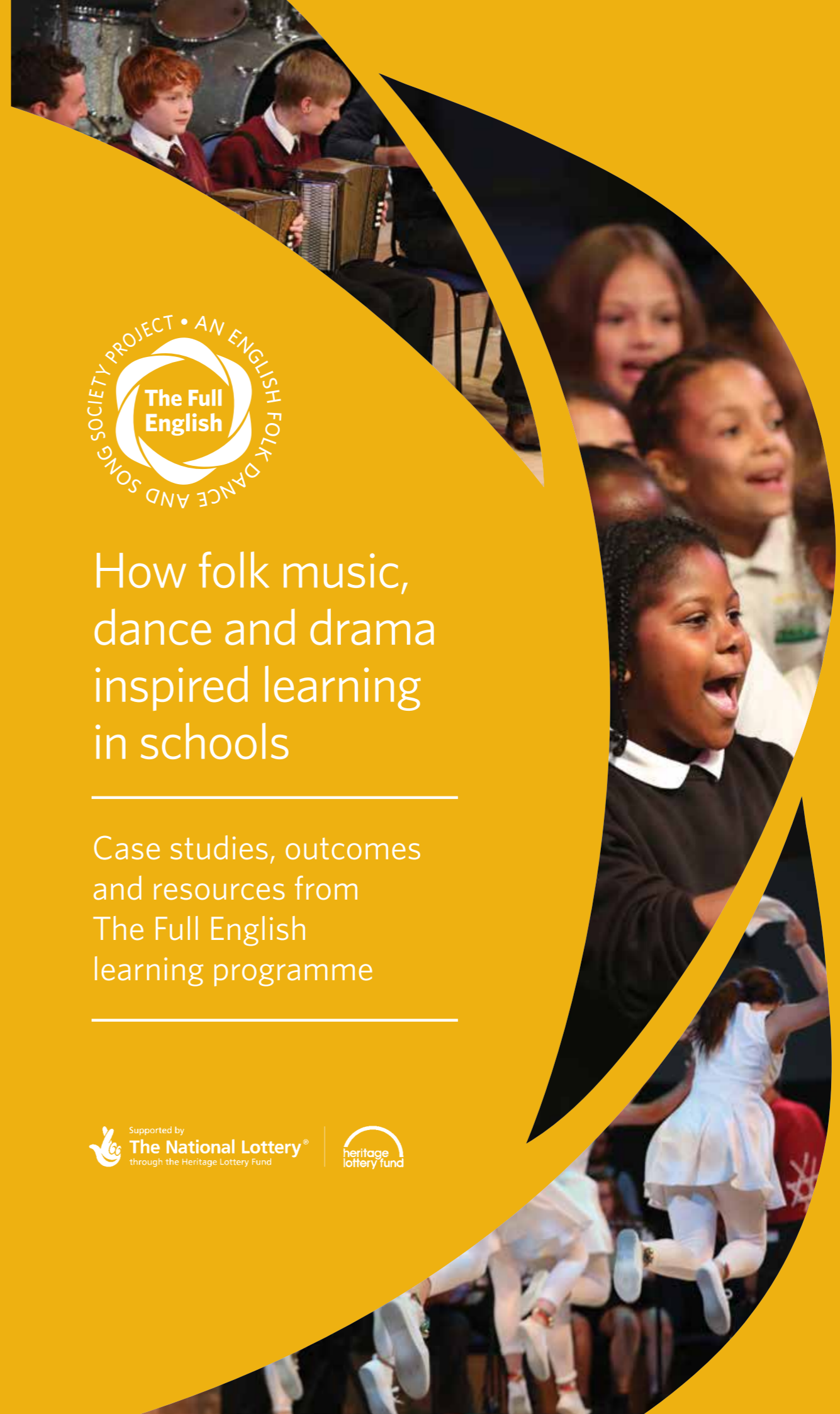
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How folk music, dance and drama inspired learning in schools

Case studies, outcomes and resources from The Full English learning programme





Contents

- 3 Introduction
- 5 Bewick Bridge Community Primary School, Cambridge
Exploring Cambridgeshire life through dance, music and storytelling
- 7 Impington Village College, Cambridgeshire
Challenging dance and theatre inspired by a local folk ballad
- 9 Marton Primary School, Lincolnshire
'Made in Marton' – immersion in and with a local community
- 11 Branston Community Academy, Lincoln
Creating a contemporary song cycle from local folklore, music and song
- 13 Primrose Hill Primary School, Camden, London
Inspiring cross-curricular learning across the whole school with folk songs and music
- 15 Acland Burghley School, Camden, London
Introducing folk music to inner city teenagers and making it relevant
- 17 Federation of St. Godric's and St. Mary's Primary Schools, County Durham
Bringing schools together through the reintroduction of folk traditions
- 19 Durham Johnston Comprehensive School, Durham
Weaving folk music and traditions through and beyond the Music curriculum
- 21 St. John with St. Mark C of E Primary School, Bury, Lancashire
Exploring Bury in bygone times through games, dances, songs and storytelling
- 23 Resource Bank
Free online teaching and learning materials
- 25 Archive Material Used in School Projects
From The Full English digital archive and elsewhere
- 27 Holy Family RC and CE College, Heywood, Lancashire
Accordions, clogs and introducing folk into GCSE Music
- 29 Loughton School, Milton Keynes
Celebrating the customs and traditions of May
- 31 Stantonbury Campus, Milton Keynes
Cotswold morris dance and music as stimuli for GCSE creative work
- 33 Pathfield School, Barnstaple, Devon
Inclusive celebration through local folk song, music and dance
- 35 Hanham Woods Academy, South Gloucestershire
Inclusive and challenging folk music for all
- 37 Allens Croft Primary School, Birmingham
Exploring English traditions: Street cries, The Green Man and morris dancing
- 39 Queensbridge High School, Birmingham
Performing a ballad: creating local links, building stories and developing folk music, dance and song
- 41 Shawlands Primary School, Barnsley, Yorkshire
Exploring tales of colliery life
- 43 Horizon Community College, Barnsley, Yorkshire
Traditional dance and music with a contemporary feel
- 45 Credits

Introduction

This booklet shares case studies and resources from 18 school projects that were delivered by the English Folk Dance and Song Society (EFDSS) as part of The Full English project learning programme.

Background information on the English Folk Dance and Song Society (EFDSS)

The English Folk Dance and Song Society (EFDSS), based at Cecil Sharp House in Camden, North London, is the national development organisation for English traditional folk music, dance and related arts. Cecil Sharp House is also home to EFDSS' Vaughan Williams Memorial Library (VWML), England's national folk music and dance library and archive.

EFDSS creates and deliver folk arts education projects for children, young people, adults and families at Cecil Sharp House, across London and around the country, often in partnership with other organisations. Learning programmes draw on the diverse and vibrant traditional folk arts of England, the British Isles and beyond, and focus on song, music, dance, and related art forms such as storytelling, drama, and arts and crafts. EFDSS runs the Folk Educators Group, a national network for practitioners involved in folk arts education.

www.efdss.org | www.cecilsharpouse.org | www.vwml.org

Overview of The Full English

The Full English was a national programme of work carried out by EFDSS between 2012 and 2014. It comprised the creation of a new digital archive and a national

learning programme, and was delivered in partnership with a number of archives and cultural organisations from across England and beyond. (These are credited on page 46 and the back cover of this booklet.)

The Full English was the biggest project EFDSS has undertaken since the building of Cecil Sharp House, in 1930. It was supported by a grant of £585,400 from the Heritage Lottery Fund (HLF), £11,000 from the National Folk Music Fund, with support from The Folklore Society and some individual donations

The overall aims of The Full English were:

- To greatly increase access to important folk archives
- To reach new audiences and participants for folk arts
- To demonstrate the value of folk arts within education

An additional element to The Full English project was the creation of The Full English Band, led by artist Fay Hield through a commission from EFDSS with funding from the PRS for Music Foundation.

Digital archive

Over 58,400 items from 12 major manuscript collections (including notation, notes, letters and photos) were conserved, catalogued and digitised, and are now freely accessible via the most comprehensive searchable digital archive of English folk songs, tunes, dances and customs in the world. Earlier digitised collections from a previous EFDSS project Take 6 (also funded by the HLF), were added

“Being involved in the project has opened so many doors it is impossible to quantify, not just in music, but for community engagement. It has opened our eyes to so many possibilities.

*Ben Stephenson,
Headteacher,
Marton Primary School*

“The wonderful thing about folk music is that it comes from somewhere, and it gives people who come from that place a sense of belonging. This project is a lovely reminder of that, and it has been a privilege to see a light come in the eyes of these students as you help them discover the riches that lie hidden in the “lost world” of folk music around them.

*John Kirkpatrick,
Folk artist and The
Full English learning
programme artist*

to the new digital archive, along with the Sabine Baring-Gould material catalogued for the Devon Tradition project and donated by Wren Music, making 19 collections, and over 80,000 items, in total.

Learning programme

The Full English learning programme comprised a range of study days, family, community and professional development events, and school projects.

In 2013 and 2014 nineteen schools (primary, secondary, SEN) from across England took part in creative learning projects inspired and informed by materials from The Full English digital archive. The school projects reached over 2000 young people, and their teachers, from Early Years Foundation Stage through all five Key Stages (including projects at GCSE and A Level).

This work was led by a team of 30 professional folk artists (musicians, dancers and storytellers) and 11 trainee folk educators, who worked in partnership with school staff to devise and deliver bespoke projects, exploring traditional material from their local area.

The projects in schools were supported by INSET/training sessions for participating schools and staff. In addition, eight professional development training days for teachers, musicians, dancers and other educators - Using folk music/dance/drama to enhance learning in schools - took place at venues across England, (February - June 2014), sharing examples, learning and resources from The Full English school projects.

“[The showcase conference] was an absolutely wonderful day.... It must surely have left no one in any doubt about the relevance of folk and traditional music, song and dance to young peoples' lives and education today, and the inspiration it can provide for thoughtful, informed, moving, skilled and immensely enjoyable artistic expression.

*Sandra Kerr,
Folk artist and
Lecturer in Folk and
Traditional Music,
Newcastle University*

The learning programme culminated in From Archives to Action! Making folk arts relevant in schools and beyond, a celebratory national showcase conference that took place on 25 June 2014 at Town Hall, Birmingham.

The morning of the day featured guest speakers, award-winning artists, poet John Agard and musician Eliza Carthy MBE, placing the project in its wider cultural context, followed by a panel and presentations from teachers, artists and cultural professionals involved in the learning programme.

The afternoon featured gloriously diverse and inspiring performances from hundreds of young people from 17 of the participating schools performing to each other, with a further school (Pathfield) represented by a short film. Delegates and audience members included a range of professionals and funders from the arts, heritage and education sectors.

More information and short films about The Full English can be found at

www.efdss.org/thefullenglish

The Full English digital archive can be accessed via www.vwml.org/thefullenglishproject

Learning resources developed through The Full English, and a PDF of this case study booklet, are now freely accessible online via the new EFDSS Resource Bank www.efdss.org/resourcebank (see pages 23 - 24)

Bewick Bridge Community Primary School,
Cambridge
Key Stage 2: Year 5

Exploring Cambridgeshire life through dance, music and storytelling

Background to school

Bewick Bridge Primary School prides itself on its community feel. It is described by staff as 'a nurturing place with dedicated and happy staff who are willing to get stuck in...the school has a great ethos where everything is shared – parents, staff and children share their skills, cultures and heritages; it is a warm and inviting place'.

Specific project aims

- To enable pupils to engage and explore traditional English folk arts (storytelling, song, drama) through exploring the local folk traditions of their area.
- To use folk arts across the curriculum and work this into a performance piece.

Synopsis of the project

This project took place over a term and was inspired by a local story about Elizabeth Woodcock, found in the Enid

Porter collection. The story was explored through drama, traditional dance, songs and music. Pupils learnt molly dancing and were encouraged to choreograph their own dances. They had a range of opportunities to develop instrumental part playing and singing, performing as a band with the artists. Pupils also explored local East Anglian food of the past, traditions and customs, including ghost stories of the Cambridge Colleges and researched into the naming of a local area – Giant's Grave. The project included a trip to the Museum of Cambridge, where the pupils played many local games collected by Cecil Sharp, and explored the life of their central character. All the elements combined in the final performance piece for the school and showcase conference, combining local dances and tunes to tell *The Tale of Elizabeth Woodcock*.

“Many of the children in this class, particularly the boys, have grown with it and adapted to become 'performers'. There was a look of 'Wow' on their faces when they saw the size of the stage – performing in Birmingham Town Hall was a massive thing that many of them will not have the opportunity to do again and it will live with them for the rest of their lives.

Corrine Fisher,
Teacher

“The pupils' involvement in the dance taught them that they have to be precise in their counting and rhythm. They have to co-operate with one another and watch their lines so that they keep the set neat and their rows level. They became much more vigilant and spatially aware as a result of dancing

Mary Humphreys,
Artist.

Teachers: Corrine Fisher and Christine Kimberley

Artists: Mary Humphreys and Debs Newbold

Trainee: Paul Scourfield

Key outcomes

Students

- Were very enthusiastic to participate in and learn through a wide range of inclusive activities.
- Performed *The Tale of Elizabeth Woodcock* on the stage in Birmingham without the artists or teachers being present on the stage.

School Staff

- The teachers recognised that pupils were motivated by the local links and the opportunities to feel like they really got to 'know' and understand the characters and stories.
- Are more familiar with history, traditions and stories of their locality and are motivated to use these in the future.
- Learnt a lot about coaching children to become 'performers'.
- Recognised the importance of working on and developing the learning between the timetabled sessions.

Artists

- Gained more familiarity with the requirements of the new National Curriculum, particularly those for English, Music, PE and History.
- Developed a pack of learning resources including the games collected by Cecil Sharp in Littleport.
- Increased own local knowledge of cultures, traditions and history through co-operative working with heritage professionals from the Museum of Cambridge and exchanging knowledge with each other.



Unexpected outcomes

- Children knitted mittens (the school logo) for the school banner, which was on stage as part of the performance.

Future considerations

- Thoroughly exploring all of the additional 'enrichment' opportunities and associated costs which will further enhance the learning experience.
- Exploring the conditions for creativity to thrive and the balance between freedom and prescription.
- Promoting universal recognition of the value of arts such as storytelling and how these can complement the curriculum without losing their fundamental essence.

“The father of one of the pupils is a famous local chef who came into school at the invitation of the class teacher and cooked the dinner they were singing about – sheep's liver and cabbage. It made the song much more real to have eaten it during the project.

Debs Newbold, Artist

“We feel as though we have been living with Elizabeth Woodcock!

Parent



Impington Village College, Cambridgeshire
Key Stage 5: Year 13 International Baccalaureate (IB)
dance, drama and music students

Challenging dance and theatre inspired by a local folk ballad

“I think it would be kind of interesting to have a kind of ‘cloak of folk’ if you like, to look at issues which otherwise might be seen as obscene.

Suzy Marston,
Head of
Performing Arts

Background to the school

Impington Village College (IVC) is an 11-18 comprehensive school that strives to be ‘inclusive, international and inspirational’. It has a strong national reputation for the quality of its performing arts provision. As the Head of Performing Arts stated, “The students and the staff who really embrace the arts here do so with a view to mirror professional practice”

Specific project aims

- To work as a dance company, ‘reflect(ing) upon dance forms and styles from a range of cultures and traditions, both familiar and unfamiliar’ (as required by the International Baccalaureate syllabus), influenced by English folk traditions.
- To work with professionals to explore the relationship between live music/song and traditional dance styles and disciplines.
- To develop a performance piece with a challenging theme and local links through students’ own compositions and choreography.

Synopsis of the project

IVC were keen to tackle a challenging social issue - achieved through the use of the ballad of Lucy Wan, collected in Cottenham. The ballad deals with incest and soricide (murdering your sister). Drama students studied multiple versions of the song text, alongside other texts. Over two residencies, students developed folk dance skills

including ceilidh, molly and step dancing, choreographing a piece to live music around the theme of *Love Me or Kill Me*.

IVC staff described The Full English as “a new venture”, building upon a student-run folk band, and a Year 8 drama unit focussing on storytelling. Although the term ‘folk’ is more associated by students and staff with “the guys with bells around their knees and the more traditional types of patterns that are placed in village hall contexts”, staff recognise that folk traditions are “the foundation for an awful lot of literature”. The performing arts team at IVC were keen to use The Full English experiences to “reshape that identity” of folk.

Working with the artists through a series of intensive workshops, students developed work using folk influences as “choreographical imagery”, taking folk dance into abstract new contexts; it was deliberately controversial – “not to just shock for its own value, but because we believe that controversial work stirs audiences and makes them more alive”. Live music was provided by artists and student musicians – dancers and musicians worked together throughout the process, which was a new experience for staff and students. A video of the performance was produced and *Love Me or Kill Me* was performed twice at school and at the showcase conference.

Teachers: Natalie Halliday, Amy Holly and Suzie Marston

Artists: Kerry Fletcher and Katie Howson

Trainee: Paul Scourfield

“It’s exceeded my expectations. Folk music is not necessarily what I listen to on my iPod so I was a bit worried, for me it was an old person’s music... but I love it so much now... worried... about the accordions... but I love it now!”

Student

Key outcomes

Students

- Valued opportunities to explore new ideas, styles, influences and material and were keen to explore more.
- Developed new work - combining the folk dance/song with elements of other genres and exploring the impact; fusing familiarity with unfamiliar and interesting movement.
- Broadened their experiences and knowledge of folk arts, realising greater relevance of folk arts to their own lives and communities.
- Recognised and valued the democratic process to create, select and refine ideas.

- Previously negative perceptions of the term ‘folk’ were challenged and changed for more positive ones.
- Described the impact of working with live musicians as “something new and very effective”.

School Staff

- Were challenged and motivated by working with different genres, influences and artists.
- Are keen to use folk material in the future.

Artists

- Recognised student development and were impressed at their ability to be adaptable, working as a Company even when under pressure.
- Recognised the passion of the school staff, describing them as “enthusiastic and...clearly committed to their work, with a strong belief in what they and the students can achieve.”
- Dealt with various kinds of challenges to get this multi-faceted work to a point where it was ‘ready’.

Unexpected outcomes

- Student musicians were motivated to warm up without being asked and sometimes joined in with the dancing.

Future considerations

- Further work on metacognition – the recognition and value of the process.
- How to support student musicians to provide live music in projects where the main focus is on dance.



Marton Primary School, Lincolnshire
Key Stage 2: Years 3, 4, 5 and 6

'Made in Marton' – immersion in and with a local community



Background to school

Marton Primary is a small school in rural Lincolnshire. The curriculum is delivered through termly 'learning journeys' based around a particular focus. Staff at Marton describe it as 'a very special place – here for the whole community, not just the pupils – it has a friendly, purposeful and engaging atmosphere built upon mutual respect for all'. The headteacher and staff highly value performing and creative arts.

Specific project aims

- To encourage greater local awareness and develop an archive of Marton's heritage.
- To develop greater links with different generational groups within the village.
- To establish a Community Band.
- To immerse children in learning through the study and creation of songs, stories and dances from and about Marton as starting points.

Synopsis of the project

'Made in Marton' was the Key Stage 2 learning theme across the 2013 Autumn Term. The project introduced traditional folk music, songs, dances and folklore from Lincolnshire to encourage exploration of the social history and heritage of Marton. Additionally, teachers used the material to support art, literacy and geography, using local heritage links to explore local and social history. Pupils also visited the Museum of Lincolnshire Life. 'Made in Marton' culminated in a community folk evening where performances were shared and the newly-formed community folk band provided music for dancing. Pupils also performed new interpretations of *Turpin Hero* and *The Jolly Miller* at the showcase conference.

Key outcomes Students

- Took great interest in the history and geography of their locality, visiting places with schools and families that they had never previously been.
- Pupils not living in Marton became more connected with the village and talked about it with a sense of collective belonging.
- Enjoyed sharing their work and playing music within the school and as part of the wider community.
- Researched facts about Marton and their family histories, bringing this into their learning.

“The Full English... surpassed my expectations. It reached across the curriculum. It improved the standard of imaginative writing. It prompted us to start a community band. And it definitely deepened the children's love of history.

Ben Stephenson,
Headteacher

“Once in a while a project comes along that allows you the creative space to reflect upon what you do and think about things in different ways. Our children got so much out of learning about their locality – it brought our community closer together, which is not always easy, and it was an affirming experience for all of us.

Naomi Maguire,
Teacher

Teachers: Naomi Maguire, Melanie McKay and Ben Stephenson

Artists: Liam Robinson and Sarah Matthews

Trainee: Charlotte Hubbard

- Enjoyed the authenticity of the 'folk night' at the school and experienced it as a performer, audience member and through the shared collaborative experiences.
- Even pupils at the earliest stages of instrumental learning felt like 'proper musicians' in the community band, playing with more experienced musicians.

School Staff

- Valued opportunities to find out new things about the village and to work and learn alongside the team of "talented, energetic and inspiring artists".
- Gained confidence to try out different art forms, as well as ideas for future curriculum enrichment.
- Valued the developing relationships with parents.
- Enjoyed the collaborative planning process.

Artists

- Enjoyed opportunities to examine similarities and differences between the music from different geographical regions.
- Recognised the value of collaborative planning, iterative feedback and reflection.
- Developed more material for use with primary aged children.
- Piloted new ideas eg soundscape creations.

Community

- The 'community band' brought together past pupils, current pupils, parents, teachers and other

villagers, incorporating a wide variety of instruments and players of differing standards.

- The community band helped one parent to 'connect' with their child's school – having always stayed away previously, they are now confident to come in to talk to staff and even volunteer in their child's classroom.
- The focus on the history of the village encouraged people from beyond the regular school community to share their stories and experiences.
- **Unexpected outcomes**
- The folk evening raised nearly £400 towards the local church's restoration work.
- The community band ran for two terms and will be reinstated from September 2014.
- The local history page on the school website has become an archive.
- From the information gathered by the children, a heritage trail is being developed around the village in collaboration with Marton Parish Council, with secured funding from the Heritage Lottery Fund.
- Lincolnshire Music Service are staging a 'Folk with Fiddles' celebration event in November 2014. Marton pupils will be longsword dancing.



Branston Community Academy, Lincoln
Key Stages 3 and 5: Years 9, 12 and 13
(BTEC Level 3 Music students)

Creating a contemporary song cycle from local folklore, music and song

Background to the school

Branston Community Academy is a converter academy near the cathedral city of Lincoln. Pupils in the school play a range of musical instruments, many of which are associated with popular styles of music.

Specific project aims

- To work with BTEC Level 3 Music students and relevant staff, developing an approximately 20 minute performance of music linked to a local theme, creating authentic performances and contemporary interpretations of locally sourced folk music.

Synopsis of the project

Students worked with the artists over the course of a school term, developing performing, composing, improvising and arranging skills. The project used a local story about 19th Century thief Mary Dimoline, and a local song, Rufford Park, as starting points from which students in the school's Year 9 and BTEC Level 3 Music groups developed their own song and music cycle telling the story of Mary's life and imagined reaction to the sentence of transportation given to her by the judges. The song cycle, which has a contemporary feel, was performed at the Museum of Lincolnshire Life, as well as the showcase conference.

Key outcomes

Students

- Enjoyed making music together.
- Experienced new ways of working and explored unfamiliar genres of music.
- Learnt a lot from being creative and shared recognition of this with the artists.
- Developed ensemble skills.
- Started to believe more in their own abilities to produce something for themselves.
- Worked across normal curriculum groups to perform and create their own arrangements.

School Staff

- Noted that the subject knowledge and professional experience brought to the workshops by the artists was very useful; it was particularly helpful for the students to meet and share ideas with accomplished professional musicians in a variety of fields.
- Observed how artists used their skills and commented on how good it was when the students were allowed to work creatively on their own lyrics and music with fewer restrictions from a teaching perspective.
- Recognised that the artists had successfully taken into account different interests and abilities of the students and that workshop leaders dealt with the students very sensitively, particularly when dealing with the varied set of aspirations, abilities and interests.

“For Year 9 students it provided a level of tuition and guidance that is difficult to achieve in a mixed ability class of 30 students. To the more able students it allowed the musicians to extend their musical skills, eg compose and improvise music in a supportive environment. For Y12 and 13 students it provided an opportunity to perform music in folk idiom which can be used for performance and composition units on their BTEC level 3 courses.

Rob Amey,
Head of Music

“Thank you for a very useful and beneficial series of workshops. I was very pleased to see the mixed group of students engage with the ideas and material and come up with a finished series of excellent songs and arrangements.

Rob Amey,
Head of Music

Teacher: Rob Amey

Artists: Jo Freya and Liam Robinson

Trainee: Charlotte Hubbard

Artists

- Found it interesting to observe how each other worked and developed their own ideas from observations and joint practice.
- The project provided artists with excellent experience of placing material within the capabilities and interests of the students.

Unexpected Outcomes

- Year 9 involvement and benefits of cross year working.

Future considerations

- Sharing strategies to deal with self-imposed gender separation: a room full of male guitarists who don't want to sing and females who only want to sing.
- Sharing the artists' experiences and strategies for creating flexible/ingenious ways of engaging mixed instrumentalists with different interests, expectations and abilities and overcoming the challenges presented by physical space.



Primrose Hill Primary School, Camden, London
 Early Years Foundation Stage, Key Stages 1 & 2: Reception to Year 6

Teacher: Katie Butler
Artists: Ed Hicks and Hazel Askew
Trainee: Pete Ord

Inspiring cross-curricular learning across the whole school with folk songs and music

Background to school

Primrose Hill is a two-form entry multicultural primary school in the London Borough of Camden. It offers a 'varied, inclusive curriculum delivered in a safe, stimulating environment'. Children are immersed in topics through cross-curricular approaches. Each class is taught music on a weekly basis by Katie Butler, a specialist teacher and folk musician. The school is well supported by Camden Music Service, and also works closely with resident artists English Pocket Opera.

Specific project aims

- To provide material for each year group that can satisfy the music curriculum objectives and also link with existing wider learning themes and cross-curricular work.



Synopsis of project

Each class in the school worked with the artists for a term, exploring folk music, traditions and games. They learnt, wrote and professionally recorded songs they had written based upon material from the digital archive and with links to the local area. This formed the basis of other curriculum work – for example, Year 1 went on a trip to Morrison's to buy and dissect a herring's head, based upon the song they learnt. Key Stage 1 and Key Stage 2 concerts took place at Cecil Sharp House, a local folk arts centre and performance venue which is home to the English Folk Dance and Song Society. Some of the songs were also performed at another school. Every child in the school was given a CD of the songs recorded and mixed in the school studio. The Key Stage 2 choir performed *Santiana* in 3-part harmony at the showcase conference; this was the song adapted and modernised by Year 6 pupils.

“It raised the status of music in this school – the lesson after the project finished the pupils all came into the music room with greater expectations of themselves and feeling like they were musicians.”

Katie Butler,
 Music Leader

“It really changed other children's perceptions of some boys in year 6 who don't always find school easy. They did the rap solo and it really gave them the status of celebrity musicians in the school – the younger children really looked up to them and it was really good for their self-esteem”

Mary Deavin,
 Teacher



Key outcomes

Pupils

- Gained a sense of achievement and pride in their work, particularly from the performances to parents, the showcase conference and the ownership of their CD of The Full English songs.
- Benefitted from the music being worked on with the school music teacher between the sessions.
- Developed an enthusiasm for music, confidence and collective and individual identities as musicians.
- Were encouraged to share and develop their own ideas, accepting the views of other pupils and taking ownership of the songs.
- The playground games continued to be played after the project finished.

School Staff

- Recognised the potential to use music as a starting point – usually the music comes 'from' the topic, rather than the other way round.
- The Full English has helped develop event planning and curriculum diversity, offering "creative and innovative ways to help children access the curriculum across the school."
- Are more aware of folk activities and opportunities in their local area.
- The collaborative planning process drew upon collective experiences and strengths.

Artists

- Learnt from other members of the artistic team and the school music teacher.
- Discovered and developed new repertoire from the digital archive which is adaptable to other settings.

Future considerations

- The school would like to develop more high-profile work like this in the future, using music as the starting point.
- The curriculum coverage, as well as the amount and quality of the music, was significantly enhanced through school staff working with the children between the sessions.
- The project built upon folk music and dance expertise from members of staff already in the school.
- Capitalising upon the expertise offered by visiting artists.
- Consideration of the strengths and potential pitfalls of working in environments where there are multiple initiatives and inputs.
- Draw upon collective expertise to find appropriate keys for tunes for primary voices as well as traditional instruments

Acland Burghley School, Camden, London Key Stage 3: Year 7 Music

Introducing folk music to inner city teenagers and making it relevant

Background to the school

Acland Burghley is a large secondary school in Tufnell Park, in the London Borough of Camden. It is an arts specialist school and has worked with external providers previously. The music department was keen to develop their Folk Music scheme of work for Year 7 and use the project to enhance practical music making and work on performance skills which staff could then extend in future years.

Specific project aims

- To develop a 6 week unit of work for Year 7 pupils exploring English folk music skills and knowledge with specialist input from external artist(s), and training for staff in their future delivery of the unit.
- To develop individual and group work focused on learning tunes aurally through singing, playing and listening, and analysing folk tunes with different time signatures and types of scales and keys.
- To provide a varied and inspiring introduction to folk music to students, including links to its local relevance.

Synopsis of the project

Three classes of Year 7 students worked with the artists and were introduced to traditional music and song, including a shanty collected in North London. They studied rhythmic and stylistic elements key to traditional work songs. They then adapted traditional songs with a local theme, writing a contemporary version of *The Wild and Wicked Youth*, which tells the tale of someone turning to a life of crime in

“They [pupils] have a wider understanding of Folk Music and engaged with it better than if I had taught it from the OPUS1 book.

*Philippa Neame,
Head of
Performing Arts*

“The reaction of the children after the final performance in Birmingham was excellent. They were all thrilled with what they did, and young people who'd shown no enthusiasm were beaming and exclaiming how much they had enjoyed the performance.

Pete Ord, Trainee

“...the project gave the students an opportunity to learn music in a different way using more of a workshop setting.

Ed Hicks, Artist

an attempt to revive their failing fortunes. A version of this was performed at the showcase conference. The staff used the material introduced by the artists in their work with the remaining four classes of Year 7 students.

Key outcomes

Students

- Developed critical listening skills and learning music by ear.
- Developed songwriting and singing skills.
- Developed their knowledge of folk songs, as well as the social and cultural historical contexts of the music studied.
- Developed ensemble skills and specific instrumental skills (including banjos).
- Became more confident to perform in front of an audience.
- Were motivated by studying local materials and are more aware of the links between folk arts, local history and intangible cultural heritage.

School Staff

- Adapted and taught the unit of work created as a basis with other Year 7 classes.
- Worked alongside artists in a workshop environment.

Teacher: Philippa Neame

Artists: Hazel Askew and Ed Hicks

Trainee: Pete Ord

Artists

- Learnt a lot from working with other each other and the teachers.
- Gained further experience of working with pupils from a range of different backgrounds and with different musical experiences and preferences.
- Deeply considered the links between folk arts, local history and intangible cultural heritage.
- Widened their repertoire with new materials sourced from the digital archive.

Future considerations

- How can more formal staff training time be embedded to more readily equip teachers working with the other classes with material/approaches?
- Importance of the final performance to cement the enthusiasm and commitment.
- Helping artists to share and develop strategies to deal with behaviour management in secondary schools.



Federation of St. Godric's and St. Mary's Primary Schools, County Durham
Early Years Foundation Stage, Key Stages 1 and 2: Reception to Year 6

Bringing schools together through the reintroduction of folk traditions

Background to schools

St. Godric's and St. Mary's Primary Schools are two small rural schools in neighbouring County Durham villages and federated in 2013. They share the vision that pupils of all abilities should be nurtured and encouraged to become happy and successful learners. There are a range of creative and performing arts opportunities for pupils across the schools, although prior to the commencement of this project the folk arts were not well represented.

Specific project aims

- To enable all pupils at St. Godric's and St. Mary's to engage and explore with traditional English folk arts (music, song, dance, ceilidh, drama) through exploring the local folk traditions of their area and using them across the curriculum.
- To support key objectives of the Key Stage 1 and 2 National Curriculum through folk dance, music and song.
- To enhance the arts offer - especially dance - of both schools by providing staff training to develop their skills, knowledge and repertoire, from relevant external artists in folk dance, music and song.

Synopsis of project

The 2013-14 school year at these two schools started with a joint staff meeting, singing and dancing facilitated by artists from The Full English. This set the mood for the rest of the school year; pupils in both schools were introduced to local folk songs such as *Bobby Shaftoe* and *Bonny at Morn*, alongside clogging, ceilidh, rapper and morris dancing. EFDSS and Shrewsbury Folk Festival loaned both schools clogs for the project. The North East version of children's game *Bingo* was used, songs in Geordie dialect were shared, and children explored local history, customs and mining traditions through a wide range of curriculum areas. The schools mostly worked separately with the artists but came together in later sessions to create a joint performance. As well as a joint performance in school, a selection of songs and dances (including rapper and North West morris) was presented at the showcase conference, with children wearing sashes they had made and the children's miners' banners were displayed.

Teachers: Claire Horner, Jane Lewin and Joanne Walton

Artists: Laura Connolly and Kathryn Davidson (Sage Gateshead)

Trainee: Tom Redman

“This kind of project is absolutely brilliant for bringing the staff from our two schools together to learn, explore, try out things and have fun. I'm really pleased that we have this wonderful opportunity to work with folk in ways which we've never done before, and do this with experts who can bring the learning to life.”

Jane Lewin,
Headteacher

“A group of boys who were thoroughly enjoying clogging together made me smile. They go to break dance classes and are keen to try and add an element of the "robot" to their clogging!”

Laura Connolly, Artist

Key outcomes

Pupils

- Showed obvious enjoyment of the singing and dancing introduced to them through this project.
- Really worked at the dance steps, despite some of the dances being very challenging. Spontaneously incorporated elements of street dance.
- Showed their admiration for the artists and were inspired to learn.
- Were able to see the relevance of the learning in relation to local social and cultural history.

School Staff

- Joined in and gained confidence from the practical whole staff CDP session.
- Have ideas and motivation to use these approaches and the folk arts through the school's curriculum and extra-curricular offer in the future.
- Have greater awareness of the richness of local materials and their potential in school.
- Have more awareness of local opportunities for them and their pupils to get involved in the folk arts.

Artists

- Learnt a lot from working together and observing each other.
- Appreciated working with passionate and enthusiastic staff.

Unexpected outcomes

- St. Mary's School set up a folk project after school club for extra performance practice between the sessions.
- The schools were keen to develop more folk dance and worked with the trainee Tom Redman on a series of morris and rapper sessions.
- The schools are now seeking ways they can join in further folk activity organised by Sage Gateshead, including the Folkworks Hexham Gathering.

Future considerations

- Sourcing of specific folk dance 'equipment' such as clogs, rapper swords and sticks.
- Where multiple locations are involved, need to ensure they clearly understand how resources will be shared and that expectations are commonly understood and communicated.



Durham Johnston Comprehensive School, Durham
Key Stages 3, 4 and 5: Year 7 singing work, mixed year groups
in school choirs and ensembles, and GCSE Music composing work

Weaving folk music and traditions in, through and beyond the music curriculum



Background to school

Durham Johnston is a 'happy, successful and dynamic' comprehensive school with a thriving music department. There is a strong uptake at Key Stages 4 and 5 with an emphasis on gaining knowledge and understanding through practical music making. The department organises a full extra-curricular programme including bands, choirs and orchestras, and offers a wide range of instrumental lessons in conjunction with Durham Music Service. Pupils have opportunities to perform in regular events within and beyond school, including the annual concert in Durham Cathedral. Prior to the commencement of this project, folk music was taught as a unit in the Key Stage 3 Music curriculum, and the staff were keen to refresh the unit and broaden their understanding of the genre with local material and links.

Specific project aims

- To use traditional song material with Year 7 pupils to improve listening and aural learning skills, develop confidence and ability to make music and sing, and to develop communal singing.
- To provide an introduction to folk/traditional music for Year 10, linked to Edexcel GCSE Music Area of Study 4 and broaden the range of repertoire used to develop into compositions and arrangements as part of pupils' composing portfolio.
- To provide an introduction to folk songs and music drawn from the digital archive for the school's ensembles: wind band, junior orchestra, senior orchestra, junior choir and senior choir; also to provide folk song 'master-classes'.

Synopsis of project

Artists worked with teachers and pupils to infuse music through the curriculum in numerous ways. Through timetabled curricular and extra-curricular sessions, pupils developed their practical experiences of folk music, gaining skills, knowledge and understanding. They worked towards instrumental and vocal performances in school, as well as performing regionally and at the showcase conference. This culminated in a folk-themed school concert featuring the newly commissioned pieces from the digital archives, as well as a more informal 'Evening of folk music' with performances from pupils, staff and artists and ceilidh for all.

“The Junior Orchestra, Wind Band, Senior Orchestra and Senior Choir have new repertoire which is inclusive, challenging and interesting. It's almost impossible to say how fantastic this has been. If this was the only part of the project, it would have been worth it. High-quality, bespoke arrangements tailored to the performance standard of each individual part would have cost a fortune!

Edwin Holmes, Head of Music

“There were some students in the school who were secretly fans of folk music, but for whom that wasn't previously part of their in-school musical activities. Several students found a common enthusiasm for the music through the project activities and are now playing together informally outside of school as well.

Ian Stephenson, Artist

Teachers: Edwin Holmes and Jessica Holmes

Artists: Kathryn Davidson (Sage Gateshead) and Ian Stephenson

Trainee: Tom Redman

Key outcomes

Students

- High levels of differentiation and support provided all GCSE students with appropriate and achievable musical challenges, sowing the seeds for successful and creative compositions.
- Junior Orchestra, Wind Band, Senior Orchestra and Senior Choir have new repertoire which is inclusive, challenging and interesting.
- Quality of singing and ensemble playing improved.
- Enjoyed working with the artists.
- Some students who have only just joined the Wind Band were involved and performed at the showcase conference.
- Were keen to bring their enthusiasm for folk into the mainstream.
- Some students now informally play folk music together out of school.

School Staff

- School staff and peripatetic teachers enjoyed working on the project, particularly valuing the opportunities to observe other professionals leading school ensembles.
- Have learnt new repertoire to use within the curriculum and with extra-curricular groups. The Year 7 Folk Music scheme of work will be overhauled to include new repertoire from the digital archive and ideas from the project.
- Are enthused to source and arrange new repertoire from the digital archive.

Artists

- Valued the planning time as a team and with the school.
- Now using the digital archive for own work beyond education.
- Developed skills in arranging for the wide range of musicians, singers and instruments in the school ensembles.

Unexpected outcomes

- The school is independently using the digital archive to source folk materials to make arrangements for its Christmas concert.
- The school held a folk evening at which parents, pupils and staff engaged in folk dancing.
- Students were very interested in Pathfield School's film at the showcase conference and some are now seriously considering careers in music therapy and as musicians in care-related professions and special needs settings.

Future considerations

- Performing the pieces during the school day to spread enthusiasm to other pupils.



St. John with St. Mark C of E Primary School, Bury, Lancashire
Key Stage 2: Years 3, 4, 5 and 6

Exploring Bury in bygone times through games, dances, songs and storytelling



“The children are still playing the games in the playground and talking about it all these months later. They never usually remember from one week to the next what they've done so this has really had a profound impact on them.

Laura Entwistle,
Teacher

Background to school

St. John with St. Mark is a one-form entry primary school in Bury, Lancashire. It is described by staff as ‘a special place in the community – a creative and nurturing environment where everyone is treated with respect’. The proportion of girls in the school is much lower than is usually found. The proportion of pupils from minority ethnic heritages is above average, as is the proportion of pupils who do not speak English at home (Ofsted, 2012). Performing arts are highly valued by pupils and staff. Staff lead termly ‘super learning fortnights’ which encourage immersion in a particular topic across a wide range of subjects and disciplines.

Specific project aims

- To use traditional English folk arts and local material to support one week of a history ‘super learning fortnight’ across the whole school, and contribute to other school curriculum areas, including music and literacy.
- To give the children, staff and artists the experience of participating and developing their skills to create and share a performance piece using the traditional English folk arts.

Synopsis of the project

‘History Super Learning Fortnight’ at St. John with St. Mark took on a local flavour through a wide variety of sessions including North West morris, clog and ceilidh dancing, singing and songwriting, children’s games, storytelling and the *Bury Pace Egging Play*.

Teachers: Laura Entwistle, Katie Geelan, Jessica Johnson, Janet Moore, George Taylor and Shirley Whittle

Artists: Sue Bousfield and Sian Phillips

Trainee: Rachel Drazek

Children explored local history and customs, using inputs from the artists as stimuli for their own writing and songs. The artists worked with each class individually and the work produced was presented to the rest of the school in a sharing assembly. All material used was added to the school’s history timeline, so children could see when it was collected and understand its heritage in the context of their other learning. A new school song was composed, based upon *We are the Romans*. The super learning fortnight coincided with the school’s 10-year anniversary celebrations. The school choir performed a selection of songs and danced at the showcase conference.

Key outcomes

Pupils

- Became interested in their local community, local history, and what it was like for their parents when they were children.
- Developed specific artform skills, particularly singing and dancing, and transferable skills related to the Personal, Social and Health Education (PSHE) curriculum.
- Experienced and enjoyed immersion in folk music, dances and customs that most pupils did not know existed.
- Are keen to share their skills with other pupils, particularly teaching dances and new games.
- Enjoyed opportunities to ‘make things up for themselves’.

School Staff

- Recognised how excited pupils were to find out about the history, cultures and customs in their local area.
- The training session led by the artists helped staff to recognise the value and importance of the project and gather ideas for embedding folk traditions in future work.
- Some staff gained confidence from working alongside artists and expressed that they are likely to include some aspects of the work in their future classroom delivery.
- Remembered and shared some of their own childhood experiences in the local area and enjoyed bringing the songs and games of their childhood into the school.

Artists

- Artists were recognised as being “skilled and passionate”.
- It was affirming for them to remember that folk arts have great relevance in schools today.
- Made connections with the local *Bury Pace Eggers* group.

Future considerations

- Continue to use accessible and relevant local material in order to help the children explore North West heritage and their own family histories and to feel more connected to the local area.
- Following up staff training and how to promote embedding of work.

“Most of the families in this school don’t historically come from this area – we’re a really culturally diverse school...it was brilliant to see the children so engaged and interested in the local area and to see the looks on their faces when they realised that Bury didn’t always look like this.

Janet Moore,
Headteacher

Inspiring learning with folk

Free online materials for using English traditional folk song, music, dance, drama and other arts in teaching and leading.

Resources are suitable for use in formal education and informal learning in a wide range of settings including: primary, secondary and SEN schools, colleges, youth ensembles, community choirs, adult learning and more.

The Full English learning programme was extensive in its reach across England and generated lots of new resource material that artists and trainees chose from the digital archive to use in their work with schools, communities and families. Many of the songs, tunes, dances, teaching notes and ideas that were developed through The Full English are now freely available for anyone to access and download at the new Resource Bank.

The Resource Bank has two major elements, a suite of *Beginners' Guides* and a searchable database of *Resources and Teaching Tools* (more information about these below).

It also includes a *Jargon Buster*, which is a comprehensive glossary providing information on folk-specific terms that appear across all the resources.

- **Beginners' Guides**
These are aimed at people who have no or little prior knowledge about folk material and offer introductions to:
 - English folk song
 - English folk music
 - English folk dance
 - English folk drama
 - English folk costume
 - English folk collectors
 - Cataloguing The Full English digital archive

- **Resources and Teaching Tools**
This searchable database currently houses over 40 packs of various songs, tunes, dances and teaching notes suitable for use in schools and with communities, as well as for general information.

Over 100 audio recordings accompany these packs featuring some of the artists who worked on the project. These include separate melody and harmony lines for some of the material, and slow versions of tunes to help aural learners.

There are also over 60 short films that accompany some of the dance resources.

All the resources are tagged with information so it is possible to search them by geographic region, topic, educational key stage or audience (age/type of learner). They can also be searched by typing in a key word or phrase, for example 'sea shanty', 'morris' or 'harvest'.

“The wealth of material available through EFDSS' Resource Bank is most welcome as both teachers and pupils discover and are inspired by the range and variety of folk traditions from these shores.

Karen Brock,
Head of THAMES
(Tower Hamlets Arts
and Music
Education Service)

The resources include Fun with Folk, a colourful set of audio visual materials designed to be directly appealing to primary-school aged children as an online 'folk song book'.

Further resources will be developed by EFDSS in the future and added to this site.

Examples of learning resources

The best way to find out more about the Resource Bank is to visit it! To whet your appetite here are a few taster descriptions of what you can expect to find:

- **Two Folk Dance Tune Sets** - a pack featuring a set of jigs and a set of reels chosen and arranged from folk dance tunes found in The Full English digital archive. This resource was created by Rob Harbron using material that he and Miranda Rutter used in their secondary school project at Hanham Woods Academy. It may also be of interest for adult and youth groups as well as schools. You can download the pack, which contains the notation for the tunes, as well as audio files of each tune played slowly, and then an up-to-speed version of each dance set.
- **Sea Songs and Shanties** - all budding sailors and would-be-pirates will find Carolyn Robson's pack useful. Created in partnership with Bristol Sings Music, this pack is geared for primary school age pupils and teachers. It includes notation, teaching notes and audio tracks for all song parts.

- **Creative Folk Dance for Key Stages 1 and 2** - provides ideas and examples of great ways to use folk dance in primary school settings. Written by Barry Goodman, the downloadable resource includes instructions and music notation, with additional audio recordings of the tunes.
- **Using Folk Music to Enhance Inclusive Learning** - explores the pedagogy and practice used by Paul Wilson and David Faulkner of Wren Music, in the Pathfield School project with teacher Jenni Coats. It demonstrates approaches to working with students with special educational needs. Lyrics and music notation are provided in the pack and additional audio recordings of the tunes.



Archive material used in school projects

Archive material used in The Full English school projects from the digital archive and elsewhere

Note: materials from the digital archive have URLs starting: www.vwml.org

Acland Burghley School, Camden, London

- Dusty Miller: www.vwml.org/record/CJS2/10/4913, www.vwml.org/record/AGG/1/15/5B, www.vwml.org/record/AGG/2/139/25b
- Santa Anna: www.vwml.org/record/CJS2/10/2110, www.vwml.org/record/CC/1/415
- In Newry Town (Wild and Wicked Youth): www.vwml.org/record/HAM/3/12/14, www.vwml.org/record/FK/17/232/2

Allens Croft Primary School, Birmingham

- The Green Man: www.vwml.org/record/SBG/3/16/19F
- Shepherd's Hey: www.vwml.org/record/CJS2/10/2260
- Street Cries: www.vwml.org/record/LEB/3/28/2

Bewick Bridge Community Primary School, Cambridge

- Cock Robin: www.vwml.org/record/CJS2/10/2635
- Draw A Pail Of Water: www.vwml.org/record/CJS2/10/2643
- Mother Buy Me A Milking Pail: www.vwml.org/record/CJS2/10/2642
- Rain Rain Zein: www.vwml.org/record/CJS2/10/2641
- What had you for dinner?: www.vwml.org/record/CJS2/10/2639
- Elizabeth Woodcock story from Enid Porter Collection
- Crosshand Polka

Branston Community Academy, Lincoln

- Rufford Park: www.vwml.org/record/PG/5/21
- Horkstow Grange: www.vwml.org/record/PG/5/195
- The Nutting Girl: www.vwml.org/record/PG/5/160

Durham Johnston Comprehensive School, Durham

- The Summer's Morning: www.vwml.org/record/COL/1/37
- Down the Wagon Way: www.vwml.org/record/COL/5/32
- Winlaton Calling On Song: www.vwml.org/record/CJS2/10/2809
- Ye Mariners of England: www.vwml.org/record/FK/12/98/1
- Broken Token: www.vwml.org/record/SBG/1/1/227
- Dance to Your Daddy: www.vwml.org/record/CJS2/9/1950, www.vwml.org/record/CJS2/10/2087
- Bobby Shaftoe: www.vwml.org/record/LEB/4/219/5
- Doli Ar

Federation of St. Godric's and St. Mary's Primary Schools, County Durham

- Bingo: www.vwml.org/record/AGG/1/18a/14B
- Bobby Shaftoe: www.vwml.org/record/LEB/4/219/5
- Keel Row: www.vwml.org/record/FK/16/135/2, www.vwml.org/record/LEB/4/239/4, www.vwml.org/record/CJS2/10/2520
- Ca' Hawkie: www.vwml.org/record/LEB/4/219/4
- Five in the Morning: www.vwml.org/record/FK/12/90/2
- Bonny North Tyne by David McCrackern
- Bonny at Morn
- Johnny's lost his pinker

Hanham Woods Academy, South Gloucestershire

- Poor Old Man/The Dead Horse: www.vwml.org/record/CJS2/10/2884 and www.vwml.org/record/CJS2/10/3015
- None So Pretty: www.vwml.org/record/CJS2/10/2563
- Softly Robin: from The Dancing Master, Vol. 3, Playford 1726; via John of the Green The Cheshire Way, John Offord, 2008 (Green Man Music).

Horizon Community College, Barnsley, Yorkshire

- Shepherd's Hey: www.vwml.org/record/CJS2/10/2260
- Speed the Plough: www.vwml.org/record/CJS2/10/2417
- Curly Headed Ploughboy: www.vwml.org/record/CJS2/10/2463

Impington Village College, Cambridgeshire

- Lucy Wan: www.vwml.org/record/LEB/5/72, www.vwml.org/record/LEB/5/70/2
- Keel Row: www.vwml.org/record/FK/16/135/2, www.vwml.org/record/LEB/4/239/4, www.vwml.org/record/CJS2/10/2520
- Cock o'the North: www.vwml.org/record/CJS2/10/2441B
- College Hornpipe
- Crosshand Polka – Broom Dance
- Four Hand Reel
- Harry Cox's Schottische – Seven Step Polka
- Pigeon on the Gate
- Ponytrot Polka
- Smash the Windows
- Starry Night for a Ramble
- The Recovery – Waves of Tory
- Albert Hewitt's Hornpipe

Loughton School, Milton Keynes

- Images associated with May customs, eg Padstow and Minehead Obby-Oss; Jack-in-the-Green, May garlands, well-dressing, maypoles: available at www.efds.org/resourcebank
- May Day Carol (I've been a rambling all this night): www.vwml.org/record/CJS2/10/2940.
- Loughton Local May song collected by Peter Kennedy in 1954
- Eaton Bray May Song (The Garland, the garland) Collected from Mrs Gray in Eaton Bray 1951 and 1960 from Bedfordshire

Marton Primary School, Lincolnshire

- Turpin Hero: www.vwml.org/record/PG/5/85
- The Jolly Miller: www.vwml.org/record/PG/5/134
- The Galopede: www.vwml.org/record/CJS2/9/2188
- Would you like to know how Bread is made? Roud Number: 13650

Pathfield School, Barnstaple, Devon

- Rodney So Bold: www.vwml.org/record/LEB/5/400
- Barnstaple Fair: www.vwml.org/record/LEB/4/233
- Lines On Frost: from a 19th century broadside printed in Barnstaple

Primrose Hill Primary School, Camden, London

- Skip to my Loo: www.vwml.org/record/MK/1/1/4494
- Herring's Head: various versions in TFE archive.
- How many miles to London town?: www.vwml.org/record/CJS2/9/1593
- We are the Romans: tune: www.vwml.org/record/AGG/1/18a/32A, words: www.vwml.org/record/AGG/2/11G

- Who's the fool now?: www.vwml.org/record/CJS2/10/2983
- Shenandoah: www.vwml.org/record/CC/1/396
- Santa Anna: www.vwml.org/record/CJS2/10/2110
- Santianna: www.vwml.org/record/CC/1/415

Queensbridge High School, Birmingham

- The Cruel Ship's Carpenter : www.vwml.org/record/CJS2/10/1576 from Tewkesbury, also from the book Songs of the Midlands, edited by Roy Palmer and published by EP Publishing Ltd in 1972.
- Figures from the North Skelton sword dance: www.vwml.org/record/CJS2/11/2/239
- Lads a-bunchum: www.vwml.org/record/JHB/17/1
- The Ironbridge Hornpipe: www.vwml.org/browse/browse-collections-dance-tune-books/browse-moore2#recordnumber=35 - a selection of tunes edited by Gordon Ashman from the manuscripts of John Moore, of Wellington, Shropshire. Published by Dragonfly Music in 1991.
- Narrow Bottom, from The Great Northern Tunebook, edited by Matt Seattle from the manuscript collection of William Vickers, c 1770.
- Heave and Go shanty
- The Lass o' Dallogill collected by Douglas Kennedy at North Skelton in 1927.
- The Bold Navigators from Canal Songs compiled by Jon Raven and published by Broadside Records in 1974.

Shawlands Primary School, Barnsley, Yorkshire

- The Bonny Pit Laddie: www.vwml.org/record/CJS2/10/2081
- A Basket Full of Coal Dust: www.vwml.org/record/LEB/2/39

- The story of Patient Joseph
- I Can Hew, Boys, written by David Dodds
- The Trapper Girl

St. John with St. Mark C of E Primary School, Bury, Lancashire

- Romans and English: www.vwml.org/record/AGG/1/5/33A
- All Around The Village: www.vwml.org/record/AGG/1/2/28
- The Bury Pace Egging Play: www.vwml.org/record/TFO/1/14/26D
- The Collier Lass: www.vwml.org/record/FK/11/10/7/2
- Down in a Coal Mine: www.vwml.org/record/FK/18/196/2
- Haul A Way
- John Kanaka

Stantonbury Campus, Milton Keynes

- Black Joak: www.vwml.org/record/JHB/17/5
- Glorishers: www.vwml.org/record/CJS2/10/2343, www.vwml.org/record/CJS2/10/2400
- Bacca Pipes: www.vwml.org/record/FK/4/241
- Upton upon Severn Stick Dance: www.vwml.org/record/MK/1/3/5131
- Shepherd's Hey: www.vwml.org/record/CJS2/10/2260
- Speed the Plough: www.vwml.org/record/CJS2/10/2417
- Curly Headed Ploughboy: www.vwml.org/record/CJS2/10/2463
- Valentine: tune collected by E. Spring and published by The Morris Ring in 1974.
- The Dark Girl Dressed in Blue
- Off to California
- Old Tom of Oxford
- Uncle Bernard's Polka
- Rochdale Coconut Dance

Holy Family RC and CE College, Heywood, Lancashire
Key Stages 3 and 4: Years 7 and 8; Years 9 and 10 (GCSE Music)

Accordions, clogs and introducing folk into GCSE Music

Background to school

Holy Family College is an 11-16 Christian learning community which 'seeks to develop each child's natural ability to the full'. Music is compulsory in Years 7 and 8; in Year 9 students can opt to study for a GCSE in Music, which is taken at the end of Year 10. Year 7 and 8 students have occasional days off-timetable as 'Learn to Learn' days, each time with a different curriculum focus. The music curriculum in Years 7 and 8 does not include any significant elements of folk.

Specific project aims

- To introduce Year 7 and 8 students to traditional folk music through two 'Learn to Learn' days of workshops (one for each year group) including learning by ear, percussion, singing, clogging and playing, culminating in a performance of work at the end of each day.
- To develop Year 9 and 10 GCSE students' composing and arranging skills, drawing on materials from the digital archive.



Synopsis of project

This project had two distinct parts. During separate 'Learn to Learn' days, Year 7 and 8 students took part in a carousel of folk activities including singing, playing instruments and Lancashire clog dance, coming together at the end of each day to perform. The accordions were loaned to the school by EFDSS and clogs from EFDSS and Shrewsbury Folk Festival. Separately from this, Year 9 and 10 students participated in six composing and performing workshops linked to Area of Study 4 of the Edexcel GCSE Music syllabus.

Key outcomes

Students

- The GCSE students were able to further develop their performing and composing skills.
- Played instruments they had never seen previously.
- Experienced new things, for example the clog dancing.
- Year 7 and 8 pupils developed their experience of harmony singing, and aurally learnt and memorised repertoire.
- Experienced a genre of music of which many of them were previously unaware.
- Were encouraged to analyse and recognise folk material used in contemporary music by rock, pop and folk bands and singers through classroom-based practical work and targeted listening.

“...they [students] truly experienced something that they would never have done otherwise. They gained an appreciation of what it is to try to perform together as a group and to perform in front of others. It gave members of staff from other disciplines an insight into the joys and challenges of teaching the arts. Through work with all of the groups it elevated the status of music and performing arts in the school.

*David Jones
Head of Music*

“The Full English developed pupils' awareness of harmonies and singing in parts

*Kimberley Holden,
Curriculum Manager*

Teachers: David Jones and Kimberley Holden

Artists: Hannah James and Jim Molyneux

Trainee: Rowan Rheingans



School Staff

- Awareness of the digital archive and the opportunity to experience it first-hand.
- Able to learn a lot from new songs for their repertoire, ham-boning (a type of traditional body percussion from the USA), basics of playing the accordion and new ways of approaching composing.

Artists

- Learnt a lot about how to direct projects and the roles and responsibilities of teachers and artists when collaborations such as this take place.
- Growth and development of own knowledge, skills and understanding as an educator.

Future considerations

- Working within the structures of large secondary schools can inhibit the flexibility required to get the full potential from enrichment opportunities.
- The perceptions of ways in which examination criteria can translate into classroom practice should be opened up for sharing of good practice.
- Opportunities to show that 'acting musically' can promote critical engagement with music, including the development of musical knowledge and understanding.
- Helping artists to share and develop strategies to promote positive behaviour in secondary schools.

“Without doing this project then it might have taken me a while to get around to looking at and using the[digital archive]. It improved my understanding of how the materials were collected and gave me an appreciation of how music and lyrics were paired up and travelled around

*David Jones
Head of Music*

Loughton School, Milton Keynes
Key Stage 2: Year 3

Teacher: Rebecca Serginson

Artists: Barry Goodman and Graeme Meek

Trainee: Patrick Dean

Celebrating the customs and traditions of May

“The Full English was brilliant for helping children begin to understand and connect with their local area and ticked all the boxes for the SMSC (Spiritual, Moral, Social and Cultural) curriculum. It links fantastically with the new Year 3 history requirements to study the local area. I’m confident that we can build on this in-house next year.

Andy George,
Head Teacher

“Like any other school, we’re under pressure to deliver the results on the core subjects, but the creative arts are the key to unlocking the love of learning and we take that very seriously.

Sue Bundy,
Deputy Head

Background to the school

Loughton School is a 4-form entry primary school serving its local community. It values the performing and creative arts highly and has been awarded the Artsmark Gold. Learning is thematically organised and taught through a creative cross-curricular approach. Pupils experience country dancing as part of the PE curriculum; in the past this has been confined to pre-set routines and recorded music. The school has a strong relationship with Milton Keynes Music Service.

Specific project aims

- To work with staff and all four classes of Year 3, to explore English traditional dance through the country/ceilidh and performance traditions and support the key objectives of the Key Stage 2 PE and dance curriculum.
- To support and augment the delivery of Key Stage 2 literacy, local history and geography through using folk songs and broadsides.
- To stimulate thematic art based projects based on folk traditions and customs.
- To introduce folk song material into the choir repertoire at Loughton School.

Synopsis of the project

Using a local May carol as the initial stimulus, Year 3 pupils explored local geography and history, learnt and created songs and dances, as well as delving into arts, crafts, stories and research. The work also extended through other areas of the curriculum, for example, creating pupils’

own broadsides in literacy. The Full English week culminated in a sharing assembly, attended by a representative from the local cultural partner, The Stables. Pupils presented their May songs, crafts and dancing at the showcase conference and at the school fair.

Key outcomes Students

- Were fascinated by the sound and look of the musical instruments.
- Were inspired by the local link to the May carol collected in Loughton.
- Developed new skills in dance and were able to perform without instruction.
- Developed their singing skills and confidence.
- Were particularly proud of the hobby horse and May garlands they made.



“This project has given us an understanding of how one single item (a locally collected song) can act as a catalyst for exploring customs, local history, wider folk customs, other linked folk songs, associated cultural activities (eg country dance), oral history, reminiscence and a host of other related activities.

Barry Goodman,
Artist

School Staff

- Gained confidence in giving children more scope for creativity.
- Shadowed the artists and learnt new techniques, gathering ideas about how to give pupils a greater degree of autonomy to make up their own dances, rather than learning set dances only.
- Appreciated the wealth of experience that the artists, as former teachers, brought in terms of subject and pedagogic knowledge and skills.
- Found it very useful to be provided with copies of songs, audio and resources.
- Recognised the value of creative and performing arts.

Artists

- Learnt from each other and school staff, were flexible in their approaches and relished new artistic challenges.

Unexpected outcomes

- Parents were interested in the work and got involved in researching the local area with their children.
- A wide range of teaching and support staff, as well as school management, joined in with the CPD.
- School staff introduced additional enrichment opportunities including exploring the Open University’s ‘Clutch Club’ Millennium archive and meeting local people from the older generation to hear about their childhood experiences.
- The artists are going back to the school in the Autumn Term to play for a ceilidh.

Future considerations

- Embed more creative opportunities in staff meetings in order for staff to experience new ideas first-hand.
- One reason The Full English was often considered so successful was because it was co-planned and objectives were negotiated –for this school it was noted as a new way of working and was a collaborative which they really valued. The Full English was integral to the curriculum and the links were explicitly made, rather than being a bolt-on. This is a solid foundation on which to base future work.
- Gaining common understanding about what is covered as part of the core package, for example who will pay for craft materials, costumes, instrument hire.



Stantonbury Campus, Milton Keynes
Key Stage 4: Year 10, GCSE Music and Dance students

Cotswold morris dance and music as stimuli for GCSE creative work

Background to school

Stantonbury Campus is a large comprehensive school at the heart of Milton Keynes, with a strong reputation for academic excellence through first class teaching, sports and arts facilities for 11-18 year olds and their local community. Whilst pupils gain exposure to a large variety of influences through the curricular and extra-curricular programmes, this has previously focussed around classical and contemporary styles.

Specific project aims

- To explore the relationship between the depiction of morris dance through GCSE dance set pieces (in particular *'Still Life' at the Penguin Café*) and practical experience of dancing Cotswold morris dance, and for students to apply the skills and techniques gained to meet the GCSE curriculum learning objectives.
- To work with pupils and staff to enable them to compose and arrange traditional music drawn from the digital archive to accompany and respond to the dance work.

Synopsis of the project

Through a series of workshops, Year 10 GCSE Dance students were introduced to traditional morris and ceilidh dancing. They explored and developed ideas into a performance combining folk with contemporary choreography, linking this to the GCSE set work *'Still Life' at the Penguin Café*. Year 10 GCSE Music students were introduced to different types of folk tunes, including those related to morris dance. This material was developed and arranged by the young musicians as part of their AQA Music

GCSE coursework and they performed as a live band for the dancers, developing their ensemble skills and experiencing a genre of music in which most had little or no prior experience.

Key outcomes

Students

- This is the first time many of the students have worked with live music and dance combined.
- Musicians and dancers developed key ensemble skills, performing skills, composing/choreography skills and experienced a wide range of new musical influences.
- Pupils gained recognition of the sense of place, culture, community and history.
- Positive changes in attitude to folk were evidenced.
- Adapted well to the concept of a 'ghost dancer' if someone was temporarily absent.



“The work allowed the pupils to experience folk dance and music and consider it from an informed viewpoint – giving them a significant advantage because it allowed them to more creatively explore and fuse it with the contemporary styles with which they are more accustomed.”

Sally Tyrrell,
Head of Dance

Teachers: Dan Allen, Gemma Cowling, William Leahy and Sally Tyrrell

Artists: Kerry Fletcher and Oli Matthews

Trainees: Patrick Dean, Ben Moss and Tom Redman



- Developed working use of specific folk dance and music vocabulary.
- Recognised the scale of The Full English at the showcase conference and were proud of their contribution to this. Valued watching others perform.

School Staff

- Developed their own artform skills and own confidence in relation to using some aspects of the folk arts in the curriculum.
- It allowed the school staff to “step back and view their students' learning from a different perspective”.
- Have a greater knowledge of the heritage materials available and ideas about where to source these.

Artists

- Were considered by the students and teachers to be excellent role models and engaging practitioners.
- Were able to bridge the gap between the styles of music and dance to which the teachers and students were more accustomed and the folk music and

dance introduced through this project.

- Benefitted professionally from being involved in the contemporary dance led by the teacher from Stantonbury.
- Found it useful to study the GCSE Dance and Music syllabi in order to understand the relevance of the work undertaken.
- Developed skills to express to others the fundamental importance of folk arts and intangible cultural heritage.

Future considerations

- Encouraging GCSE students to do some independent research before the project started worked well and helped quick engagement.
- How to make work and learning sustainable when there are unforeseen staff changes.
- Find ways to help artists and teachers explore and recognise the links between a GCSE syllabus and folk traditions in more detail.

“What I think was incredibly useful for them was to see the breadth of work across the schools and see themselves as part of the wider learning programme. They have taken part in the first nationwide project of its kind and certainly the older students understood this and felt a great pride and excitement about this”

Kerry Fletcher,
Artist

Pathfield School, Barnstaple, Devon
All Key Stages: Pupils aged 3 to 19 years

Inclusive celebration through local folk song, music and dance

Background to school

Pathfield is a school for pupils aged 3-19 years with special educational needs, providing 'high quality learning opportunities for children and young adults with severe, profound and complex needs, including autism'. Music is well supported by Pathfield's senior leadership and taught on a regular basis by Jenni Coats, a music specialist who describes it as "the best job in the world". There are three choirs, two samba bands and a rock band with a focus on inclusion and celebration. Pupils play a wide variety of musical instruments.

Specific project aims

- To explore music and local themes through the medium of song-based material from Barnstaple, Devon and the wider South Western region.
- To develop accessible learning resources suitable for use with pupils with special educational needs through the project that can be widely shared.

Synopsis of the project

This project brought together music and dancing for pupils and staff across the school. The materials used were adaptations and bespoke arrangements of songs and poems - many from the Barnstaple area, which staff were particularly delighted about. Pupils danced and played musical instruments as part of a band; assistive music technology was used to make the music universally accessible. The whole school was taken off-timetable when the workshops were delivered. It culminated in

an afternoon all together, singing, dancing and playing music. A film was produced to share the process of the work with a wider audience at the showcase conference and beyond. Additionally, extensive learning resources have been produced.

Key outcomes Students

- Different year groups from across the school enjoyed making music together through multi-sensory engagement.
- Multiple opportunities to play together with others and professional musicians "in a band that sounds amazing".
- Have a sense of ownership over the dance and music. "Their suggestions were what carried - that's a bit of empowerment going on".



“To get pupils from right across the school together is unique and it's marvellous! And that usually wouldn't happen - even on sports day they would all be taking part but they would be taking part within their own year groups and classes, they wouldn't be mixing like this, so it's a really brilliant opportunity.”

Jenni Coats, Music Coordinator

Teacher: Jenni Coats

Artists: Paul Wilson (Wren Music) and David Faulkner (Wren Music)

Trainee: Jon Dyer

“I'm trying to give as many of them as I possibly can, a role...so they're all having their moment to shine..... There's moments for all of them, giving them a voice really.”

Jenni Coats, Music Coordinator

“Over 30 pages of teachers pack are now in existence with all P levels, curriculum and topic links, suggested lesson sequences... There are now 3 pieces devised and refined by students for use in SEN and other inclusive settings around the country.”

Paul Wilson, Artist (Wren Music)

- A high degree of differentiation was evident, providing suitable levels of challenge and stretching more musically experienced pupils.
- There were individual examples of exceptional triumph - eg willingly taking part for the first time, being filmed for the first time.
- More able pupils were given roles to support other pupils - this is unique because "their paths do not normally cross" due to the way the school timetables are organised.

School Staff

- It has raised the profile of music in the school and made others notice the music making.
- Other staff are interested in what music can offer.
- High levels of engagement across the staff at the CPD session delivered by the artists.

Artists

- Improved knowledge and experience of Total Communication policies and developed use of Makaton signing for folk songs.
- Relished the opportunity to engage with and adapt new materials and resources from the digital archive.
- Developed an awareness of how the musical activities directly linked to P-levels ('performance scales' used when reporting attainment for children with special educational needs).

Unexpected outcomes

- An article on The Full English at Pathfield was published by Devon County Council.



- The 5-minute film was the top highlight for some young people at the showcase conference, drawing their attention to professions such as Music Therapy.

Future considerations

- Using the film to advocate and further this type of work and resource development to other teachers and artists at regional music education conferences and other occasions.
- Teachers in other SEN schools have already expressed interest in the work and learning how it can be translated into other contexts.
- Ideas, plans, schemes and assessment opportunities have all been mapped against the P-levels and curriculum requirements - what mechanisms are there to draw others' attention to them on the resource bank?
- What training is required to assist more folk educators to work confidently with pupils with a wide range of special educational needs and disabilities?

Hanham Woods Academy, South Gloucestershire
Key Stages 3, 4 and 5: Years 7 to 13

Teacher: Ingrid Maclean and Louisa Carter

Artists: Rob Habron and Miranda Rutter

Trainee: Jon Dyer

Inclusive and challenging folk music for all

Background to school

Hanham Woods Academy is an 11-18 school with a performing arts specialism on the outskirts of Bristol. Around 70 pupils in the school learn musical instruments. Extracurricular activities cater for a range of different musicians and musical preferences. Music staff try to include something new each year and organise a residential music trip every other year.

Specific project aims

- To develop a Key Stage 3 unit of music work, developing skills, knowledge and understanding through exploration of English folk music, focussing on learning tunes aurally, through singing, playing, listening, and analysing folk tunes with different time signatures and types of scales and keys, playing and composing new tunes.
- To encourage associated songwriting and composing activities based on archive materials, and possibly establish a school folk band.

Synopsis of project

The Music Department was very keen to extend the range of musical opportunities and influences offered to incorporate folk. The artists and the school's two music teachers worked on a fortnightly basis with two Key Stage 3 classes, developing a unit of work based around composing, performing and critical listening, using local folk music as inspiration. The artists also worked with the A Level music class, developing composing, arranging and ensemble skills.



Additionally, the artists ran a one-day folk music workshop during the school's 'activities week', from which a regular folk band was formed, borrowing traditional instruments (melodeons, accordions and banjos) from EFDSS. The folk band included pupils from all year groups. It performed a range of tunes from the South West at a school concert, the Year 6 transition evening, the school Summer Fayre and the showcase conference.

“One of the most fantastic things about this project was that it catered for students with a wide range of experiences and interests, both in terms of playing music and general exposure to music. There's a Grade 8 cellist in the sixth form who's going to university to study music. It gave him opportunities to lead some of the playing but it also challenged him musically”.

*Ingrid Maclean,
Head of Music*

“A number of students we have worked with have found an avenue of making music for the first time in their lives. For some that was the chance to play an instrument that appealed to them and others it was the experience of learning by ear - something they found they could do (in contrast to struggling to learn from manuscript). They have definitely benefited from the project.

*Miranda Rutter,
Artist*

Key outcomes

Students

- Some students have a greater confidence that they can 'do' music.
- Enjoyed the experience of learning to play on traditional folk instruments.
- Provided 'leadership' opportunities.
- Gave students different perspectives on learning and challenged them to learn aurally.
- The range and profile of the performances gave students the motivation to 'stick with it'.
- Some students really formed an affinity with folk music, with one stating about a melodeon "Miss, I NEED one!"
- Students who showed aptitude for music but had never had opportunities to learn instruments got involved in this project and are keen to continue.
- Some students were able to engage with the music and feel successful because they could 'do it' playing by ear, whereas they find notation a barrier.

School Staff

- Have greater knowledge and understanding of folk music.
- Have the basis of a Year 8 unit of work which can be adapted and developed in future years.
- Learnt new instruments alongside their students.
- Developed confidence to lead the new folk band.

Artists

- Recognised the importance of knowing about the school and students in advance of the project and valued opportunities for this to happen.

Unexpected outcomes

- The school is now seeking creative solutions in order to have regular access to folk instruments, recently putting a call out on local radio for a 'folk instruments amnesty'.
- The school is now in touch with Halsway Manor, a centre for traditional folk arts in the South West, about progression routes for students.

Future considerations

- Develop ideas about sustaining work in situations where instruments and other equipment are only on short-term loan.
- Working within the constraints of a 2-week school timetable can be challenging.
- Progression routes for young people interested in doing more folk music, song and dance are patchy nationally - how can this be addressed?



Allens Croft Primary School, Birmingham
Key Stage 1: Year 2

Exploring English traditions: Street cries, The Green Man and morris dancing

Background to school

Allens Croft is a small, suburban school in Birmingham attended by pupils with a range of different nationalities and backgrounds. They have some tuition of music in the school but it is quite limited and the school was keen to broaden musical opportunities available to the pupils.

Specific project aims

- To enable Year 2 pupils and staff at Allens Croft to engage and explore traditional English folk arts (music, song, dance, drama) and contribute to cross-curricular learning objectives.
- To explore song writing ideas using material from the digital archive as initial inspiration.



“I've found that it engaged the children immediately and they've just really, really, thrived on that and they've picked it up so quickly... the other staff in the room have all remarked about how quickly they've done it and how brilliantly they've picked up on it.

Melissa Holloway, Teacher

“The children had a great time and definitely learnt a host of new things and experiences. It was interesting working in such a diverse multi-cultural setting.

Bev Langton, Artist

Synopsis of the project

This cross-curricular project brought together exploration of English traditions, based on Year 2's theme of 'England'. The children participated in singing a range of English folk songs, as well as playing tunes on mini-melodeons. They listened, danced and responded to traditional tunes from the digital archive, including the mysterious and haunting *The Green Man*, leading to an exploration of folk traditions and craft activities, inspiring their own wall plaques and the production of a market place. Pupils composed their own lyrics and street cries. For the performances in school and at the showcase conference, the children wore rag jackets which they made themselves. They shared a wide range of the activities they had undertaken, including singing, dancing and playing the mini melodeon.

Key outcomes

Students

- Aurally learnt and performed tunes on the mini melodeon.
- Developed singing, morris dancing and ensemble skills.
- Developed composing skills, developing and performing their own street cries.
- Became more aware of English traditions through first-hand experience.
- Explored curriculum links to art, history, geography and literacy through the range of materials presented.

Teacher: Melissa Holloway

Artists: Bev Langton and Ray Langton

Trainee: Beth Gifford

School Staff

- Have developed their knowledge of how to use folk arts to link through the curriculum and explored the relevance of folk arts in primary education.
- Recognised the value of using the folk arts to inspire learning across all year groups.

Artists

- One of the artists learnt the melodeon from scratch with the students.
- Artists gained new experiences, influences and ideas from working with each other.
- Artists considered the complexity of working with folk arts in multi-cultural and multi-faith settings and the challenges this may present.
- Artists picked up new ideas from class teachers for working with large groups and keeping them motivated and on-task.
- Valued the three-way planning process between the school, artists and EFDSS.
- Appreciated working collaboratively with the school staff during the delivery.

Unexpected outcomes

- One of the artists has now taken up learning the melodeon.
- School has linked the songs to times of day as pupils are keen to continue to sing them.

Future considerations

- Ideas for how to give projects more visibility in schools beyond the class/year group directly involved.
- Striking a balance between performance and process.
- How to secure staff training and embed skills in the school so staff feel comfortable with delivering things outside of their comfort zone.
- The project brought in a lot of traditional instruments and materials, eg melodeons, clay etc. How can these instruments, materials etc. be sourced and be made available for artists, schools and organisations to use?

“The project is fantastic because it ranges across music, dance and the arts. So in future when we're looking at planning, especially with the new curriculum...we will look at the things that have worked really well and... share it around the school as well so to implement it in different year groups... All the things that have been done with the artists are easy to differentiate so we can introduce it across the board right from Reception all the way through to Year 6.

Melissa Holloway, Teacher



Queensbridge High School, Birmingham
Key Stage 3: Year 7

Performing a ballad: creating local links, building stories and developing folk music, dance and song

Background to the school

Queensbridge High School is an outstanding (Ofsted, 2013) 11-16 specialist visual and performing arts school. *iWeek* is an annual event led by the school's creative and performing arts team. The whole school are off-timetable for two separate weeks in order to create a new creative and visual performance piece. As part of the work, Year 7 pupils usually work with pupils in feeder primary schools to teach them new skills.

Specific project aims

- To use traditional folk music, song, dance and storytelling to explore histories, legends, ballads and stories related to the Birmingham canals.
- To develop Year 7 students as 'arts apprentices' who can cascade their learning to pupils in feeder primary schools.
- To create an original performance piece to be performed in school and at the showcase conference.

Synopsis of the project

iWeek was based around local history. Inspired by the ballad *The Cruel Ship's Carpenter* and folklore links to Birmingham's canals, students worked together as storytellers, singers and dancers to create a large-scale and complex show illustrating the ballad. All of the components of the work, including numerous aspects of creative and performing arts, from set and costume design to traditional songs, longsword and country dance, were explored during a carousel of workshops. Year 7 pupils also cascaded their learning to pupils in feeder primary schools. The full production was performed in school and an excerpt of *The Cruel Ship's Carpenter* was performed at the showcase conference. A number of pupils successfully worked towards the bronze level Arts Award.

“It hadn't really registered at the beginning of the project what a big deal it was for a Birmingham ethnically diverse secondary school to work on an English folk project. As someone who's grown up with folk music and dancing, I forget how it's sometimes viewed from the outside. The whole year - about 150 students - and all the staff, thoroughly embraced the theme and loved it! From the storytellers telling stories from ballads collected in Birmingham, the audience went into a big production, a fabulous mix of longsword, country dance, folk music, folk song, mythic white ladies, and water spirits all held together by fantastic dark ghost story taken from a Birmingham ballad.

Amy Douglas, Artist

Teachers: Fateha Begum, Sophie Cartlidge, Emma Fawkes, Osier Fletchman, Jo King, Sunny Kumar, Matthew Readman and Sarah Wigley

Artists: Amy Douglas and John Kirkpatrick

Trainee: Beth Gifford

Key outcomes

Students

- Developed their cultural awareness of English heritage.
- Collaborated well as part of an interdisciplinary team.
- Experienced different ways in which folk music and arts can shape performances.
- Supported the work of peers and recognised the process of this.
- Learnt through game playing.
- Many successfully passed the Bronze Arts Award.
- Had an enriching all-round learning experience which used the arts to enhance Effective Life-long Learning Inventory (ELLI) outcomes.
- Explored links between landscape, cultural heritage, local history and stories through first-hand experience of a wide range of creative and performing arts linked to folk heritage.

School Staff

- Valued the collaborative planning process with the artists and school.
- Worked together and learnt through the process.
- Developed understanding of skills and cultural experiences in and through the folk arts.
- Developed storytelling; have new ideas for dance, music and drama teaching.
- Recognise the value of the digital archive as a rich resource.
- Reviewed their initial hesitant expectations of Year 7 singing abilities.

Artists

- Particularly valued the focused time they had working with smaller groups of students, made possible by the model of collaborative working.
- Critically evaluated the value and impact of *iWeeks*.
- Tried out new ways of working with folk materials and using ballads for inspiration to encourage storytelling.
- Developed greater awareness of the breadth of the work and role of EFDSS.

Future considerations

- Explore ways to promote transition practices through cascading learning and the benefits for both primary and secondary pupils.
- Share experiences of specific challenges of working in multi-cultural environments.
- Awareness of some of the changes of practice and adaptations which may be required when working in multi-cultural and multi-faith settings, for example in relation to cultural norms which may prevent physical contact in traditional dance.
- Challenges of negotiating the use and censoring of traditional material to make it 'fit' for school use.
- The importance of staff training to become familiar with materials before their use with young people.

“This work enriched the department through broadening experiences and emphasising collaboration. It also supported and developed the ELLI programme and the Arts Award.

Sarah Wigley,
Teacher



Exploring tales of colliery life



Background to the school

Shawlands Primary School is a one form entry school with approximately 210 children on its role. It “provides a learning environment, which is friendly and purposeful”. The school holds a Gold Artsmark, and regularly takes children to perform at a local folk festival. The school is located in Barnsley, a former coal mining area notable for its rich industrial heritage.

Specific project aims

- To explore the mining heritage including its social context (for geography and history curriculum objectives) using a combination of folk song, music, dance (rapper and clog) and storytelling, drawing on material from the digital archive, culminating in a performance in school and at the showcase conference.
- To develop literacy and oracy work from the project, including skills to help the pupils know how to, and experience, telling stories (both verbally and in writing).
- To develop an exhibition of pupils’ work to be displayed at the National Coal Mining Museum in Wakefield.

Synopsis of the project

The ‘stunning start’ to this 14-week project was a day of song and stories at the National Coal Mining Museum, complete with a trip underground and a visit to their pit ponies. Using cross-curricular approaches, the project explored traditional folk songs, stories and riddles about coal mining, and presented different characters

and roles associated with mining. Pupils collected family stories of mining in written and verbal form from older family members. The class also worked with their class teacher to learn rapper dancing, often associated with coal mining communities, and wrote and performed their own songs based on traditional material from the digital archive. It culminated in a production, *Courageous Colliers*, presented in the style of a Mummers play (folk drama)- a 30-minute potted history of the coalfields from early industrial days to the present, using several archive items as sources of inspiration. Pupils performed an excerpt of their production at the showcase conference, incorporating elements of clog and rapper dance, drama, singing and playing musical instruments.

Key outcomes

Pupils

- Specific learning about the coalfield history, local social and cultural history, family histories, debate about the issues underlying events such as the 1984 Miners’ Strike, evidenced through a wide range of media such as debate, writing, art and songs.
- Two exhibitions of students’ artwork, writing and presenting two sides of a debate were displayed in the National Coal Mining Museum on 22 June for the Miners’ Gala.
- Each pupil had a part in the play and took pride in getting it right.



School Staff

- Teaching staff and support staff continued work in between artists’ visits.
- Featured the project across the curriculum, especially in writing and listening, including preparation for the debate on coalmining.
- Taught the pupils rapper dancing to complement the project.

Artists

- Had new experiences leading ‘general’ sessions with children around the social and cultural history of coal mining.
- Brought a range of different strengths to the delivery and were able to develop their own knowledge and understanding from this model of collaborative working.

Unexpected outcomes

- The Mayor of Barnsley presided over a debate on mining presented by the children in the debating chambers of Barnsley Town Hall.

“We went underground and had a guided tour so everything they’d heard in these stories of the pit disaster they’d see for themselves.”

Fiona Taylor, Teacher

- Fiona Taylor, the class teacher, (who is also a professional folk dancer) performed clog dance with The Full English artists’ ensemble at the showcase conference.
- A scaled-down performance of *Courageous Colliers* was presented at the Miners’ Gala.

Future considerations

- Consider the provision and cost of costumes early in projects.
- Open discussion needed surrounding the intellectual property rights connected with living aural traditions such as storytelling.
- Capturing more of the process; consider how to incorporate material that children generate themselves in a final performance piece.
- Recognition of the educational value of enrichment experiences.

“It’s been a fantastic thing for the kids to be involved with and the parents have loved the fact they’ve learnt about their own families as well as part of how the history of their town has changed, which is a far more interesting way of learning.”

Fiona Taylor, Teacher



Horizon Community College, Barnsley, Yorkshire
Key Stage 3: Years 7, 8 and 9

Traditional dance and music with a contemporary feel

Background to the school

Horizon Community College places high importance on the local community as well as performing arts and has its own professional theatre for regular amateur and professional events. Music, dance and drama are well represented within the curriculum and the school's extensive extra-curricular programme, and there is a high uptake at Key Stage 4. Staff describe Horizon as a 'bubbly, creative environment – a school who are open minded and receptive to innovative ideas'.

Specific project aims

- To enable pupils to explore ways of defining and expressing an identity for Barnsley, through taking part, experiencing and researching the local traditional English folk arts (music, song, dance, ceilidh and drama) of the area, and performing their own work.
- To provide the staff, and pupils from a range of different music and dance backgrounds, with experiences and foundations in local folk arts to enable them to develop and inform their wider project of re-interpretation, and developing creative expressions of a contemporary Barnsley identity.

Synopsis of the project

The artists worked with groups of young people to create a performance piece, bringing together a musical and dance fusion of hip-hop choreography, rapper and morris dance, new interpretations and arrangements of traditional English folk

tunes and modern popular music, around the theme of *Plough Monday*. The school's female rapper sword dance group from Year 8 have been performing together since they were originally enthused by Fiona Taylor at Shawlands Primary School and have been National Rapper Sword champions. The group collaborated with the boys' street dance group 'The Streetkingz' and musicians from Years 8 and 9 provided live music playing as a 'band'. The group performed *Plough Monday* together at the showcase conference. Some of the group also performed at the school's 2014 'Acoustic Roots Day' as well as in a school concert and all took part in 'flash mob' performances at lunchtime to hundreds of their fellow pupils.

Key outcomes

Students

- Were inspired by different types of dance and respected the discipline and level of technical skill that each other brought to the work, describing themselves as 'The Dance Family'.
- Some pupils were noted to have become more motivated and self-confident in school generally.
- Developed their ability to be flexible as musicians – playing in ensembles with a range of different musicians, playing live as a 'dance band', different styles of playing and of learning (particularly aural).
- Younger students really enjoyed working with the Year 11 students and particularly the *Tommy* – a traditional character in



Teachers: Jade Hunt, Mel Story and Dave Wilkinson

Artists: Bobak Walker and Oli Matthews

Trainee: Josie Wexler

“We now teach morris and rapper to more groups of students and are performing our pieces that we developed at the Swanage Folk Festival, which will hopefully become an annual event.”

Jade Hunt,
Head of Dance

rapper dancing who introduces the dance with a song and provides a humorous running commentary on the dance and the dancers.

Staff at Horizon

- Music and dance teachers developed their own knowledge and skills, along with new ideas about how to bring folk influences into the Key Stages 3 and 4 curriculum and have already begun to do this beyond the scope of The Full English.
- Recognised the benefits to learning from cross-age collaboration and have developed this 'peer teaching' aspect of the work for the school show.

Artists

- Developed new ways of underpinning work through consciously introducing the cultural importance.
- Collaboration with other artists has helped with professional development.

“I am now much better able to explain/explore the cultural importance of my work. I can work with young people to research and understand dance within their own communities, which is an incredible tool as an educator.”

Bobak Walker,
Artist

Unexpected outcomes

- Some of the Year 11 dance students joined in with the staff training day.
- A 'lunchtime flash-mob' took place in the school – this was enjoyed and valued by musicians, dancers and audience.
- A group of students performed at the Swanage Folk Festival in September 2014. The school is looking for other opportunities for their students to perform at other folk festivals.
- The dance students taught dance to younger pupils in a feeder primary school.

Future considerations

- Explore ways to give even more musical and creative choices to pupils.
- When a project is focused on dance – then what is the opportunity for music to be more creative – does it need more time for musicians? When both musicians and dancers are creating structure it's hard to facilitate the compromise between both creative practices.



