



# ***Songs of Rural Life***

***Accessibility and adaptability in  
SEN settings***

***Written by Cat Kelly***

***In partnership with Folk Arts Oxford and The  
Makaton Charity***





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## ***The Full English Extra***

The Full English Extra was an initiative to preserve and promote the folk arts, building on the success of EFDSS' flagship project The Full English, which created the world's largest digital archive of folk songs, dances, tunes and customs, and a nationwide learning programme that reached more than 16,000 people. The project was led by the English Folk Dance and Song Society (EFDSS), funded by the Heritage Lottery Fund.

The Full English Extra saw the collections of Mary Neal, suffragette, radical arts practitioner and founder of the Esperance Girls Club, and folk dance educator Daisy Caroline Daking added to the Vaughan Williams Memorial Library online archive ([www.vwml.org](http://www.vwml.org)), alongside its collection of 19th century broadside ballads and songsters.

The Full English learning programme worked with three national museums – the Museum of English Rural Life at the University of Reading, the National Coal Mining Museum for England near Wakefield in Yorkshire and the National Maritime Museum in Greenwich, London – combining folk arts and museum education to provide powerful new learning experiences for schools and music hubs.

**Supported by the National Lottery through the Heritage Lottery Fund.**



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**The National Lottery**<sup>®</sup>  
through the Heritage Lottery Fund



Produced by the English Folk Dance and Song Society (EFDSS), June 2016

Written by Cat Kelly

Edited by: Frances Watt

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***Additional Resources:*** Audio recordings of the songs in this pack are available for free download from [www.efdss.org/resourcebank](http://www.efdss.org/resourcebank).

## Introduction

The theme of 'Songs of Rural Life' for the work presented in this pack was a result of the partnership between the English Folk Dance and Song Society (EFDSS) and the Museum of English Rural Life, University of Reading (MERL) as part of The Full English Extra project.

MERL were keen to develop links with Arbour Vale School, a Special Needs School near Slough. I knew that the songs I chose would have to be **adaptable** and **accessible** for children with a variety of difficulties. Most songs will work in special educational needs (SEN) settings, depending on how you present them and what you do with them, but as a Makaton specialist one of the things I tend to focus on is communicating the themes and stories of the songs I use. With folk song this can be tricky, as they often rely on metaphor – take *John Barleycorn* for example, a fantastic song about the process of harvesting corn and making it in to beer, which on the surface appears to be about brutal abuse and murder! Doing a literal signed translation of that song would not do anything to help clarify the real meaning behind the words.

With that in mind, there were two songs which immediately sprang to mind for this project. The first was *A Country Life*, made famous by the fantastic traditional folk family from Yorkshire – the Watersons. This song talks about the changes seen in the countryside throughout the seasons, which tied in perfectly to the season's exhibition that was planned for new layout of the MERL collections.



*Pupils using resources from the Museum of English Rural Life (© EFDSS/Roswitha Chesher)*

The second song was *Daddy Fox*, a song I learned from the singing of Robin and Barry Dransfield. I have often used this song in Special Needs schools, and it is hugely popular with children. It tells the story of the naughty fox who steals a goose from the farmer to feed his family. It is fantastic fun to sign, and although it is a long story, the signing provides an aid to memory, and I am always surprised at how much of the song the children can pick up.

At Arbour Vale we worked with two groups of year 8 children. The groups were very varied, and included children who were non-verbal, children who were fully verbal, those who liked music and those who didn't(!), those who used wheelchairs, many who were on the autistic spectrum, and some who didn't really want to join in anything at all!

My approaches with the two individual songs are detailed in the following sections, where you can also find notation and lyrics for the songs. Generally speaking, my aim for the sessions was for all pupils to access the songs in *some* way, whether that was through singing them, listening to them, dancing to them, or even carrying out an art activity relating to the theme of the song.



*Pupil and Support Staff at Arbour Vale School with photos  
from Museum of English Rural Life, University of Reading (© EFDSS/Roswitha Chesher)*

The thing I have found most important in my work with music and SEN is to accept any level of engagement from the child. This might be something that appears outwardly 'musical' or it might not – it may be movement, noise, or just smiling.

I know that behaviour management can become an issue if you have children who like to move around, but I would encourage that if you feel confident to, do try and let your students express themselves and their musical experience as they choose. For some this might initially look like unmanageable behaviour - running around, for example, or becoming seemingly quite hyperactive - but it is possible to moderate this behaviour by using the music that the child is responding to.

Before starting any sort of musical activity you can establish a 'sitting song', or a 'listening song', usually a calmer, slower paced song, which you can use when you want to re-engage the pupils and bring them back to focus. Some children who are very sensitive to music will not even need you to explain what you are doing – I will never forget the time I sang a beautiful Scottish folk song to a class of children in a Special Needs school who all promptly (and with no instruction from the teachers) lay down on the floor to listen!



With the children at Arbour Vale we used a mixture of singing, Makaton signing, musical instruments (mostly percussion, but also open-tuned stringed instruments), and art activities relating to the themes of the songs.

As a fun activity for the last session we did some dancing to the song *Oats and Beans and Barley Grow*, which also encouraged movement, turn-taking, choice, and social interactions.

*Arbour Vale pupils using instruments in the sessions.  
(© EFDSS/Roswitha Chesher)*

# Makaton

Makaton is a language programme which gives everyone a helping hand to talk. It is proven to develop speech, language and communication skills. Using signs (gestures) and symbols (pictures) a child or adult with learning or communication difficulties can tell someone what they want, make choices and join in.



Makaton connects people to the world around them, helping them overcome feelings of frustration and isolation. It changes lives.

Being able to communicate is one of the most important skills we need in life. Almost everything we do involves communication; everyday tasks such as learning at school, asking for food and drink, sorting out problems, making friends and having fun. These all rely on our ability to communicate with each other.

Makaton is designed to support spoken language and the signs and symbols are used with speech, in spoken word order. This helps provide extra clues about what someone is saying. We also use facial expression, eye contact and body language to give as much information as possible. Using signs can help people who have no speech or whose speech is unclear. Using symbols can help people who have limited speech and those who cannot, or prefer not to sign.

Makaton is extremely flexible as it can be personalised to an individual's needs and used at a level suitable for them. Many people then drop the signs or symbols naturally at their own pace, as they develop speech.

For those who have experienced the frustration of being unable to communicate meaningfully or effectively, Makaton really can help. Makaton takes away that frustration and enables individuals to connect with other people and the world around them. And this opens up all kinds of possibilities.

## Top tips

- Using Makaton is fun!
- Use signs and symbols as much and as often as you can.
- Always speak as you sign or use symbols.
- Offer lots of encouragement.
- Don't give up! It may take a while but it is worth it in the end.

For more information about Makaton visit [makaton.org](http://makaton.org)

# A Country Life

Roud Number: 1752

I – along with many others – learnt this song from the singing of the Watersons. Mike Waterson learnt this song from Mick Taylor, a sheepdog trainer from Hawes in Wensleydale, Yorkshire.

This is such a hearty song with a fantastic lively chorus – the children loved it, and even if their attention had wandered slightly during the song, they would always come back in with a bang at the start of the chorus!

## Using Makaton:

All the Makaton signs that you need for this song are provided on pages 11-13.

- I deliberately kept the signing of this quite simple and sparse, so that the children would have time to move through the song comfortably. It's an enjoyable song to sign; we found the children enjoyed placing the sunshine up in the air, signing the birds singing, and doing a great big 'hurrah' with a double thumbs up! You can always reduce the level of the signing even further if necessary, but you may find that your pupils naturally do this for themselves as they grow comfortable with the song and find the level of singing they can manage.
- The pupils may find that the handshape required when signing 'early' is quite tricky – as always when using Makaton, accept any attempt at signing from your pupils, and simply model the correct sign yourself. It is far more important that they enjoy singing the song!
- The word '*laylum*' is used in this song to mean a chorus, or group of birds – hence why the bird sign is repeated throughout that line. If you have some pupils who would benefit from an extension of their signing then you can guide them to place multiple birds as you would normally do when signing plurals.



*Arbour Vale pupil signing  
(© EFDSS/Roswitha Chesher)*



## **Using Soundscapes**

When teaching this song at Arbour Vale I used the concept of the different seasons to create a soundscape to accompany each verse. (A soundscape means a variety of sounds, layered together to create a particular effect.) We looked at some pictures from MERL of things that would happen during different seasons on the farm, and talked with the children about what we could see in the pictures, and what sorts of sounds those things would make. Then the children chose percussion instruments to represent those sounds – for example, some chose woodblocks to represent the sound of horses' hooves, some chose wind chimes or glockenspiels for rain, and so on. I gave the children choices in how to play their instruments, using basic musical terminology such as loud, quiet, fast, slow, and encouraged them to think about the sound they were trying to create.



*Arbour Vale student  
(© EFDSS/Roswitha Chesher)*

To incorporate the soundscapes in to the song, we created singing sections, and playing sections, as the children were not comfortable doing both at once. We sang the first line of the verse (*In the spring we sow, at the harvest mow*) then had a four bar break for the children to play their instruments. We then sang the second line, and had another four bar break. The last two lines we sang together, in order to give the children time to process the fact that we were heading towards the chorus, which they were all

signing and signing. (It is worth noting that most children concentrated on their instruments during the verses, and did not sign, but the teachers continued to sign throughout. As the school had specifically asked for a focus on signed song, we decided that the children could all sing and sign the chorus, rather than play instruments, but this is a decision you can make yourselves to suit your pupils.)

We gave the pupils quite a long pause at the start of the chorus, to give them time to cue in to what was happening. You can use the word 'For' (in this context, meaning because) as a lead in note and hold it until you think all of the children are ready. I have done this in the audio recording (available from the EFDSS Resource Bank) to give you an example.

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## ***A Country Life - Lyrics***

**CHORUS** I like to rise when the sun she rises  
Early in the morning.  
I like to hear them small birds singing  
Merrily upon their laylum.  
And hurrah for the life of a country boy  
And to ramble in the new mown hay.

**VERSE 1** In spring we sow at the harvest mow  
And that is how seasons round they go  
But of all the times if choose I may  
I'd go rambling in the new mown hay.

**VERSE 2** In winter when the skies are grey  
We hedge and ditch our time away,  
But in summer when the sun shines gay,  
We'll go ramblin' in the new mown hay.

# A Country Life - Lyrics and Makaton

MAKATON KEY: **red** = functional/low key word signing; **green** = optional higher key word.

## CHORUS

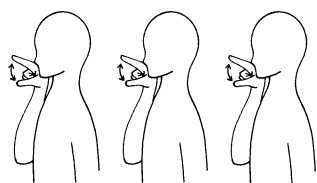
I like to **rise** when the **sun** she **rises**, **early** in the **morning**

Move index finger deliberately from little finger to thumb.

Touch chest with finger tips.

And I like to **hear** them small **birds** singing,

Pat chest gently

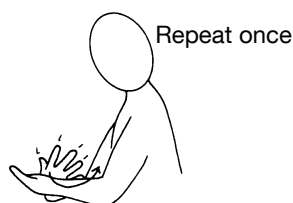
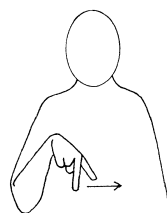


**merrily** upon their laylum

And **hurrah** for the **life** of a **country** boy,

Use both hands for emphasis

Middle finger rubs up and down about 2"

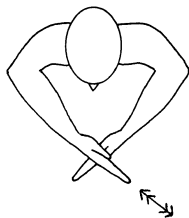


And to **ramble** in the new mown **hay**.

**VERSE 1**



In **spring**



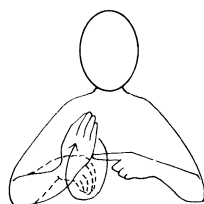
we **sow**

at the harvest



Scything movement

**mow**



Right bunched hand revolves in forward circle on point of left index finger. Repeat once more.

And that is how the

**seasons**

round they go



Move hand horizontally.

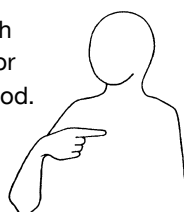
but of

**all the times**

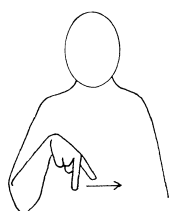
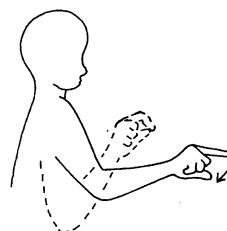


Use both hands for Very Good.

if



**choose I may**



I'd go

**rambling**

in the new mown



Repeat once

**hay.**

**VERSE 2**

Elbows pulled in sharply as you sign Cold.

Both hands make circular movement

In **winter** when the **skies** are **grey**

Sawing movement on knuckles of left hand.

Use one or both hands as appropriate.

we **hedge** and **ditch** our time away,

Direct open hand down and forward

but in **summer** when the **sun shines** gay,

Repeat once

We'll go **ramblin'** in the new mown **hay**.

# A Country Life - Notation

Trad./Arr Cat Kelly

**Chorus**

I like to rise when the sun she ri - ses, ear - ly in the morn-ing I like to hear the  
6 small birds sing - ing merr-il-y u-pon the laylum and hu-rrah for the life of a

**Verse**

10 coun-try boy and to ram-ble in the new mown hay In the spring we sow at the  
14 har - vest mow, and that is how the sea - sons round they go, but if  
17 all the times if choose I may, I'd go ramb-ling in the new mown hay. For...

## Additional Resources:

- A free audio download of Cat Kelly singing this song is available from the EFDSS Resource Bank: [www.efdss.org/resourcebank](http://www.efdss.org/resourcebank)

# Daddy Fox

Roud Number: 131

[www.vwml.org/record/CJS2/10/2824](http://www.vwml.org/record/CJS2/10/2824)

This song is long and quite wordy, but we were surprised to find that the children at Arbour Vale picked it up really quickly, and in fact remembered the whole thing the following week! We had split the group in to two, with those who enjoyed singing learning the song with the signs, and those who preferred art creating some pictures based on the story, with inspiration from some illustrations provided by MERL.

## Using Makaton

All the Makaton signs that you need for this song are provided on p18-25.

- When translating this song to sing with Makaton I removed one of the verses: John runs up to the top of the hill and blows his hunting horn, while the fox playfully derides him and his 'music' and runs away home. Although it's a nice image, when you break it down in to the basics for signing it doesn't actually add to the story at all.
- You will notice that the Makaton translation of this song doesn't exactly correspond to the lyrics – this is because when using Makaton you are trying to communicate the meaning, so it's important to get down to the absolute basics of the story and the best way to communicate that. I have also tried to keep the signs within the core vocabulary as much as possible, so when there is a core sign that would work as well I have used that – for example in the first verse, Daddy Fox prays to the moon but I use the sign for 'look'.
- When teaching this I always present the song and signs together, line by line. If there are any important but unusual signs (e.g. 'fox' is not in core vocab) then I



*Pupils with their artwork for Daddy Fox  
(© Arbour Vale School)*

demonstrate that separately before singing that line. As you go through the song, explain the meaning of the lyrics where necessary, using the Makaton signs to reinforce. For example, I explained to the children that 'a couple of you will grease my chin' means that the fox wants to eat some of the chickens.



*Using Makaton at Arbour Vale School  
(© EFDSS/Roswitha Chesher)*

### **Additional Resources**

- A free audio download of Cat Kelly singing this song is available from the EFDSS Resource Bank: [www.efdss.org/resourcebank](http://www.efdss.org/resourcebank)



## Daddy Fox: Lyrics

VERSE 1      Daddy fox went out on a winter's night,  
He prayed to the Moon to give him light,  
For he'd many a mile to go that night  
Before he reached the town-o, town-o, town-o,  
For he'd many a mile to go that night before he reached the town-o.

VERSE 2      Fox ran till he came to a great big pen  
Where the ducks and the geese were put therein.  
"A couple of you will grease my chin  
Before I leave this town-o, town-o, town-o."  
"A couple of you will grease my chin, before I leave this town-o."

VERSE 3      He grabbed the grey goose by the neck,  
And he threw a duck across his back;  
And he didn't mind their quack, quack, quack,  
And their legs all a-dangling down-o, down-o, down-o.  
And he didn't mind their quack, quack, quack,  
And their legs all a-dangling down-o.

VERSE 4      Old Mother Flipper-Flopper jumped out of bed;  
Out of the window she cocked her head,  
Crying, "John, John! The grey goose is gone  
The fox is out on the town-o, town-o, town-o!"  
Crying, "John, John! The grey goose is gone.  
The fox is out on the town-o!"

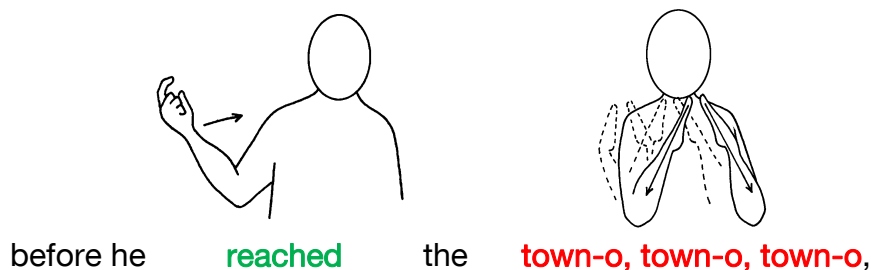
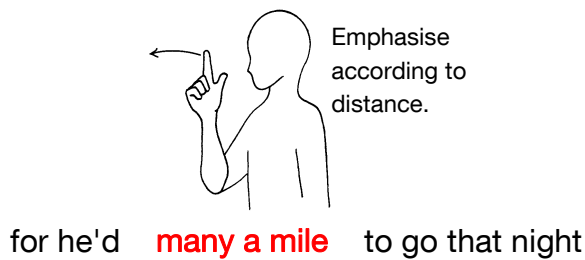
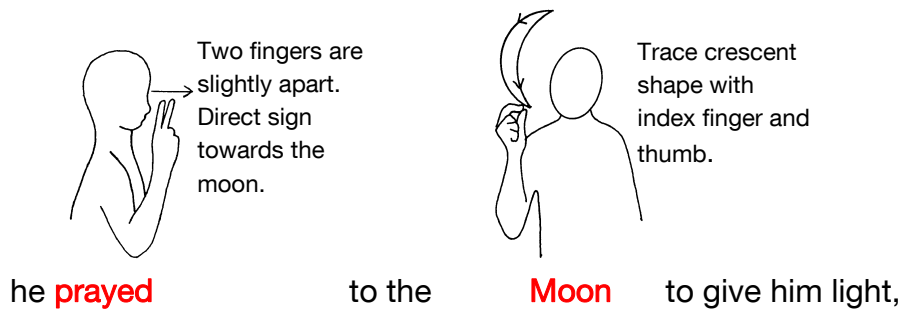
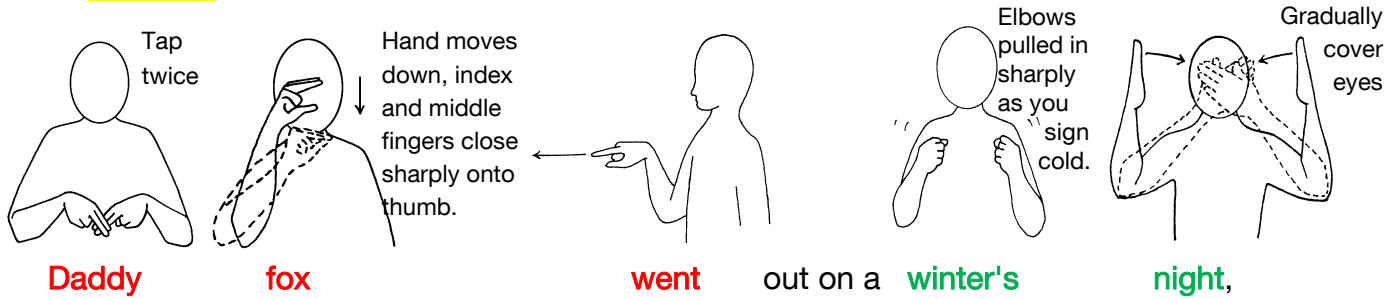
VERSE 5      Fox ran till he came to his cozy den;  
There were the little ones eight, nine, ten.  
They said, "Daddy, you'd better go back again,  
'cause it must be a mighty fine town-o, town-o, town-o!"  
They said, "Daddy, you'd better go back again,  
'cause it must be a mighty fine town-o!"

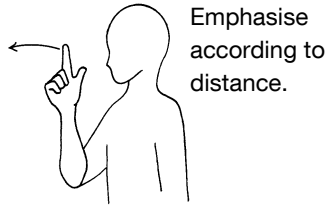
VERSE 6      Then the fox and his wife without any strife  
Cut up the goose with a fork and a knife.  
They never had such a supper in their life  
And the little ones chewed on the bones-o, bones-o, bones-o.  
They never had such a supper in their life  
And the little ones chewed on the bones-o.

# Daddy Fox: Lyrics and Makaton

**MAKATON KEY:** **red** = for functional/low key word signing; **green** = optional higher key word.

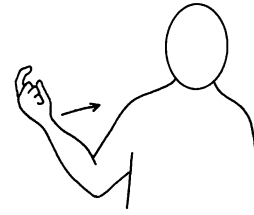
## VERSE 1



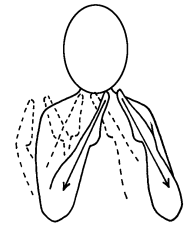


for he'd **many a mile**

to go that night before he



**reached**



the **town-o.**

**VERSE 2**



Hand moves down, index and middle fingers close sharply onto thumb.

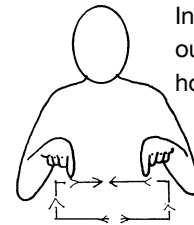
**Fox**



Fingers flex as hands move forward together

**ran**

till he came to a great



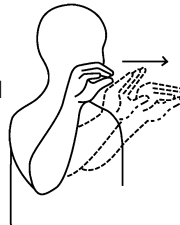
Index finger trace out shape of pen horizontally.

**big pen**



Extended index and middle fingers open and close onto thumb.

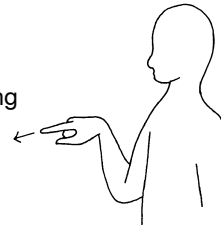
where the **ducks** and the



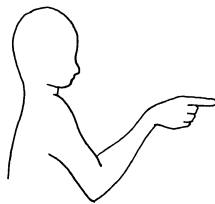
Fingers on thumb move forward opening and shutting

**geese**

were put



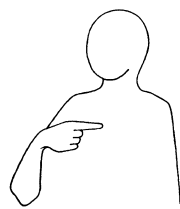
**therein.**



"A couple of

**you**

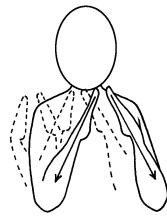
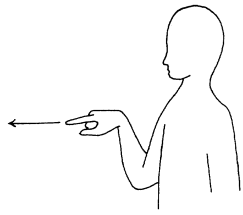
will



**grease my chin**

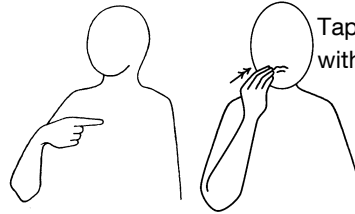
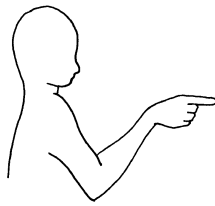


Tap lips twice with emphasis.



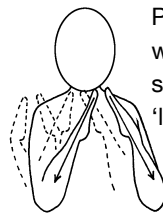
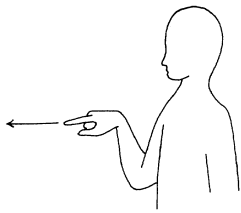
Place this sign where you started your 'leave' sign.

before I **leave** this **town-o, town-o, town-o,** "



Tap lips twice with emphasis.

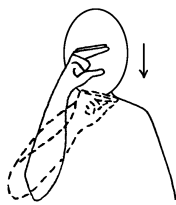
"A couple of **you** will **grease my chin**



Place this sign where you started your 'leave' sign.

before I **leave** this **town-o."**

### VERSE 3



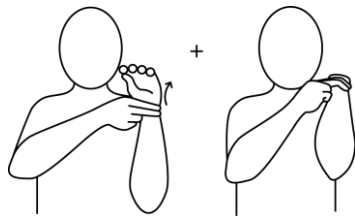
Hand moves down, index and middle fingers close sharply onto thumb.

**He**



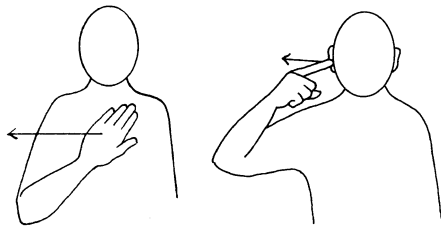
Index, middle fingers and thumb clasp left wrist.

**grabbed the grey goose by the neck,**



Left arm turns to palm down as placed over shoulder.

And he **threw a duck across his back;**



And he

**didn't mind**

their **quack, quack, quack,**

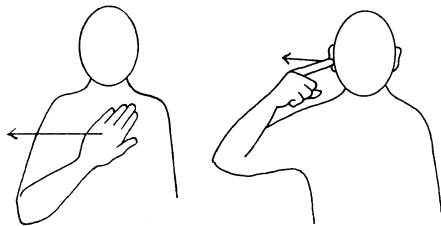


Extended fingers open and close on thumb.



Index and middle fingers swing from side to side

and their **legs all a-dangling down-o, down-o, down-o,**



And he

**didn't mind**

their **quack, quack, quack,**



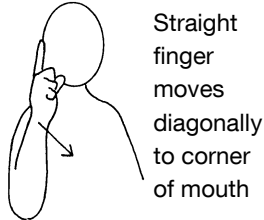
Extended fingers open and close on thumb.



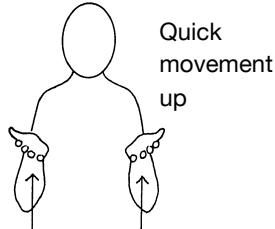
Index and middle fingers swing from side to side

and their **legs all a-dangling down-o.**

**VERSE 4**

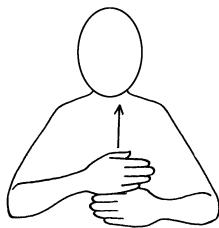


Straight finger moves diagonally to corner of mouth



Quick movement up

Old Mother Flipper-Flopper jumped out of bed;



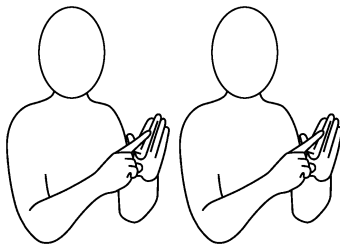
out of the

window



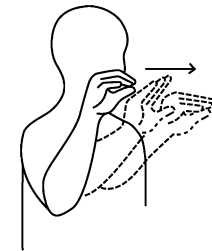
Lean body forward with sign as if looking out of the window.

she cocked her head,



Crying, " John,

John!

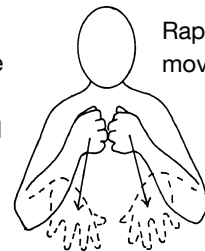


The grey

goose

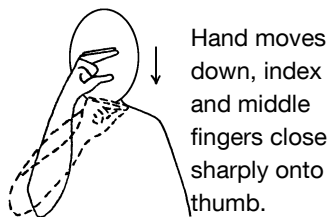
Fingers on thumb move forward opening and shutting

is



Rapid movement.

gone



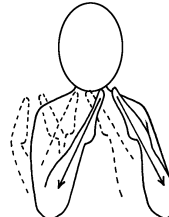
The

fox

is

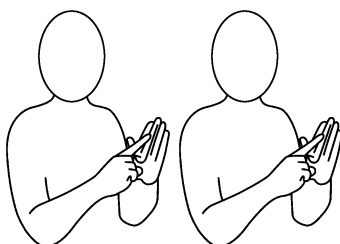


out on



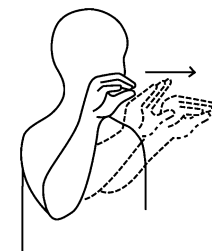
the town-o, town-o, town-o!"

Place this sign where you started your 'out on' sign.



Crying, " John,

John!

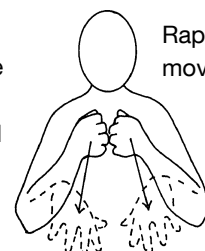


The grey

goose

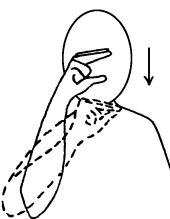
Fingers on thumb move forward opening and shutting

is


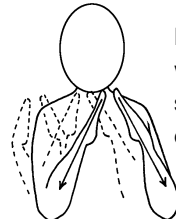


Rapid movement.

gone



Hand moves down, index and middle fingers close sharply onto thumb.

Place this sign where you started your 'out on' sign.

The **fox** is **out on** the **town-o!**"

**VERSE 5**



Hand moves down, index and middle fingers close sharply onto thumb.

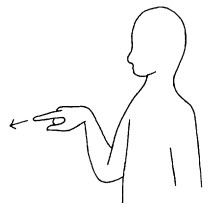
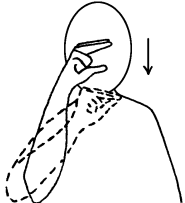


Fingers flex as hands move forward together.



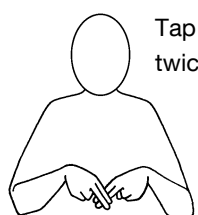
Small arc movement – direction can be varied to suit context.

**Fox** **ran** till he came to **his cozy den;**

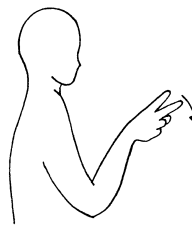



Shoulders hunched to show baby fox. Hand moves down as index and middle fingers close sharply onto thumb.

**there** were the **little** ones eight, nine, ten.



Tap twice



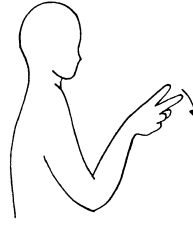
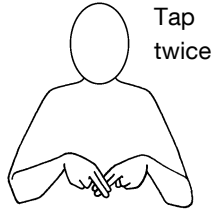
They said, "**Daddy,** you'd better go back **again,**



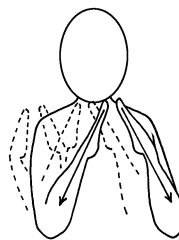
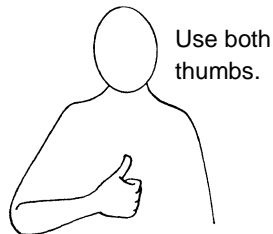
Use both hands for Very Good.



'cause it must be a **mighty fine** **town-o, town-o, town-o!**"

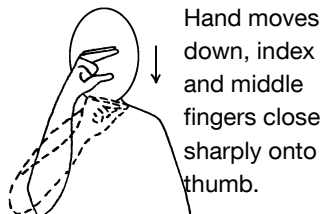


They said, "Daddy, you'd better go back again,

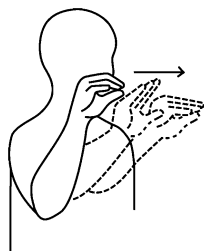
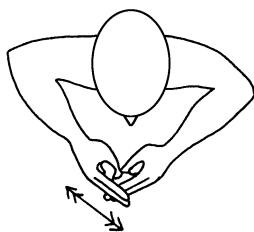


'cause it must be a mighty fine town-o!"

**VERSE 6**

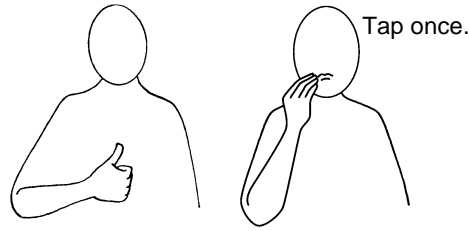


Then the fox and his wife without any strife

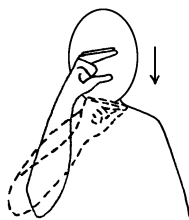


cut up the goose with a fork and a knife.

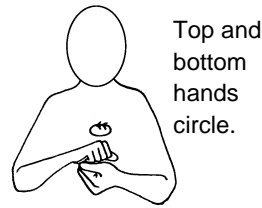




They never had **such a** **supper** in their life

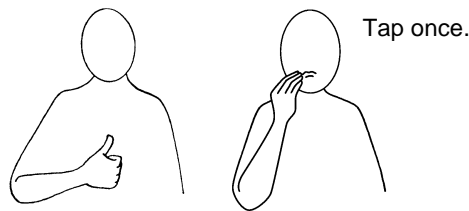


Shoulders hunched to show baby fox. Hand moves down as index and middle fingers close sharply onto thumb.

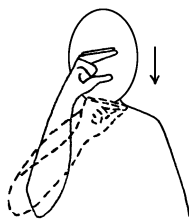


Top and bottom hands circle.

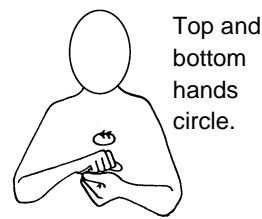
and the **little ones** **chewed** on the bones-o, bones-o, bones-o,



They never had **such a** **supper** in their life



Shoulders hunched to show baby fox. Hand moves down as index and middle fingers close sharply onto thumb.



Top and bottom hands circle.

and the **little ones** **chewed** on the bones-o.

# Daddy Fox - Notation

Trad./Arr Cat Kelly

Da-d-dy fox went out on a win-ter's night and he prayed to the moon to  
 4 give him light For he'd ma-ny a mile to go that night be-  
 8 fore he reached the town O Town O  
 13 Town O For he'd ma-ny a mile to  
 16 go that night be-fore he reached the town O

## Additional Resources:

- You can see a clip of Cat Kelly's group Iris performing Folk Weekend: Oxford  
<https://www.youtube.com/watch?v=NuCqxQXoQD8>

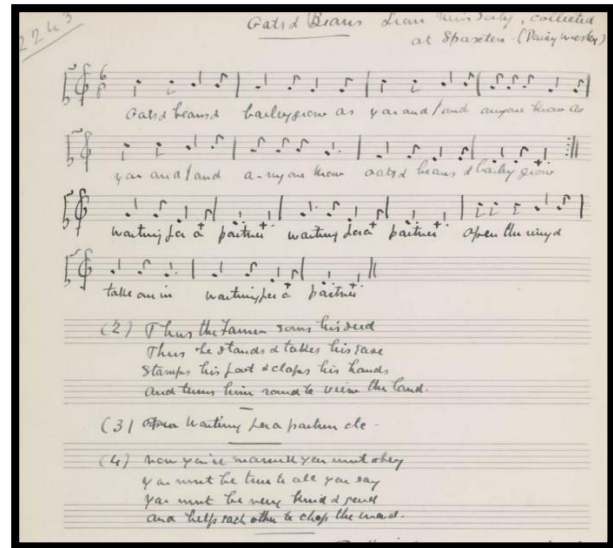
# Oats and Beans and Barley Grow

Roud Number: 1380

[www.vwml.org/record/CJS2/10/2243](http://www.vwml.org/record/CJS2/10/2243)

I honestly can't remember where I learnt this song from; I have a feeling I sang it at primary school, but it's possible it has morphed inside my head since then as the tune I know seems to be different to the ones I found when doing the research for this pack!

*Original manuscript from  
VWML digital online archive*



I also don't remember the 'Looking for a partner...' section from when I was at school, but have included it here as it is a nice way of adding an element of choice in to the activity, and building on social skills.

I used the song very simply during the project at Arbour Vale, and treated it as more of a playground game than a musical exercise. It starts with everyone in a large circle, and a 'farmer' is chosen to go in the middle.

For the first section ('Oats and beans...') we held hands in a circle, and danced around the farmer whilst singing. This provided a lovely opportunity for the children to connect with each other, and their teachers.



*Arbour Vale pupils dancing  
(© Arbour Vale School)*

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During the second section (‘*First the farmer sows the seeds...*’) we first stood still and mimed sowing seeds in the field (which also happens to be the Makaton sign for sow), then for the line that starts ‘*then he stands...*’ you can either put your hands on your hips and make a relaxed posture, or you can use the Makaton sign for ‘to stand’ – which may be more appropriate if you have pupils in wheelchairs. (During this section, don't forget to change ‘he’ to ‘she’ if you have a female farmer!) From stamping feet to the end, you can simply do the actions. On the audio recording (available from the EFDSS Resource Bank) I have paused at the same points I usually would when working with children in SEN schools, to give them enough processing time to join in with the actions, or for me to model them. Alternatively, if your pupils are able to, you can sing the song straight through without any pauses.

For the last section (“Looking for a partner...”) the farmer chooses a friend to come in to the middle of the circle with them, and they dance around together while everyone claps. If needed, I often use the Makaton signs for ‘look’ or ‘choose’ during this section, to support the understanding of what the farmer is supposed to be doing. At the end of this section the original farmer returns to the circle, and the song starts again, with a new farmer in the middle.

If a lot of movement is difficult for your pupils, you can always continue the clapping when you start the song again, and the farmer and their friend can continue to dance together during that section with the new farmer fully taking over in the middle on the line ‘*First the farmer sows the seeds...*’. In fact, this happened naturally at Arbour Vale after a few times round the song.

### **Additional Resources:**

- A free audio download of Cat Kelly singing this song is available from the EFDSS Resource Bank: [www.efdss.org/resourcebank](http://www.efdss.org/resourcebank)

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# ***Oats and Beans and Barley Grow - Lyrics***

CHORUS Oats and beans and barley grow

Oats and beans and barley grow

Do you or I or anyone know how oats and beans and barley grow?

First the farmer sows the seeds

Then he stands and takes his ease

He stamps his feet and claps his hands

And turns around to view the land.

Looking for a partner, looking for a partner

Open the ring and take one in and we'll all gladly dance and sing

# Oats and Beans and Barley Grow - Notation

Trad./Arr Cat Kelly

Oats and beans and bar-ley grow, oats and beans and bar-ley grow, Do you or I or

6  
a-ny-one know how oats and beans and bar-ley grow? First the far-mer sows the seeds,

11  
then he stands and takes his ease, he stamps his feet and claps his hands, and

15  
turns a-round to view the land. Look-ing for a part - ner, look-ing for a

20  
part - ner, O-pen the ring and take one in and we'll all glad - ly dance and sing.

## **Museum of English Rural Life, University of Reading**

The Museum of English Rural Life was established just after the Second World War to capture a record of the rapidly changing English countryside. Today its recently redeveloped displays aim to present the changes in agriculture and rural life that have transformed the English countryside in the last sixty years.



*MERL entrance © MERL*

Through innovative new interpretation each gallery explores different aspects of life and skills of the rural past. It introduces visitors to important debates about the future of food and the environment and helps us understand the relevance of rural histories to all our lives.

[www.reading.ac.uk/merl](http://www.reading.ac.uk/merl)

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## **Folk Arts Oxford**

Folk Arts Oxford (FAO) aims to promote folk and traditional dance, music and song in the Oxfordshire region; working within the local folk community, creating opportunities and resources, and promoting high quality musical experiences for all ages and abilities. We are particularly interested in improving access for those who might face barriers to participation in the folk arts.



Alongside our own projects and events, FAO works collaboratively with other local organisations, forging links and creating opportunities for folk artists to work in education and community projects, as well as showcase their talent in local events. Since we launched in 2012 we have worked in association with Oxford City Council, The Ashmolean Museum, Restore (a mental health charity), Cowley Road Carnival, the Pitt Rivers Museum, and the English Folk Dance and Song Society.

FAO hosts the annual community festival 'Folk Weekend: Oxford', taking over Oxford city centre with music, song, and dance every April. Folk Weekend is a celebration of Oxfordshire's broad and diverse folk scene, and a chance for local artists to showcase their work alongside some of the country's best-known performers.

[www.folk-arts-oxford.co.uk/home](http://www.folk-arts-oxford.co.uk/home)

[www.folkweekendoxford.co.uk](http://www.folkweekendoxford.co.uk)



# Biography

## Cat Kelly

Cat Kelly is a musician, singer, and qualified Secondary School teacher with fifteen years of experience in training and workshop leading. Cat is passionate about enabling people to connect with music - whether it's uncovering a hidden singing voice or overcoming a physical or mental disability.



Since facilitating a project for Sing Up around improving access to singing in Special Needs schools, Cat has specialised in inclusive music making, and has worked in a variety of Special Needs settings with children and adults, including: workshops for deafblind teenagers on behalf of SENSE; singing for adults with Mental Health difficulties on behalf of the Restore charity, and for adults with cerebral Palsy in association with Drake Music; music workshops for young disabled children and their carers; and teaching ceilidh dancing in SEN Schools.

Cat is a licensed Makaton Tutor and is one of a handful of practitioners delivering Singing with Makaton training sessions in the UK. Along with The Makaton Charity, Cat has developed a number of resources for singing with Makaton, including structured activity sheets, a collection of signed song videos, and more recently a *Train the Trainer* course for other Makaton tutors wishing to incorporate music and singing in to their practice. In 2015 Cat spearheaded the innovative Makaton Folk Project, and the newly-formed band *Iris* are already coming to the attention of the wider folk scene.

[www.catkelly.co.uk](http://www.catkelly.co.uk)



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**At the English Folk Dance and Song Society, we champion the folk arts at the heart of England's rich and diverse cultural landscape.**

Our award-winning Resource Bank contains over 100 resources – incorporating hundreds of audio files, videos and supporting documents, all free to download. They offer endless practical ways to use folk song, music, dance, drama and more in all sorts of community settings, as well as in formal education.

**[efdss.org/resourcebank](http://efdss.org/resourcebank)**

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