



Exploring Coal Mining with Folk Song

In Our Own Words

Written by Bryony Griffith

In partnership with the National Coal Mining Museum for England and Wakefield Music Education Hub



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), 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 West 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.



Supported by

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

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Exploring Coal Mining through Folk Song: In Our Own Words

By Bryony Griffith

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Additional Resources: Audio recordings of all the songs in this pack are available for free download from www.efdss.org/resourcebank.

Introduction

This project aimed to inspire the learning and engagement of primary and infant school pupils with the context, history and heritage of the coal mining industry and its wider community. This project grew from a partnership formed between the English Folk Dance and Song Society and the National Coal Mining Museum for England (NCMME) as part of The Full English programme, and broadened to include the Wakefield Music Education Hub (WMEH).

Together, we developed a project to enhance the visit of pupils from 4 primary and 2 infant schools to NCMME by introducing folk songs as a central theme in their visit, and in subsequent school based sessions. Pupils were able to learn traditional songs that told engaging stories about coal mining, introduced strong characters and specific mining vocabulary tying in with everything they would experience during their trip underground to the mine itself, and then their explorations of the exhibits and wider museum site, and educational workshops. The schools were also encouraged to engage in the Arts Awards programme alongside the project, and offered support from NCMME and WMEH.



*Mining guides prepare pupils for the underground visit at NCMME
(© EFDSS/Roswitha Chesher)*

Bryony Griffith led the programme of folk song and music. She is a respected folk artist, educator and also a peripatetic violin teacher for Wakefield Music Services. During the work with the larger schools, Bryony was joined by trainee Lucy Huzzard where they were also able to introduce pupils to Rapper dancing, a traditional dance form that has strong links with mining communities, especially those from the North East, but also in other areas.

The schools who took part were from the town of Featherstone, near Pontefract, West Yorkshire, an area that coal mining has influenced and shaped for generations. Featherstone Town Council regularly fund an annual trip for Year 6 pupils to visit the National Coal Mining Museum for England (NCMME) and gain an insight and understanding of coal mining history.



*National Coal Mining Museum for England:
Bird hides and Caphouse © NCMME*

Pupils were encouraged to become 'history detectives' and do interviews with family and friends to find out what they could about coal mining in their community. Bryony guided them through song writing exercises using their own observations, reflections and imaginations. This has resulted in a resource pack that provides initial activities used at NCMME, and introduces techniques used in the school settings to inspire the song writing (with direct links to creative literacy development).

The songs that were composed and written during the project form the basis for some of the activities presented here, and we hope they will be useful and stimulating for other groups in the future, including the next generation of pupils within the schools that took part.

Audio recordings of all the songs presented in this resource are freely available for download from the EFDSS Resource Bank: www.efdss.org/resourcebank

This pack is designed to be used in conjunction with a visit to NCMME, however, there is much in it which can be used independently. You may also be interested in using the following additional resources, all available from the EFDSS Resource Bank:

- Coal Mining using Folk Arts and Poetry
- Swords and Stars: Rapper Dance for Primary Schools
- Rapper Dance Set: Tunes for Rapper Dancing, for KS2 instruments
- Rapper Dance Set: More Tunes for Rapper Dancing, for KS2 brass ensemble
- A Collier Lad: Choral arrangement for KS2 voices.



© Unknown

Initial activities

1. Learn some words!

Before you go down the mine, ask the class to make a note of 2 new objects or words that they had never heard of before their visit to the National Coal Mining Museum for England (NCMME). See how much they can find out about the word or object. These can be compiled afterwards to create a useful word bank of mining vocabulary for further activities.



*Bryony Griffith
and Lucy Huzzard
leading sessions
at NCMME (©
EFDSS/Roswitha
Chesher)*

After their trip down the mine, ask each pupil to use a word to describe how they felt going down the mine. This could be a feeling of excitement, fear or anxiety. Ask them why they felt that way. Compiling these words is a great way to generate a word bank for poetry and song writing.



*Bryony Griffith
and Lucy Huzzard
leading sessions
at NCMME (©
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Chesher)*

2. 'History Detectives'

a. Using the theme of 'objects', look around your local area to see what evidence there might be of a former mining industry. Look for physical clues in towns and villages and also geographical clues in the surrounding countryside. Bring any photos or other evidence to share with the class.



Featherstone Memorial Tub – an original tub from the coal mine, now used for floral displays.



Featherstone Memorial

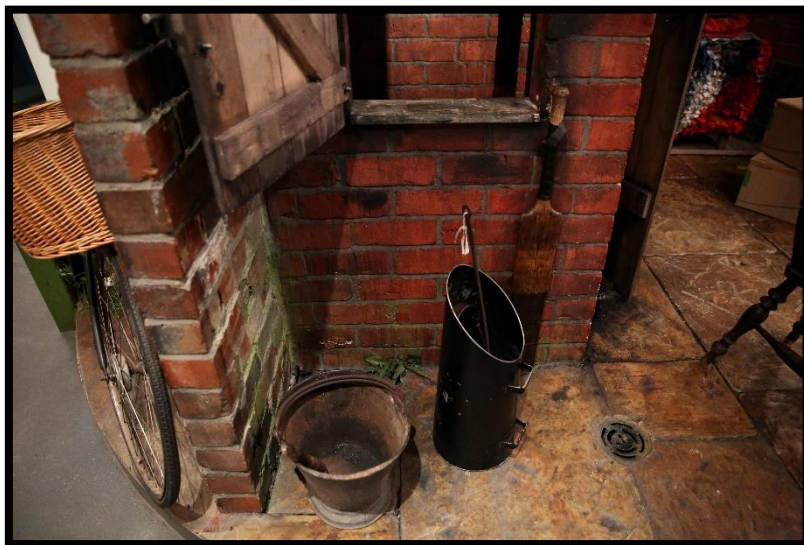


Featherstone Memorial Mural

(Photo credits on this page: © Bryony Griffith)

c. Ask family and friends if they know anyone who worked down the mines or if they know any stories about real life mining. If you are from a mining area it is likely that members of your family worked at a nearby colliery. The best stories come from real people's experiences. Write down what you discover and share with the class.

See if anyone you know has any mining memorabilia or objects that you could borrow and bring to school to share with the class. You could borrow a loans box from NCMME; loans boxes contain objects and images relating to different mining themes and are free of charge.



Objects from NCMME's collection © NCMME (above) EFDSS/Roswitha Cheshier (below)



d. If you are not from a mining area, identify what industry happens or happened in your local area. What evidence is there in the area?

3. Vocal warm-ups in a circle.

1. Your shift starts at 6am, do a great, big, early morning stretch, as high as you can!
2. There's coal dust on your hands and boots, give them a good shake.
3. Your face is mucky, give it a good rub to get the coal off.
4. Take in a deep breath, relax your lips and blow out to make the sound of a Pit pony.
5. You have just got back up to the surface after a long shift - take in some big breaths of fresh air, really filling your lungs and slowly breath out again
6. Take one big breath in and blow 5 short breaths out, like blowing out the candles
7. Make quiet tweeting noises like a canary
8. Make dripping noises like water dripping down the shaft.
9. Make high and low neighing noises like a pit pony.
10. Going round the circle, takes turn to say a mining word in time and to a rhythm.
E.g.: 'clap, clap, "coal"'. Next person - 'clap, clap, "pick axe"'.

A Collier Lad

A short jingle of a song found in a book called 'Doon the Wagon Way – Mining songs from the North of England', edited by Micheal Dawney. The song was collected in 1966 from a miner called Peter Wright of Methley, Castleford.

The song was popular in the West Riding of Yorkshire and is unique with its accelerated, almost chant-like end. It is related to the North-East song *The Bonny Pit Laddie*, which you can find in our previous resource 'Coal Mining with Folk Arts and Poetry' – available for free download from the EFDSS Resource Bank.

A Collier Lad can be sung unison or with one or two harmony parts added.



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A Collier Lad - Lyrics

A collier lad, a collier lad, a collier lad for me.

'e works in 'is oil, as black as the coil, an' gives all 'is money to me.

'e says sithee mi lass, a'll gi'thee mi brass, a'll not come 'ome late anymoor.

Mi shoes ah gonna be mended, mi stockins ah gonna dye green,

An' a'll be ready for Sunday, an' a'll be fit for a Queen.

'Ow d'ye like mi collar mi cuff, 'ow do ye like mi tie?

'Ow d'ye like mi walkin' stick, mi glass upom mi eye?

'Ow de ye like mi tailer, who med me such a toff?

'E's doin' is reg'lar business down the old pop shop.

Additional Resources: Audio recordings of all the songs in this pack are available for free download from www.efdss.org/resourcebank.

A Collier Lad

Traditional/Arr. Bryony Griffith

Melody

Advanced Harmony

Easy Harmony

7
A col-li-er-lad, a col-li-er lad, a col-li-er lad for me, 'e works in 'is 'oil, as black as the coil, and
gives all 'is mo-ney to me, 'e says si-thee mi lass, a'll gi-thee my brass, a'll not come 'ome late an-y-moor. Mi

13
shoes ah gon'na be men ded, mi sto-ckings ah gon'na dye green and a'll be rea-dy for Sun di and a'll be fit for a

20
Queen. 'ow d'you like mi col-lar mi cuff? 'ow d'you like mi tie? 'ow d'you like mi wal-king stick, mi

27
glass up-on mi eye? 'ow d'y you like mi tai-lor who med me such a

32
toff? 'e's do-ing 'is reg-u-lar busi-ness down the old pop shop.

A Collier Lad: Activity Suggestions

- a. Can you figure out what the dialect words mean?

Glossary:

Collier = a coal miner

'oil = hole

coil = coal

sithe = literally 'see you', used to get someone's attention, i.e. 'come here' or 'listen'

a'll = I'll

gi'thee = give you

brass = money

anymoor = anymore

ah = are

'ow = how

toff = a posh person

- b. Discuss what this short fragment of song is about.

The collier lad is telling his girlfriend /fiancee/wife that he is going to sort himself out, smarten himself up and not stay out late spending all the money.

c. Write some new lines

In groups, or as a whole class, come up with 2 rhyming phrases connected to mining activities to replace *'e works in 'is oil, as black as the coil'* in line 2

Five syllables will be needed in each phrase.

A word grid can be used to visualise the 5 syllables.

e.g.

1	2	3	4	5
'e	works	in	'is	'oil
as	black	as	the	coil
He	works	all	day	long
while	sing-	ing	a	song
He	mines	in	the	dust
while	hack-	ing	the	crust
He	blows	up	the	wall
and	makes	the	coal	fall

The Pony Driver: Lyrics

Collected by A.E.Green from William (Bill) Hill in 1966 who worked as a pony-driver at Glasshoughton Colliery in 1925. The song is found in 'Poverty Knock', edited by Roy Palmer and also 'Doon the Wagon Way – Mining songs from the North of England', edited by Micheal Dawney. It also appears on the Yorkshire Garland website www.yorkshirefolksong.net

1. I am a driver, these are mi tubs,
I'm off the road boys and my pony rubs.
Where is the doggy? No-body knows.
'e'll be daan on the pass-by, pickin' 'is nose
2. I shall be glad when this shift is done,
Then a'll be up there, aat in the sun.
Tha'll be daan 'ere boy, in this dark 'oil.
Still gruntin' and groanin' and pullin' this coil.
3. Corn's in the manger, watter's in'trough
Th'all shove thi nose art when tha's 'ad enough.
A'll tek thee in't standing an' drop off thi gear,
An' when ah come back, ah know tha'll be 'ere.

Additional Resources: Audio recordings of all the songs in this pack are available for free download from www.efdss.org/resourcebank.

The Pony Driver: Notation

Musical notation for 'The Pony Driver' in G major, 3/4 time. The notation is presented in four staves, with measure numbers 7, 13, and 19 indicated at the start of the second, third, and fourth staves respectively.



Pit Pony at NCMME © NCMME

The Pony Driver: Questions

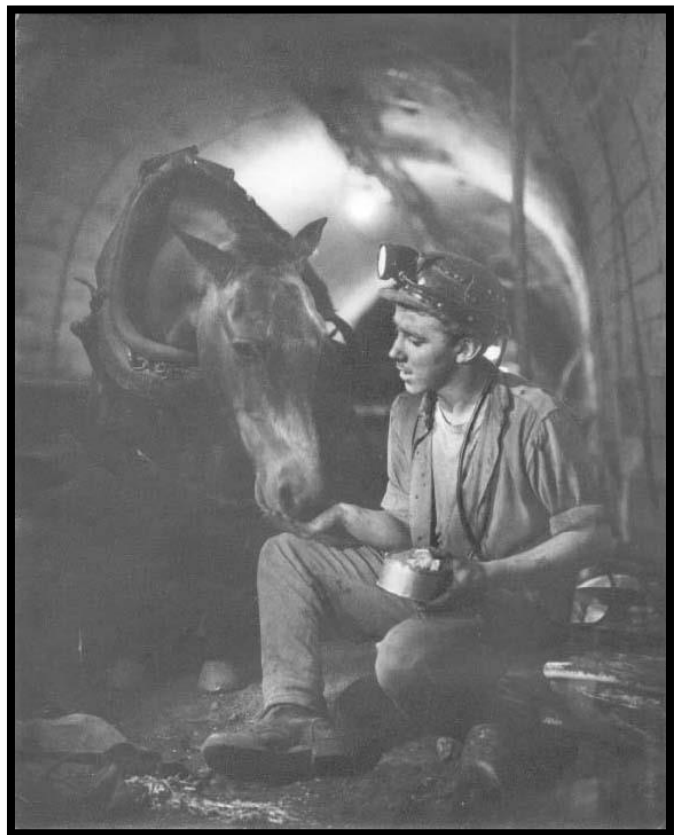
This song demonstrates Yorkshire dialect and mining terms.

On your visit to the National Coalmining Museum for England (NCMME) in Wakefield, see if you can find the answers to these questions:

If you can't find the answer, ask one of the guides, they are real former miners and will know lots of answers! (Answers on next page)

1. What is the job of a *driver*?
2. What are *tubs*?
3. What is the pony rubbing on?
4. What is the job of the *doggy*? Where does the name come from?
5. What is the *pass-by*?
6. What do '*oil* and *coil*' mean?
7. What is *watter*?
8. What is the *standing*?
9. Before the Mining Act of 1832, who pushed and pulled the coal carts?

© Photographic Library,
Beamish Museum Limited



The Pony Driver: Answers

1. The driver led the pit-ponies along the railtracks in the mines while they transported coal from the pit face in big, wheeled coal carts.
2. Coal 'Tub' is another name for a coal cart. The ponies were harnessed to the tubs and pulled them along the railway tracks, either full of coal or empty.
3. Sometimes the tubs came off the tracks by accident. The tunnels were low-roofed so if the pony and cart came off the track, its back would rub on the low roof at the side.
4. The 'doggy' was in charge of looking after and repairing the tracks that the coal tubs were pulled along. The name apparently comes from the 'dog nails' that were used to hold the tracks down.
5. A 'pass-by' is a section of wider tunnel with a double track where carts going in opposite directions could pass each other.
6. If 'coil' = coal, 'oil' means 'ole.....or hole.
7. 'Watter' is water. 'Ochre watter' is water that has turned orange because of the amount of iron in it.
8. The 'Standing' is another name for the stable. The stables were down the mine and the ponies spent nearly their whole life underground. At some pits, they were allowed to run around up top for a few weeks in the summer.
9. Following several pit disasters in which children lost their lives, an investigation into working conditions down the mine took place and led to the Mining Act of 1842. It deemed it unsuitable for girls, women and boys under ten to work down the mines. Young boys and girls had previously been 'thrusters', pushing the carts with their heads, or '*hurriers*', pulling the carts with a large belt around their waists. Pit ponies were introduced to replace them.

Tools of the Trade

Written by Bryony Griffith, with Year 6 pupils from All Saints Junior and Infant School, Featherstone. Tune written by Bryony Griffith.

The subject and lyrics for this song were inspired by all the different objects and tools at the National Coal Mining Museum for England, and in particular an exhibition called 'In Our Own Words' about specialist mining and dialect words.

Lyrics

Chorus: Tools of the trade,

 There are lots of different ways of saying 'tools of the trade'

 Different places, different names for 'tools of the trade'

(clap clap)... 'tools of the trade'

1. In days gone by you used a pick axe, hacking at the face,

 The jiggerpick uses compressed air and works at a faster pace

 A banjo's not an instrument, it's used to scoop and scrape,

 It's actually a shovel, but it's in a banjo shape

 Tools of the trade,

 There are lots of different ways of saying 'tools of the trade'

 Different places, different names for 'tools of the trade'

(clap clap)... 'tools of the trade'

2. A 'cleat' holds up the ceiling, you can set it with a 'mell'

That's the pit prop lid and hammer, and they do the job reight well

Eating from a snap tin, keeping out the pesky rats

Some call it a lunch box but mi tin is for mi snap

Tools of the trade,

There are lots of different ways of saying 'tools of the trade'

Different places, different names for 'tools of the trade'

(clap clap)....'tools of the trade'

3. Filling up the coal tubs, or a skid or just a cart

Don't forget your motty, else they'll not tell 'em apart....

Testing for the gas by lighting up your Davey lamp,

The last thing that you need down there is powder mixed wi' damp!

Tools of the trade,

There are lots of different ways of saying 'tools of the trade'

Different places, different names for 'tools of the trade'

(clap clap)....'tools of the trade'

Tools of the trade,

There are lots of different ways of saying 'tools of the trade'

Different places, different names for 'tools of the trade'

(clap clap)....'tools of the trade'

Tools of The Trade

By Bryony Griffith with year 6 pupils at All Saints, Featherstone

Chorus

Tools of the trade, there are lots of different ways of saying, Tools of the trade

7

Diff-erent plac-es diff-erent names for Tools of the Trade Tools of the Trade

13

Verses

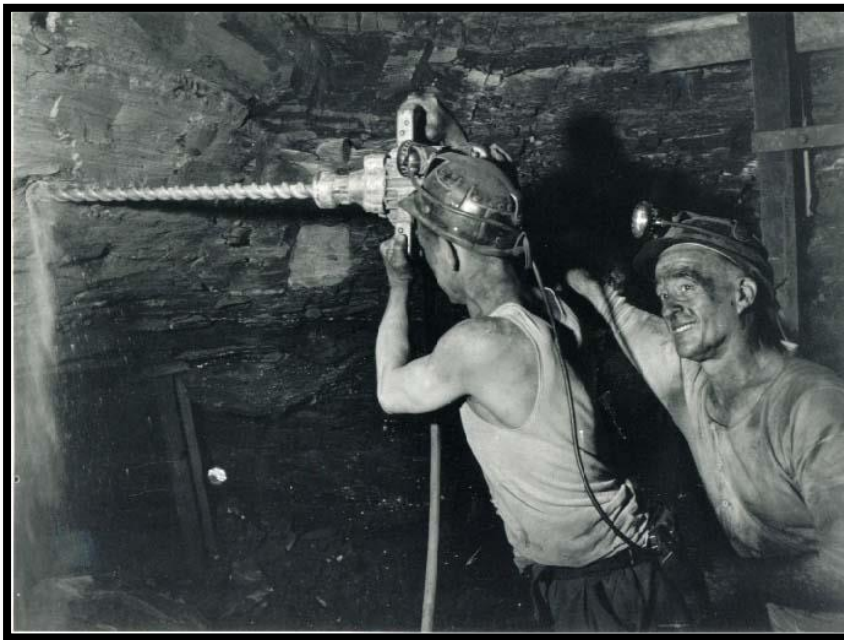
20

25

Tools of the Trade: Activity

Suggestions

- a. Listen to the song. What tools or objects can you pick out from the lyrics? What were they used for?
- b. Think back to your list of vocabulary from your trip down the mine and make a list of some more tools or mining objects, especially any that have unusual names that you hadn't heard of before.



© NCMME

- c. Using the blank word grid on the next page, work in small groups or pairs to write some new verses for Tools of the Trade.

The pattern fits into 4 bars of 6/8 rhythm as shown.

There are 14 main sounds in the line pattern and the 14th is the rhyming word.

More syllables can be squeezed in by saying them more quickly as can be seen with the words 'jiggerpick' and 'works at a'. The rhythm therefore changes slightly but the main beats stay the same.

A handy hint when trying to find rhymes is to go through the alphabet.

The jigger pick us - es compressed air and works at a fast - ter pace

In days gone by they used a pick axe hack-ing at the face

In	days	gone	by	you	used	a	pick	axe	hack-	ing	at	the	face
The	jig-ger-	pick	us-	es	com	presse	air	and	works	at a	fast-	er	pac
					-	d							e

Shots Fired

'Shots Fired' was written using information from the activities in the Featherstone Detectives lesson box loaned from the NCMME. It tells the story of a real event known as 'The Featherstone Massacre', which happened on Green Lane in Featherstone, West Yorkshire 1893.

The loan box contains a DVD with activities and evidence sheets to help students learn about history from a variety of sources. Students can re-enact parts of the story using the sheets and costumes in the box.



Living history workshop exploring 19th Century mining at NCMME © NCMME

Shots Fired: Lyrics

Written by Year 5/6 pupils from North Featherstone with Bryony Griffith and Lucy Huzzard March 2016. Tune written by Bryony Griffith.

1. September 1893, what happened on Green Lane

Shots fired, boom bang! Shots fired

A part of our town's history, but who could be to blame

Shots fired, boom bang! Shots fired

The miners were on strike because their wages had gone down,

the owner wanted coal to run his factories out of town

Some kept loading, most were loathing, who could be to blame?

Shots fired, boom bang! Shots fired

2. Holiday, the manager was loading up some smudge

Shots fired, boom bang! Shots fired

Some miners put their foot down said the coal carts couldn't budge

Shots fired, boom bang! Shots fired

A crowd of miners and their families curious to see,

had gathered in Green lane but they were watching peacefully

Near the mine, was it a crime, but who could be to blame?

Shots fired, boom bang! Shots fired

-
3. Holiday began to panic, called the police to help,
Shots fired, boom bang! Shots fired
Instead they sent some soldiers and a magistrate as well.
Shots fired, boom bang! Shots fired
Hartley read the riot act but nobody could hear,
Is the magistrate to hate or was he just in fear
Soldiers told by someone cold but who could be to blame?
Shots fired, boom bang! Shots fired
4. Shooting starts our saddened hearts but do the soldiers care
Shots fired, boom bang! Shots fired
Guns were shot the barrels hot, knock, knock, it isn't fair
Shots fired, boom bang! Shots fired
James Arthur Duggan and James Gibbs, 2 young men's lives were gone,
Through road names, songs and memory their names will still live on
Someone's lying, men were dying, who could be to blame?
Shots fired, boom bang! Shots fired

Shots Fired - Questions

Listen carefully to the recording of the song and answer the questions below.

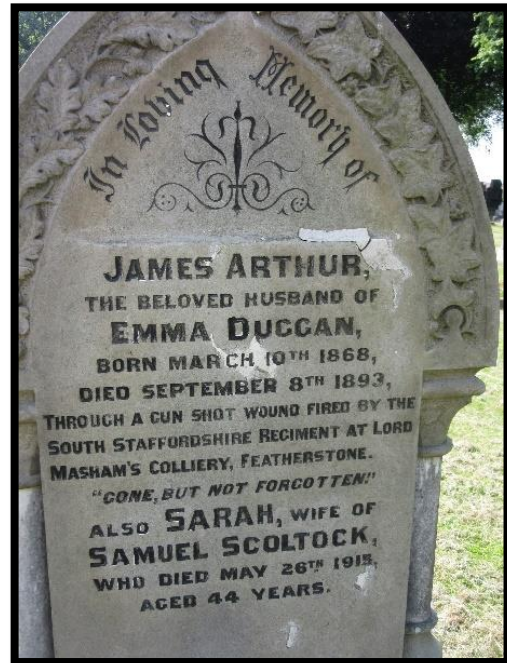
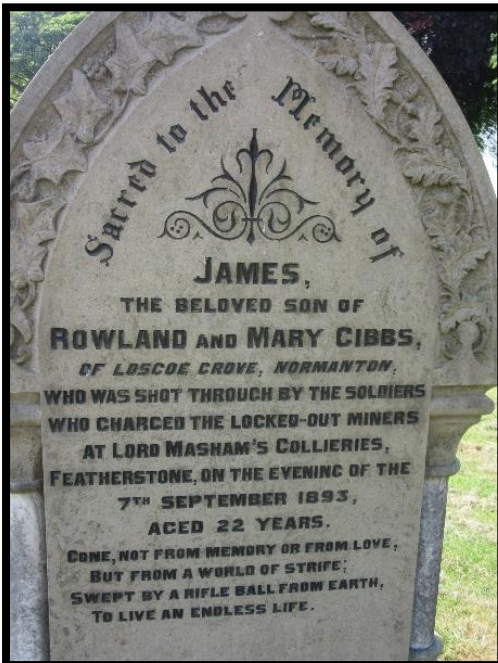
There are a lot of lyrics so it may be helpful to have lyric sheets after an initial listen.

1. What year did the Featherstone Massacre take place?
2. Why were the miners striking?
3. What was the owner using coal for?
4. What is 'smudge'?
5. What was 'Holiday's job?
6. Where did the miners and their families gather?
7. Who was sent instead of the Police?
8. What are the names of the two young men who died?



Pupils using the NCMME loan box and DVD © Bryony Griffith

Images from Featherstone



(Photo credits on this page: © Bryony Griffith)

2. Can you piece the story of the Featherstone Massacre together using the lyrics in the song?

The real Featherstone Massacre story is below:

In 1893 there was a disturbance in Featherstone due to a dispute between the mine owners and miners over a 25% reduction in wages. When the miners were locked out from the mine in July, they resisted the wage cut by picketing the mine. After 7 weeks, the miners took more direct action and soldiers were brought in from South Staffordshire even though the miners were not rioting, and many had come just to find out what was happening.

A local magistrate from Green Lane was brought in and read out the Riot Act whilst being pelted with stones by the miners.

The police were instructed to shoot at the miners and as a result, 2 men, James Duggan and James Gibbs, lost their lives.

The Bowen Commission inquired into the incident, but ignored the evidence presented by the mining community, accepting the evidence brought by the police. However, in 1894 the Home Secretary, H. Asquith was forced to provide compensation to the families of both men (£100 each) after it was proved that false evidence had been presented to the commission favouring the police.

References:

- Featherstone and its 1893 disturbance, Lumb, Tony & Lewis, Brian (1993)
- The Guardian report from Saturday 9th September 1893

Additional Resources: Audio recordings of all the songs in this pack are available for free download from www.efdss.org/resourcebank.

Blue Scars

'Blue Scars' is based on the stories, ideas and vocabulary from the 'History detectives' and 'Learn some words' activities done at St.Thomas' School in Featherstone.

Miners spent so much time down the mine working in the black coal that the dust often became engrained under their skin and was impossible to wash out, leaving a permanent blue scar. In this song it is also a metaphor for the way the town is still affected by its mining past. It is something that will never go away and will not be forgotten as memories live on through the town's heritage and history.



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Lyrics

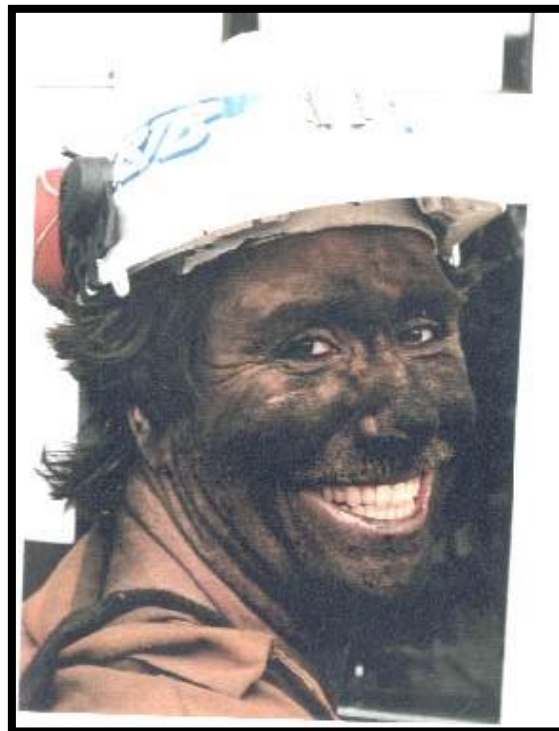
1. I can see the blue scars on my Grandad's arms,
Reminders that the coal mines took over from the farms
Look behind the playground you'll see the grassy stacks
Underneath the fields up there the miners broke their backs

Chorus: Blue scars running through the miners' hands
Coal dust engrained in us forever
Black seams running underneath the land
Reminders of our history, our heritage, our past, Blue Scars

2. We can see the carvings on the mural from our school
On the corner there's a coal tub filled with flowers instead of fuel
Look beside the roadside you'll see the old pit wheel
reminding us not long ago its job was very real
3. Gravestones in the cemetery, Memorials in the town
The miners faced their fears in the cages going down
Black tears falling down their cheeks, the horrors are no lies
They hung their tags up on the racks and kept their spirits high.

4. High and low flames flickered as you checked your Davey lamp
The underground's the devil's if you don't detect your damp
Coal as black as night sky but you couldn't see the stars,
Crawling through the tunnels with your blue and aching scars

5. Lunch was from a snap tin and shifts were 12 hours long
The hearts of our community, the miners loved a song
Thrusters, hewers, hurriers, the little trappers too
The ponies and the families here's a memory song for you



© NCMME

Blue Scars Questions

1. The chorus uses the words 'Heritage' and 'History'.
Discuss what these mean.
2. Discuss why you think it is important to learn about our past.
3. Listen to the song or use the lyric sheet to make a list of all the landmarks in the song that demonstrate the town's mining heritage.
Are there any similar landmarks in your town or village?
4. What are the 'Blue Scars'?



Featherstone Memorial Mural (© Bryony Griffith)

Blue Scars

Written by Bryony Griffith with Lucy Huzzard and Year 6 pupils at St. Thomas' CE (VC) Junior School, Featherstone

Piano

6

12 Chorus
Blue scars run-ning through the mi-ners' hands, coal dust en-grained in us for

16
ev - er — Black seams run - ning un - der - neath the land — re -

19
min - ders of our his - to - ry, our her - it - age, our past, bl - ue scars.

The Miner's Dream

Written by Bryony Griffith with Year 5/6 pupils from Streethouse Junior & Nursery School. Tune by Bryony Griffith.

Streethouse Junior & Nursery School lies opposite the site of the former Sharlston Colliery which closed in 1993, a decade later than many others in the area. The Miner's Dream was written with Year 5 and 6 pupils after discussing how it would have felt going down the mine every day and then all of a sudden, never going down again when the mine was forced to close and many people in the area lost their jobs.



© NCMME

The Miner's Dream Lyrics

1. The sun shines bright above the pit,
The miner starts his twelve hour shift,
He dreams of sitting in the sun,
But the moon is up when his work is done.
If only he could work outside,
And breathe the air of the countryside,
Have a nice hot meal instead of snap,
And eat it up without the rats.

Chorus: But now the miner's dream has changed,
He dreams of mining coal again,
Where once he went down underground,
The coal lies still for miles around,
He'll never go a-mining anymore

2. Down in the cage and a long dark walk,
At least his mates are there to talk,
Although the dangers there are real,
He doesn't show the fear he feels
Repetitive, exhausting, tough,
His face is black, his skin is rough,

He's claustrophobic, hot and tired,
And deafened as the blasts are fired
But now the miner's dream has changed,
He dreams of mining coal again,
Where once he went down underground,
The coal lies still for miles around,
He'll never go a-mining anymore

3. The pits are shut, the jobs are gone,
He's home alone now, it's no fun,
less freedom than he had before,
no wages coming through the door.

Another job, what could he do,
When mining's all he ever knew,
He feels he's let his family down,
and wants to work back underground

But now the miner's dream has changed,
He dreams of mining coal again,
Where once he went down underground,
The coal lies still for miles around,
He'll never go a-mining anymore
He'll never go a-mining anymore

The Miner's Dream

By Bryony Griffith with Year 5/6 at Streethouse J I & Nursery School

Piano

6
But now the min-er's dream has changed, he dreams of min-ing
But now the min-er's dream has changed, he dreams of min-ing

12
coal a-gain, where once he went down un-der-ground, the coal lies still for miles a-round, he'll ne-ver go a-
coal a-gain, where once he went down un-der-ground, the coal lies still for miles a-round, he'll ne-ver go a-

18
min - ing an - y - more. *rit*
min - ing an - y - more. *rit*

22
ne - ver go a - min - ing an - y - more. *rit*
ne - ver go a - min - ing an - y - more. *rit*

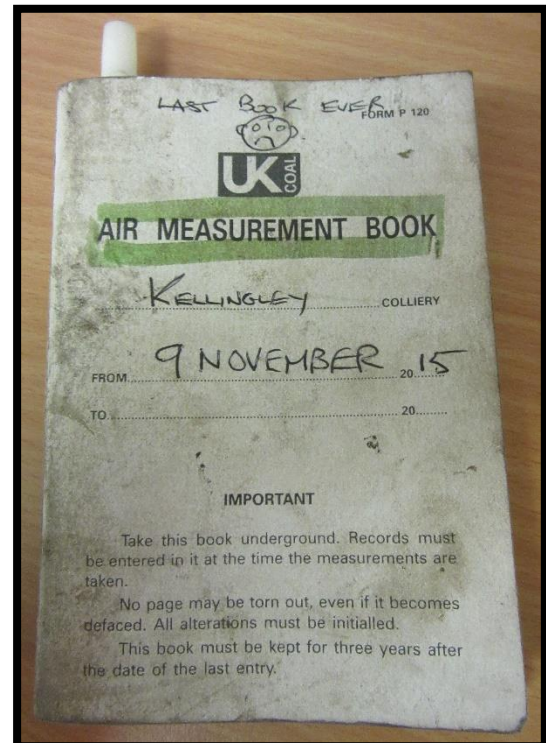
The Miner's Dream Questions

Listen to the song 'The Miner's Dream' or read the lyric sheet.

1. Make a list of adjectives that describe how you would feel if you had to work down a mine all day. You could use your list of words from the initial activities to help you.
2. Describe how the miner's dream has changed.
3. How would you feel if you lost your job?
4. Why do you think lots of coal mines closed?

(In the early 1980s the British Government closed over 20 coal mines in Yorkshire because it was cheaper to import coal from other countries in the world than to pay the miners a decent wage.)

5. What effect do you think this had on mining communities?
6. Do you think the government made a good decision?
7. See if you can find out when and where the last deep coal mine in England closed.



© Bryony Griffith

The National Coal Mining Museum for England

The National Coal Mining Museum for England is the museum of the English coalfields and is based near Wakefield in West Yorkshire. Set on the site of two historic pits, the Museum gives an insight into a unique way of life and culture.

The Museum's evocative original pit buildings and interactive galleries tell the story of the thousands of people who laboured in the industry and what it was like to grow up in a mining community. The Museum's nature trail and mine water treatment plant with reed beds show how, even today, coal mining leaves its mark on the landscape.

The highlight of a visit to the Museum, however, is a trip underground. With a former miner as their personal guide, visitors ride the cage 140 metres underground in a shaft dating back to 1791, to discover first-hand what life was like at the coal-face.

The Museum runs a vibrant learning programme for school groups, welcoming over 18,000 pupils every year. The combination of historic buildings, galleries and natural landscape provide a unique creative learning space where pupils can investigate the past, solve a scientific problem, dress-up, touch the real thing, sketch, observe and be amazed. The Education team offer a series of workshops and trails, which support learning across the curriculum and provide a stimulus for lots of creative projects.

For more information about learning opportunities at the Museum, please visit the website www.ncm.org.uk/learning

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Wakefield Music Services

Lead Organisation for the Wakefield Music Education Hub



Wakefield Music Services is the Lead Organisation for Wakefield Music Education Hub. They are proud to teach over 7,000 young musicians every week and run over 70 progressive ensembles and groups. They also organise and run a wealth of concerts, projects and events throughout the year. Their belief that practical music making is for everyone through an inclusive approach not only ensures that each individual makes musical progress but that they also develop a wider range of educational, social and life skills.

The music service also offer a broad range of support and CPD for schools in a drive to continue to raise national curriculum standards and broaden musical opportunities. This includes the delivery of highly acclaimed training across the country and publishing a variety of original resources that are used in schools.

Musical opportunities have continued to grow and enrich over the last few years as they have developed new, exciting and innovative projects with other arts and cultural organisations.



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www.wakefieldmusicservices.org

Biography: Bryony Griffith



Photo credit: Kristen Goodall

Bryony Griffith is a musician and singer with over 20 years of experience researching folk material, and devising innovative ways of presenting it for use in performance and education work with children, young people and adults. Bryony's skills and enthusiasm encompass solo performance, duo and band work, and also extensive experience of playing for folk dancing. Her solo album, *Nightshade*, was released in 2014.

Bryony is an experienced folk educator in school settings, including education work linked with the National Coal Mining Museum. Bryony is in much demand by festival organisers to lead music and singing workshops, including the Folkworks Summer Schools, Shepley and Whitby folk festivals.

As a performer, Bryony works as a solo artist, and also in a duo with melodeon player and dancer Will Hampson. Over the last 15 years, they have both been key members of the award-winning Demon Barbers. Their partnership started in the acclaimed ceilidh band Bedlam in their early teens which took them all over the UK festivals and gave rise to the formation of the young Cotswold side, Dogrose. They later joined the celebrated Newcastle Kingsmen. Bryony was also a member of the *a cappella* group The Witches of Elswick.

www.bryonygriffith.com



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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.

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