

Prosiect

# Epynt

Project

*A digital resource to support the delivery of the Expressive Arts Area of Learning and Experience (AoLE), Curriculum for Wales.*



Llun / Photo: Full Mongrel & Co

Impelo



Cyngor Celfyddydau Cymru  
Arts Council of Wales



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Cronfa  
Treftadaeth

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# INTRODUCTION

This resource has been designed and created predominantly for use across progression steps 3 - 5 of the curriculum.

It uses Welsh history and heritage as a creative stimulus for dance, drama, costume, music and digital workshop ideas.

At its core, it exists to nurture your journey to better understand the Creative Arts and how powerful a tool they are when it comes to creative learning.

At Impelo we strive to connect and inspire individuals, communities and organisations through the joy of dance – empowering curiosity, ambition and lifelong learning. We value dance as a unique and versatile cross curricular art form in unlocking individual creativity through the arts and so each workshop section has a strong creative movement approach.

## Impelo

Impelo is a charitable organisation that seeks to share the transformational power of dance as far and wide as possible, connecting people of all ages and ways of life in joyful expression. Everybody dancing – for themselves, each other and a better life.

The Prosiect Epynt Teaching Resources have been devised in line with the Curriculum for Wales. They also draw on useful resources from the Creative Habits of Mind tools from the Arts Council of Wales Creative Learning resource\*. Impelo has also collaborated with Wales based freelance artists to ensure the quality of these resources is reflective of best practice, is real and shows current work happening in schools in Wales today.

\* This definition of creativity – The Creative Habits of Mind, comes from the work of Guy Claxton, Bill Lucas and Ellen Spencer of the Centre for Real World Learning at Winchester University (2013) 'Progression in Student Creativity in School: First steps towards new forms of formative assessment' OECD Education Working Papers No 86. Paris: OECD Publishing] and is used by Arts Council of Wales for creative learning projects with schools.

# THE Impelo APPROACH

The Curriculum focuses on purposeful and experiential learning and active involvement. It promotes investigation, the development and exploration of creativity and problem solving as motivators for children to learn. Our methodology encompasses embodied learning through curious explorations and creative opportunities. The cross-curricular approach explored in this resource supports and compliments collaborations with art forms within the 'Expressive Arts' Area of Learning and Experience.

Whilst research and thought goes into the design of our projects, we strive for the learner's experience to always be fun and life enhancing, and that fun factor runs throughout our approach from the music to the energy, the conversations and the moves - **fun at the front end!**

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# GUIDING PRINCIPLES

Dance as a cross curricular learning tool for deep learning experiences in the curriculum.

As well as being an incredible art form full of rich variables, dance is also an 'out of the box' way to bring to life many other subject areas to help stimulate all the senses for a very integrated approach to learning.

Creating combined skills and knowledge, drawing on the senses, inspiration and imagination. (Expressive Arts Statement of What Matters, The Curriculum for Wales.)

**Cross-curricular learning allows for more connections to be made across the AoLE's. Skills become more transferable, allowing learners to be more adaptable to situations they find themselves in, building resilience and self confidence.**

## Benefits of a creative dance cross curricular approach

- Children **embody** the learning
- Learning becomes **linked** and **transferable**
- It's **creative, physical** and requires learners to be **present**
- Contributes to overall **physical health**

Just imagine you're being taught a board game for the very first time and someone is explaining the rules to you, it's only really when we either see it or start playing it in real life that we really understand the ins and outs of the game. The same can go for some learners, until they live and embody it they can struggle with the concept of it - movement can help with this!

So as well as unlocking subjects and bringing themes to life, learners will also be equipped with useful movement tools to support their wellbeing, supporting their resilience and physical health.

See a useful example below;

## MAGNETS

### Game - Magnet Musical Statues

Choose half your learners to be either 'north' or 'south'. Go round and do this discreetly, have them then move around the room to the music, when the music stops they need to find the person they're closest to, reveal if they're 'north' or 'south' and get them to respond as if they were magnets - 2 different will find away to stick together, 2 that are the same will find a way to repel away from each other. Play a couple of times with some music.



# GUIDING PRINCIPLES

## How to be a tip top facilitator

Exploring the Expressive Arts is essential to developing artistic skills and knowledge and it enables learners to become curious and creative individuals. (Expressive Arts Statement of What Matters, The Curriculum for Wales.)

**Don't be overwhelmed by having to become a dancer/actor/musician/designer (or even needing to learn how to do these things). Rich experiences can take place if you think of yourself as a creative **facilitator**.**

### **Validate -**

Always validate a creative offering from your learners, even if the idea seems silly, find a positive and make sure their creativity has been seen, give them time to share their ideas, don't feel rushed to give them ideas if they're stuck.

### **Physical confidence -**

This term is how we ensure that all our sessions and approaches to movement are giving children a positive physical experience, one that is failure free so don't strive for everyone jumping the same way, look for those who are doing it differently and celebrate it, allow them to feel good about their body when it's moving.

### **Explore -**

Don't do it for them, do it with them! Move with them, be silly with them, try out ideas with them, fail with them, find joy in music with them and create with them. An explorative and curious approach to creative movement can create a positive learning environment for both you and your learners!

### **Nurture -**

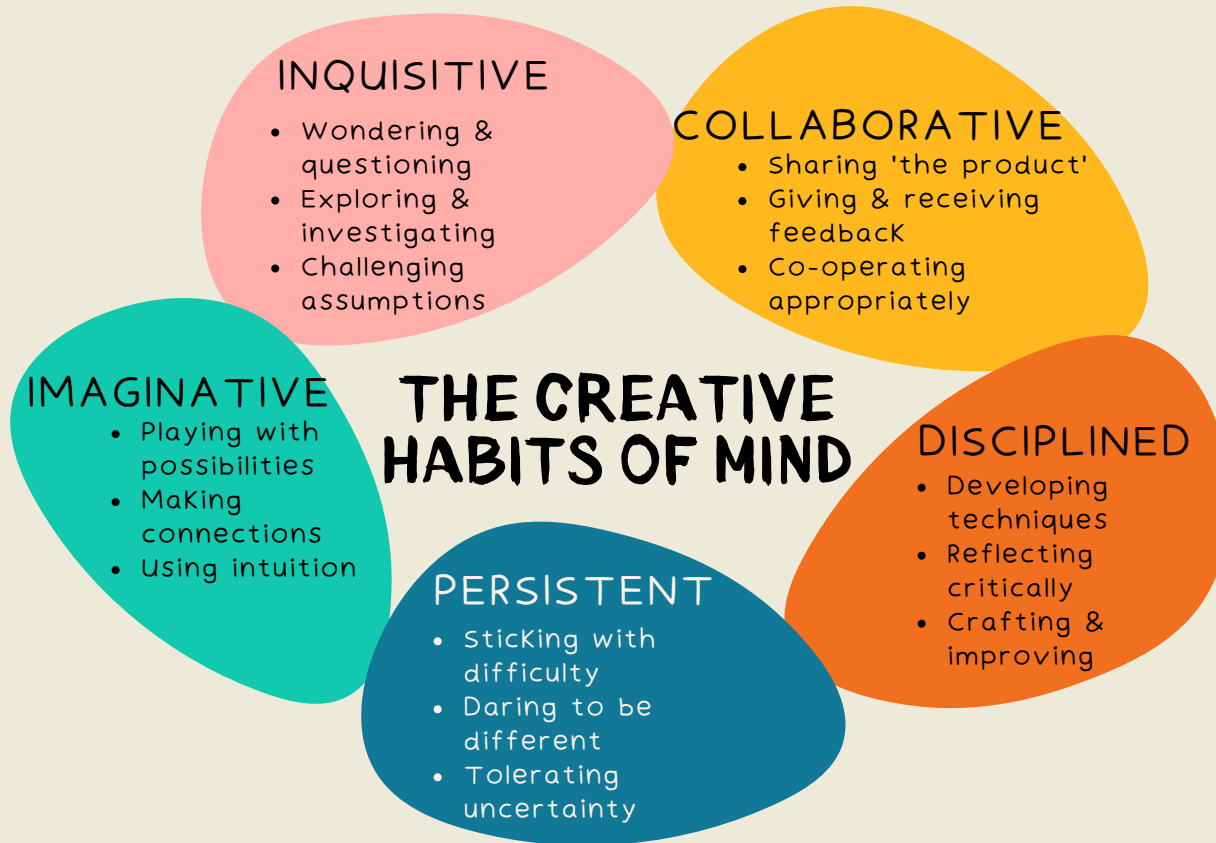
Look for tiny seeds of creative growth, for some the journey will be slow and subtle, being creative in front of your peers can feel very vulnerable for lots of young people at any age. Try to nurture the mini progressions you see week by week, setting them creative tasks where you can go round and gauge their response is a great space for tracking development.

### **Awareness -**

Both body and self awareness is a foundational element to a confident and creative moving body, being present in one's body contributes to better understanding of the way it moves and its place in the world. A strong sense of grounding and place enables our learning bodies to be more receptive to new ideas and to feel more confident trying out new things. Embedding elements from our mindful movement methodology can support them in this.

# GUIDING PRINCIPLES

## Creative Habits of Mind – Arts Council of Wales



The 'Creative Habits of Mind' from the Lead Creative Schools project from Arts Council of Wales which comes from the work of Guy Claxton, Bill Lucas and Ellen Spencer of the Centre for Real World Learning at Winchester University (2013) 'Progression in Student Creativity in School: First steps towards new forms of formative assessment' OECD Education Working Papers No 86. Paris: OECD Publishing] and is used by Arts Council of Wales for creative learning projects with schools.

**This tool can really help to identify how and where your learners are being creative, it's often not just how they physically respond to a creative task but how they think, collaborate and communicate their ideas and how they receive the ideas of others. The lesson plan structure we support throughout this resource offers different ways that children can develop their creative habits of mind, we've unpacked this further on the next page so you can see where each habit is best utilised in your lessons;**

# GUIDING PRINCIPLES

Creative Habits of Mind – Arts Council of Wales

The workshop ideas in this resource follow similar structures in that they have the following sections:

introduce

explore

create

share

develop

reflect

## **Inquisitive -**

A set task or exercise that they may need to work through solo or in group in the CREATE and EXPLORE sections of a workshop.

## **Collaborative -**

The SHARE and REFLECT sections of your lesson are vital in supporting this.

## **Persistent -**

If you've set an extra challenge in your DEVELOP section you can gauge how they cope with that challenge and with change.

## **Disciplined -**

Once you've delivered a session, it'll be in how learners evaluate in the REFLECT section or when you see what they've remembered and if they're challenging themselves when you INTRODUCE the topic of Epynt in your next session.

## **Imaginative -**

This will be mostly apparent and developed in your CREATE task.

## **Benefits of knowing this and using it as a tool:**

- Understanding that being creative can look different for everyone and everyone has different creative strengths.
- Knowing where and how your learners are developing their creativity can help you structure your sessions and give flow to them week on week.

# Introduction to

# Prosiect Epynt Project

In the winter of 1939, Epynt and Bwlch-y-groes inhabitants received news from the War Office that would turn their world upside down. All 54 homes were to be vacated by the summer of 1940, for a military training site to stand in their place.

'Winter soon set in, one of the coldest winters in living memory. The weather was cold and everyone's heart was stone cold at the thought of having to move and wondering where they could find another home.

They wondered if it was worth doing any hedging, was it worth sowing basic slag, was it worth digging a gutter, was it worth repairing the roof of the barn. Many of the older folk I am sure were wondering if it was worth living any more.'

**Ronald Davies - 'Epynt Without People' 1971**

## PROJECT APPROACH

Prosiect Epynt was a co-devised creative response to the impact of the Epynt Clearance of 1940, exploring themes of **Welsh language, displacement** and its **intergenerational impact** through a collaborative production process with Welsh speaking communities, young people and professional dancers to develop and perform a dance piece and create a digital legacy in the form of a film, education resources and archives.

## WHAT HAPPENED?

Participants from Ysgol Calon Cymru Bwlch Campus took part in a series of workshops exploring the stories of Epynt, working alongside dancers, a dramaturg, musicians and designers

Those interested joined the design team for the final dance performance - exploring set design, costume ideas and music composition and production

examples of which can be found in our lesson ideas

A second community element of the project was a series of 3 Socials - events open to the wider public to find out about this history and the project. Attendees shared historic photographs, personal stories, music and poems

The project was funded by the **National Heritage Lottery Fund** and partners included **Y Gaer Museum and Library** and **Ysgol Calon Cymru** with support from **Menter, The Muse Brecon** and **Llanwrtyd & District Heritage and Arts Centre**.



# Meet the Artists



**Bethan Cooper**  
Lead Dance Artist

*(photo credit:  
Full Mongrel & Co)*



**Jess Lerner**  
Dance Artist

*(photo credit: Johan  
Butenschøn Skre)*



**Kim Noble**  
Dance Artist



**George Hampton Wale**  
Costume Designer

*(photo credit: Polly Thomas)*



**Naomi Doyle**  
Dramaturg

Prosiect  
**Epynt**  
Project



**Cêt Haf**  
Poet



**Toby Hay**  
Composer and Filmmaker



**Clara Rust**  
Filmmaker and  
Videographer

*(photo credit:  
Full Mongrel & Co)*



# Meet the Artists

## **Bethan Cooper** Lead Dance Artist

(photo credit:  
Full Mongrel & Co)



Bethan is a Dance Artist based in Powys. She started dancing at Impelo at the age of 3, and went on to train at Trinity Laban Conservatoire of Music and Dance where she was fortunate to work with companies such as Matthew Bourne's New Adventures and Studio Wayne McGregor. She now performs with *Brecon Festival Ballet*, in *Impelo's Sci-dance show CELL* and *Osian Meilir's Qwerin*.

During her training, she developed a keen interest in teaching; completing modules in dance in education and the community. On her return to Wales, Bethan spent time on a placement with Rubicon Dance shadowing a variety of classes across their dance in education and health sector and has since completed her Level 4 Dance Teaching Qualification with BBO Dance. She has been working with Impelo on Arts and Health and Creative Learning projects since 2018.

Prosiect Epynt was researched and developed by Bethan, who became Lead Dance Artist and Producer.



## **Naomi Doyle** Dramaturg

Naomi is a freelance theatre practitioner, performer and facilitator. She has worked with a number of theatre and dance companies across Wales including Theatr Powys, Impelo, PuppetSoup, DanceBlast, Little-Light and Struts and Frets Theatre. She also runs workshops and classes in the community and education settings including a number of projects for the Arts Council of Wales' Lead Creative Schools Scheme. When not working she loves to walk in our beautiful Welsh mountains.

## Meet the Artists

### **Jess Lerner** Dance Artist

(photo credit: Johan  
Butenschön Skre)



Jess Lerner is a multidisciplinary artist who works in dance and visual art. Her dance focuses on improvisation and somatic movement and is site specific or object responsive. She has made installations and paintings that are either shown as the work or are part of the process. Her work is process oriented and the performances are a continuation of the process. She has extensively collaborated with other choreographers, film makers and visual artists.

She teaches movement improvisation, mentors in visual art performance using movement and has recently worked in schools and Universities.

She is from London but has lived in Brynaman, Carmarthenshire since 2002.



### **Kim Noble** Dance Artist

Kim Noble trained at Northern School of Contemporary Dance, she is a freelance dance artist based in Cardiff. Kim dances for various choreographers and companies as well as co-directing and choreographing dance theatre company Kitsch & Sync Collective.

She performs and creates with Alex Marshal Parsons- making dance theatre, Gwyn Emberton- contemporary dance, Caroline Sabine- making immersive theatre, Sean Tuan John- making work for young audiences, Spirit of Nimba – African fusion company, Untold dance theatre- intergenerational company and Matteo Marfoglia- dance theatre. Kim has also collaborated with 4Pi; choreographing and performing in India and Montreal with the dance and 360 degree film project 'Liminality'. At the core of Kim's practice is a passion for creating and performing that is exciting and inspiring to audiences of all backgrounds and ages that is a crossover of different art forms. Kim also has taught Monmouth Youth Dance Company for the last 7 years, as well as teaching for Royal Welsh College of Music and Drama and for companies such as National Dance Company Wales and Matthew Bourne's New Adventures.

# Meet the Artists



**Toby Hay**  
Composer and Filmmaker

Toby is a guitar player and composer. He is fascinated by the connection between landscape and music. Toby's music is inspired by the landscapes of the Cambrian Mountains, where he has lived all of his life. He is interested in the connection between improvisation and composition. Toby has toured all over the UK & Ireland performing solo, or collaborating with other musicians. He is the founder of Cambrian Records, a label which he runs to release his own music, and that of a select few artists.



**George Hampton Wale**  
Costume Designer  
*(photo credit: Polly Thomas)*

George Hampton Wale is an artist, designer and maker from Abergavenny. Their practice spans sculpture, performance and costume and they have a background in movement and dance which informs their work. George's work has been platformed by National Dance Company Wales, g39, Green Man Festival and National Youth Arts Wales. Past costume projects include collaborations with choreographers such as Mario Bermudez, Matthew Robinson, Fleur Darkin, James Batchelor and Lea Anderson MBE.



## Meet the Artists

### **Clara Rust** Filmmaker and Videographer

(photo credit:  
Full Mongrel & Co)



Clara is a Welsh freelance dancer, movement practitioner, multidisciplinary artist and yoga teacher. Her creative practice flows where inspiration is found - not one to be confined to one style or medium, she enjoys exploring different pathways for curiosity to lead her work into various forms of expression, including abstract art, intricate mandalas, film, movement etc. She is passionate about weaving a focus on wellbeing throughout her work and encouraging embodied, empowered, connected communities. Taking a holistic approach is important to her ethos, both in creation and in facilitating spaces for people to explore, learn and express their creativity freely.

Clara trained at London Contemporary Dance School, where she gained her BA Hons degree. After graduating she travelled internationally, working as a videographer to support charities and indigenous communities to showcase their work in environmental conservation and permaculture projects. Clara has been working in the community dance sector for the past 5 years, with organisations such as Impelo on a variety of dance and movement projects.



### **Cêt Haf** Poet

Originally from Aberystwyth, Cêt now lives in Cardiff and works as a freelance artist. Cêt specialises in dance and performance, and enjoys combining her movement, acting, writing and drawing skills to create multidisciplinary works. For over ten years she has worked with many of Wales' theatre, dance and television companies and delights in co creating works with artists and companies for big, small, digital and outdoor stages across the country.

# Workshop Ideas

## Who are they for?

These workshop ideas have been designed for secondary school pupils (predominantly PS 3 - 5) but can be adapted for lower and higher Progression Steps - see the last page of each lesson idea for suggestions on how to adapt and develop.

## Why should I use them?

They have been designed with the Curriculum for Wales and 'Cynefin' in mind and encourage cross-curricular, pupil-led learning.

## How do I use them?

Each session idea has a suggested running time, but please adapt these timings to best suit your group. For example, you could take one session and choose to teach it over several sessions/weeks.

## Where do I start?

It might be a good idea to start with an introductory session with your group to introduce the story of Epynt and open up discussions on areas they are interested in exploring further.

## TOP TIP!

You can find an 'Epynt fact file' as well as suggested resources at the end of each workshop section!

**In the resource, you can find:**

Dance workshop

Drama workshop

Dance + Digital workshop

L  
O  
N  
G  
workshops

Costume workshop

Music workshop

workshops  
under  
1.5  
hours

Improvisation task

Drama + Poetry task

Characterisation task

Dance + Graphic score task

S  
H  
O  
R  
T  
workshops

Use these as their own individual workshop or add them to make up extra elements to the longer workshops.



# PROSIECT EPYNT - DANCE WORKSHOP

Please adapt the ideas or instructions to make them relevant to your setting.

For this session you will need:

- [Epynt resource sheet](#)
- [Dance prompt cards](#)
- Speaker for music



## AIMS

- to learn more about the history of Epynt
- to share Knowledge
- to create movement scores, working in groups

## Bethan's Top Tips

IN RED, lesson creator, Bethan Cooper shares tips and tricks to encourage creativity in your learners

TASK	DESCRIPTION	WHY?
<b>INTRODUCE</b> (10 mins)	<p><u>What is Epynt?</u> Facilitate a short discussion on - what is Epynt? Allow participants to share what they Know. *You can use the <a href="#">Epynt fact file</a> for a quick introduction to the history* Depending on prior Knowledge, you could start the session with a short research task (see suggestion <a href="#">HERE</a>)</p>	<ul style="list-style-type: none"> <li>• It's a great idea to introduce the topic right at the start, to set the scene and to allow opportunities for pupils to share what they already Know</li> </ul>
<b>WARM UP</b> (10 mins)	<p><u>Fact Share Musical Statues</u> Pupils travel around the space When the music stops, pupils arrange themselves into groups of a certain number and create a shape (call out a different number each time)</p> <p>Layer 2: before making the shape, share 1 thing you Know about Epynt</p> <ul style="list-style-type: none"> <li>• Try exploring speeds, directions and levels in travel e.g. fast, slow, forwards, backwards, high, low</li> <li>• When thinking of shapes, you can link them to themes/symbols from the history e.g. mountains, homes, farms, flags, the swallow, nests</li> </ul>	<ul style="list-style-type: none"> <li>• This exercise prepares both brains and bodies for working in a physical and creative way</li> <li>• There's no 'wrong' or 'right' in this task - celebrate individuality and innovative responses!</li> </ul>
<b>GATHER</b> (10 mins)	<p>In a circle, pupils share an Epynt fact they've learnt</p> <p>Learners physicalise that fact by creating a movement/pose to match E.g. The area has 2 mountains - Epynt and Bwlch y Groes - embody 2 mountains by creating the shape of 2 mountains with your legs and arms</p>	<ul style="list-style-type: none"> <li>• This task allows learners to quickly share Knowledge on the subject - that fast pace also fosters creative thinking and problem solving</li> <li>• Embodying these facts helps to retain them in memory</li> </ul>
<b>EXPLORE</b> (5 mins)	<p><u>Abstract the movement!</u> Learners take the move used for the last round, and now try to do the opposite e.g. a wide mountain pose becomes a narrow crunched shape, an arm movement can be taken into another body part</p>	<ul style="list-style-type: none"> <li>• Here we can move away from our first instincts when it comes to movement - finding less gestural/narrative and more mature responses</li> </ul>

approx  
2.5  
hours

# PROSIECT EPYNT – DANCE WORKSHOP

Please adapt the ideas or instructions to make them relevant to your setting.

TASK	DESCRIPTION	WHY?
<b>CREATE</b> (30 mins)	<p><u>Make a movement sequence in groups</u> In small groups, learners work together to devise and physicalise a sequence of movements using the <a href="#">prompt cards</a> (source material from 'Epynt Without People')</p> <p><b>TOP TIP!</b> The prompts can almost become instructions for their dance e.g. 'The heart of the Brecon beacons was ripped out.' becomes a group move where learners move from being in a shape together, to splitting apart</p>	<ul style="list-style-type: none"> <li>If learners are struggling to turn sentences into movement, distil it into just one word and support them in embodying that</li> </ul>
<b>DEVELOP</b> (30 mins)	<p><u>Adapt or Add!</u> Once groups are making a good start on the above task, add in some choreographic devices Suggestions:</p> <ul style="list-style-type: none"> <li>'make 1 move smaller' e.g. a full body jump becomes a tiny bounce in one body part</li> <li>'repeat a move' - e.g do 1 movement again, as many times as they like!</li> <li>'add a held pause' - between the movements</li> </ul> <p><b>Use this to assess where your learners are and challenge them - if you see some learners struggling to work in a group, add a moment where they have to connect body parts... if you notice another group is mainly working from standing, add a 'change the level of 1 move'</b></p>	<ul style="list-style-type: none"> <li>The 'develop' section is an evaluative tool to help manage the level of the task for your groups - this could be by adding or adapting... challenging those who need it and refining for those who need support</li> </ul>
<b>SHARE</b> (30 mins)	<p><u>What can you see in another group's sequence?</u> Learners share their work with another group. Leave all their prompt cards on the floor and the watching group can guess which move matches which card</p>	<ul style="list-style-type: none"> <li>By giving the audience a task to fulfil whilst watching, you keep them engaged</li> <li>Sharing work with 1 group instead of the whole class takes away some pressure</li> </ul>
<b>REFLECT</b> (30 mins)	<p><u>Slowing down and reflecting</u> Sitting in a circle, learners are led through a slow, relaxation exercise.. E.g. Take a moment to notice how the body is feeling, notice which muscles feel awake, at what speed is your heart beating? How fast or slow is your breathing? Take time to slow everything down.. taking longer exhales and relaxing every time you breath out Learners share any questions they have about Epynt after the session <b>(this could help you plan your following lesson/task)</b></p>	<ul style="list-style-type: none"> <li>Finishing with a slow, quiet exercise will allow time for learners to begin the reflection process, especially if they're asked open questions with no expectation to respond</li> </ul>

# PROSIECT EPYNT - DANCE WORKSHOP

## ADAPT THE MOVES...

This workshop uses facts and source material to inspire movement. For pupils struggling to translate words into movement, you can adapt the 'prompt cards' - they could be changed to images or single words. Alternatively, after doing class research on the history of Epynt, perhaps your group could make their own prompt cards.

## Suggested Research Task

If the topic of Epynt is new to your learners, why not set up a short research task...

Dancer Jess Lerner has made an example task to help learners find ways of moving through listening to their bodies.

This can be done as part of the dance lesson plan, or could be its own lesson.

Find it [HERE](#)

## MAKE IT HARDER...

Challenge your learners by encouraging them to come back to the 'abstract the movement' task when creating movement - can you find a way to tell the story without miming or acting it out? What happens if you take your original move and take it into another body part? What about if you do the opposite of that move?

## PROGRESSION...

The group dances created in this lesson could be the beginning of a larger piece. If there are particular stories or facts your group engages with, why not plan an entire lesson on one? Learners will feel a sense of autonomy over their work and be empowered to share ideas in future.

- 1 Set up 'stations' around your room, with different archival material set at each e.g. photos, articles, poems, videos (around 4 or 5 is great!)  
**TOP TIP: You can find several resources in our [appendix](#) - pick a few that you think your learners will engage with most!**
- 2 Split your group into several smaller groups (one for each station)
- 3 Give each group a piece of paper and a pen per person
- 4 Set a timer for 2 minutes and set up a rotation of groups at stations, rotate every 2 mins
- 5 Prompt your learners to take notes, doodle or draw anything that first springs to their attention whilst looking at the archival stimulus - without overthinking!
- 6 Optional: share your doodle filled pages with the rest of the group and hold a short discussion of shared thoughts



# Explore Dance Further - Improvisation Task

## What is improvisation?

Something 'improvised' is made up on the spot. Improvisation is used in lots of art forms, including music, drama and dance

When improvising, it can be helpful to use a 'score', which gives you some parameters to work within.

In this example, a teacher/facilitator guides participant through the improvisation by asking questions to prompt thoughts and responses from movers

Learn how to create movement using your body's imagination, allowing the body to lead the exploration.

"This exercise is less about what it looks like and more about what it feels like. Surprisingly, it always looks interesting watching someone dancing when they are moving authentically, or listening to what drives them to move.

We are doing this exercise for you to find new ways and unexpected ways of moving. For you to feel comfortable in moving and find an easy way of relating to others while dancing..."

The benefits are:

- **A FEELING OF FREEDOM,**
- **LEARNING TO BE BRAVE**
- **LEARNING TO TRUST THAT WE KNOW WHAT WE ARE DOING ONCE WE START THINGS,**
- **LEARN ABOUT YOURSELF AND FIND YOUR STRENGTH IN MAKING DECISIONS.**



*'Creativity takes courage'*

Henry Mattise

Music suggestion:  
Brian Eno - Stars (8 mins)  
Jon Hassell, Brian Eno - Chemistry (6.54 mins)

\*let the music play, and it can help you keep time.. you can add more songs if you'd like a longer session

In **movement** and **stillness** we can use our **sense** perception to initiate movement. Then, as we move, information coming from the body - its relation to space, gravity and light - can lead into more movement.



# Explore Dance Further - Improvisation Task continued...



## How to start?

- Ask your learners to start either lying down, sitting or standing with eyes closed (doing the activity with them can help them feel most comfortable)

### ● Ask...

"Where do you feel weight falling into the floor?"

...those standing or sitting may choose to go to the floor...

### ● Ask your learners to notice...

Their breathing

how their rib cage expands and contracts like a balloon or an accordion

The light

this can be with eyes open or closed

The horizon

if they can see out of the window

Which parts of their body meet the air

prompt them to think of how their skin meets both the inside of the body and the outside

Different temperatures

are these different in different areas of the body?

Once you begin to travel, be aware of others in the space and keep your distance when moving fast or stepping.

### ● Wherever they are, ask them to...

- try closing their eyes for a moment
- try floating any body part into the air
- try sliding a another body part away a little, then bringing it back
- try going down towards the floor (e.g Kneeling) and finding different ways to come up again
- try going all the way down to lying, how does it feel to move on the floor?

### ● Then you can say..

"Now allow yourself to move or shift your weight so other parts of your body are in contact with the floor..."

"Maybe you can notice a sense of volume of liquid in the body as so much of the body is made up of liquid..."

"As you move, imagine you're pouring liquid mercury around the inside of your body..."

"Now start to focus on the air around you and allow your body to start moving into space..."

"Feel or sense how the body can float upward and feel lightness."

"Start to gradually allow light into the eyes."

"Start to come away from the floor towards sitting, or on all fours then eventually standing... sometimes moving but also allowing pauses and stillness"

"Notice others in the space..."

"Start to move through space greeting your classmates by looking them in the eye as you pass by..."

### Partnerwork suggestion:

- Ask your learners to form partners, taking turns watching each other move
- Ask the partner who's just moved to feed back about the experience
- the partner watching can say a bit about what they noticed
- swap

The teacher could lead the improvisation - pointing out ways to explore movement and what watching partners can take time noticing..

e.g. name two parts of the body they saw moving, use two describing words to say ways of moving like twisting, reaching, falling, jumping, folding e.t.c.

- Encourage learners to keep focusing on this image as they move, ask them to continue to move in their own time and the music should help to keep them going...

### Reflective activity

Everyone form a clump in the middle of the room and see if you can all move as one very slowly across the room and as you do this fit into spaces between each other. Try making different space spaces, use other people to lean on to make a shape together \* ( be careful not to step on someone or fall over)

Find your original partner: Feedback how you found the exercise with each other.

Do a drawing or write three or more sentences about how you found the exercise.



# PROSIECT EPYNT - DANCE WORKSHOP

Impelo

## Dance prompt cards

## RESOURCE SHEET

'The heart of the Brecon beacons was ripped out.'

Shooting flares

One symbol of Epynt is the swallow; swallows migrate, but always return to their homes year upon year

The area has 2 mountains - Epynt and Bwlch y Groes

There is a rumour one stallion escaped capture and roamed the Epynt for up to 15 years after the Clearing in 1940

Mary Slope: used to wander around the locality picking bits of loose wool from fields and fences which she used to spin and weave into cloth.

Epynt work included:  
Bread making  
Hand-shearing  
Butter churning

Ruins of some of the old buildings remain, and nature is reclaiming and rewilding them

Epynt meaning: the way/path of the horses  
Or: 'haunt of the ponies'

Red flags mark the Army's land

Thomas Morgan would walk miles to return to his home, lighting a fire to save the house from damp. One day, he walked to discover his home was nothing but rubble.

# PROSIECT EPYNT - DANCE WORKSHOP

## Epynt Fact File

### What happened in 1940?

When World War II broke out in September 1939, the war office needed to find land for training purposes. After many months of a rumoured land clearance, the tenants of over 52 farms were forced to leave their homes, the last leaving on 30th June 1940. Many hoped they would one day return, however most of their homes were flattened and the land cleared for target practice and bomb testing.

### 'Epynt' meaning

"a pathway for horses", deriving from the Celtic 'epos', meaning "horse" (as in ebol, meaning "a foal" in Modern Welsh).

- 219 inhabitants
- 54 farms
- 30,000 acres
- a community of Welsh speakers

### Where is Epynt?

'Epynt' refers to the area of land between Builth Wells, Llandovery and Brecon. Now one of Wales' largest military training areas.



## RESOURCE SHEET

Looking for books?

### Reading suggestions:

- Epynt without People - Ronald Davies
- An Uprooted Community: A History of Epynt - Herbert Hughes
- The Eleven Men of Epynt - Roland Matthias

How about an extensive list of Epynt resources?

[Link to the appendix](#)

Prosiect Epynt resources:

See

Epynt Archival images from National Museum Wales [HERE](#)

See / Hear

Cêt Haf's poem 'Epynt' [HERE](#) - text [HERE](#) - audio

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### Music suggestions:

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- Oh am Gariad - Cate Le Bon

\*instrumental music can be really useful, as it doesn't dictate movement or add an unwanted narrative to movement... but we've also added some Welsh language songs we really like, for a sense of place\*

# PROSIECT EPYNT - COSTUME WORKSHOP

Please adapt the ideas or instructions to make them relevant to your setting.

- For this session you will need:
- Newsprint paper (important it is newsprint rather than regular paper as we will be working with it on the body and it needs to be soft to avoid papercuts!)
  - Pens and markers
  - Masking tape
  - Ribbon



- AIMS**
- To learn about costume design
  - To develop costume ideas
  - To make wearable paper outfits of costume design ideas

George's Top Tips  
**IN RED**, lesson creator, George Hampton Wale shares tips and tricks to encourage creativity in your learners

TASK	DESCRIPTION	WHY?
<b>INTRODUCE</b> (10 mins)	<p><u>Optional quick introductory icebreaker:</u>            Go round the circle and each answer 'What is your favourite costume in TV, Film or Theatre?' (e.g. Pumbaa; The Lion King theatre show, Maleficent; Maleficent the film, etc.)</p> <p>ASK the group to share their thoughts on 'what is costume'</p> <p>How does a costume help us tell a story in dance?            ◦ (Show examples of dance costume <a href="#">HERE</a>)</p>	<ul style="list-style-type: none"> <li>• This is to encourage participants to think more deeply about why costume is an important element to help set the scene, create atmosphere, tell stories and empower performers</li> </ul>
<b>RESEARCH</b> (10 mins)	<p><u>Looking at Archival material</u>            (photographs, documents, etc - for ideas see <a href="#">Epynt resource sheet</a> and our <a href="#">Appendix</a>)</p> <p>Name what they see in the imagery?            Colour, shapes, people, architecture, atmosphere.</p> <p>What kind of clothes are relevant to thinking about Epynt?            eg. Traditional Welsh Dress, Military aesthetic, Welsh textiles, farming clothing, the 1940s, etc.</p>	<ul style="list-style-type: none"> <li>• Simply naming what they see in the research imagery is a great way of starting to identify strong aesthetic elements that relate to the history of Epynt</li> </ul>
<b>EXPLORE</b> (10 mins)	<p>Building and drawing on their existing Knowledge of Epynt, as a class identify the stories or visual elements of Epynt that they remember?</p> <ul style="list-style-type: none"> <li>◦ Make a list (e.g. fire, the door, houses, military red flags, clothing patches, the horse, swallows, military, etc.)</li> <li>• What colours do you relate to Epynt?</li> <li>• What fabrics might be connected to Epynt?</li> </ul>	<ul style="list-style-type: none"> <li>• Focussing on the most visually striking elements of the Epynt story will help build up a visual language for the design</li> </ul>
<b>DRAW</b> (15 mins)	<ul style="list-style-type: none"> <li>• Divide into smaller groups of 3 or 4</li> <li>• Each group choses a different visual element to focus on (eg. fire, the door, the horse, etc.)</li> <li>• Create large drawings on the paper of their visual element</li> </ul> <p><b>TOP TIP: Make the drawings as graphic and as bold as possible!</b>  <b>Think about size, colour (use the right pens!), shape, texture</b></p>	<ul style="list-style-type: none"> <li>• This stage is all about making the materials to use in step two, encourage participants to do big and bold drawings that can be seen from a distance (from a stage!)</li> </ul>

approx  
1.5  
hours



# PROSIECT EPYNT – COSTUME WORKSHOP

Please adapt the ideas or instructions to make them relevant to your setting.

TASK	DESCRIPTION	WHY?
<b>CREATE (15 mins)</b>	<ul style="list-style-type: none"> <li>Nominate one person in the group to be the model (see example <a href="#">HERE</a>)</li> <li>Using the large drawings as if they were fabric, 'drape' the paper around the models body and secure in place with tape and ribbon to start to build up shape around the body</li> <li>Use different folding/cutting methods to explore making               <ul style="list-style-type: none"> <li>Eg. fold the paper into pleats, cutting a hole in the centre of the paper to create a neck hole or scrunching up the paper to create texture</li> <li>New drawings/additional paper can be created to add in to design where needed!</li> </ul> </li> </ul> <p>TOP TIPS: Have some examples of pleated paper pre-made to help explain this method</p>	<ul style="list-style-type: none"> <li>This exercise allows the participants to experience how to design through the making process and really get stuck in!</li> <li>Context: When making clothes, designers often use a method called 'draping on the stand' this means using fabric and draping it around the body and securing with pins to create shapes.</li> </ul>
<b>DEVELOP (5 mins)</b>	<ul style="list-style-type: none"> <li>Facilitators go around each group to see how the designs are developing</li> <li>ASK questions about how their design relates to Epynt and their visual element</li> </ul> <p>TOP TIP: Remind them that this is a dance costume and will the dancers be able to move in their creation (if we imagine it were fabric rather than paper of course!)</p>	<ul style="list-style-type: none"> <li>Remind them that this is an exercise for generating ideas and being creative, it doesn't have to be perfect!</li> </ul>
<b>SHARE (10 mins)</b>	<p>One person continues to be the model and one person presents the group's creation to the class</p> <p><u>Guided discussion</u></p> <p>ASK what they like most about their design and what they would change (if anything!) if they did it again</p> <p>ASK the group for thoughts and feedback on each creation</p>	<ul style="list-style-type: none"> <li>As each group shares their designs make sure to ask them how their design relates to the story of Epynt</li> </ul>
<b>REFLECT (15 mins)</b>	<p><u>Tidy time</u></p> <p>Pack away materials and store design creations</p> <p><u>Close the session</u></p> <p>ASK the group what new thing they learnt about costume today (go around in a circle or just ask for a few contributions depending on time)</p>	<ul style="list-style-type: none"> <li>Reflecting on what has been learnt can help embed the learning further</li> </ul>



## ADAPTATION....

This workshop asks learners to design costume using Epynt symbolism and imagery as stimulus. To help get started, you could split your class into groups and each group could design a different part of the costume... for example - tops, bottoms, hats/headwear, footwear.

Some learners might benefit from being given a prompt

e.g. *could you create a shawl using the symbol of a swallow as your design concept?*

## MAKE IT HARDER...

Challenge your learners by asking them to accessorise their design. If they've made something for top and bottoms, would they like to add a hat/headwear? Or how could they layer their costume? They could even get really specific about what socks, underlayers, makeup or hairstyle the performers would wear.

## PROGRESSION...

After experimenting with paper, your learners might want the opportunity to MAKE their designs. Why not link up with the art/textiles department and get creating?

A final step would be to have performers dance in those costumes.

### Suggested Research Task

If costume is a new concept to your learners, why not set up a short research task..

You can use the [costume resource sheet](#) for support here.

- 1 Split your group into several smaller groups
- 2 Each group receives a [research sheet](#) to answer
- 3 Allocate 10-15 minutes for the groups to use the costume resource sheet, any relevant books you have and the internet to answer their sheets (adjust the timings to suit your group)
- 4 Take time to regroup and share what they've learnt, giving everyone time to share their favourite costume design
- 5 Use our '[Dance Costume Designs](#)' sheet to facilitate a short discussion on why dance costume might be different.. e.g. dancers need to move - what materials will support this (maybe the costume might intentionally inhibit movement), dancers often dance bare foot or have specific shoes - how might the design incorporate this?





# Explore Costume Further - Research Task

In small groups, research the following:

- 1) What is costume?
- 2) What clothing items can be considered 'costume'?
- 3) What can costumes tell us?
- 4) What are some examples of..
  - national costumes
  - period costumes
  - themed costumes (e.g. halloween)
- 5) Spend some time researching costume designs, and find your favourite to share with the rest of the group.

# Explore Costume further...

## What is costume?

Simply put, costume is a set of clothes and accessories to be worn, often to be **someone** or **something** else.

There are lots of different types of costume...

Costume for plays

Costume for film

Costumes for activities

Fancy dress

It can be used to show...

Gender

Time period

Culture

Nationality

Class/status

A profession

A different species

What might be included in a costume?

hats crowns  
jewellery makeup  
shirts scarves  
undergarments corsets/bodices  
trousers aprons  
skirts  
socks tights  
footwear  
..and many more!

## INTRO TO COSTUME

Did you know?

Pupils of Ysgol Calon Cymru actually took part in George's workshop during the project, and their designs helped inspire the final costume design for the performance and film!



# PROSIECT EPYNT COSTUME WORKSHOP RESOURCE SHEET

## Dance Costume Designs

Here are some dance costume designs picked by George...

click on the titles to see each piece's website

What can colour do in costume?



'Scenario'

Choreographer: Merce Cunningham  
Costume Designer: Rei Kawakubo



The Elsewhen Series

Choreographer: Leah Marojevic and Theo ClinKard  
Costume Design: Theo ClinKard



'RIOT!'

Choreographer: Lea Anderson  
Costume Designer: George Hampton Wale

How does the material fall on the body?



'Qwerin'

Choreographer: Osian Meilir  
Costume Designer: Becky Davies and Amy Barrett



The Rite of Spring

Choreographer: Pina Bausch  
Costume Designer: Rolf Borzik

Do you think the costume will affect the way the dancers move?



MonKey Off My Back or the Cat's  
Choreographer: Trajal Harrell  
Costume Designer: Trajal Harrell



# PROSIECT EPYNT COSTUME WORKSHOP RESOURCE SHEET

## Epynt Fact File

### What happened in 1940?

When World War II broke out in September 1939, the war office needed to find land for training purposes. After many months of a rumoured land clearance, the tenants of over 52 farms were forced to leave their homes, the last leaving on 30th June 1940. Many hoped they would one day return, however most of their homes were flattened and the land cleared for target practice and bomb testing.

### 'Epynt' meaning

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### Where is Epynt?

'Epynt' refers to the area of land between Builth Wells, Llandovery and Brecon. Now one of Wales' largest military training areas.



Looking for books?

### Reading suggestions:

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- The Eleven Men of Epynt - Roland Matthias

How about an extensive list of Epynt resources?

[Link to the appendix](#)

### Music suggestions:

Difyrrwch - Trials of Cato  
 Jac yr Oil - Gwilym Bowen Rhys  
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See / Hear Cêt Haf's poem 'Epynt' [HERE](#) - text [HERE](#) - audio

Hear Composer Toby Hay's songs [HERE](#)



# PROSIECT EPYNT - DRAMA WORKSHOP

Please adapt the ideas or instructions to make them relevant to your setting.

## AIMS

- To get a deeper understanding of the life of the people of Epynt.
- To devise some drama on the subject of the Epynt Clearances

**Naomi's Top Tips**  
**IN RED, lesson creator, Naomi Doyle, shares tips and tricks to encourage creativity in your learners**

This session should ideally come after a preliminary session/s on the topic.

- For this session you will need:
- A4 paper sheets and flip chart pens
  - Sheets of folded paper in envelopes
  - Prosiect Epynt Drama resource sheets for the following:
    - [Images](#) of the homesteads from Epynt through the ages
    - Poem by Cêt Haf - bilingual [here](#)/English [here](#)



TASK	DESCRIPTION	WHY?
<b>WARM UP (10 mins)</b>	<p>Invite learners to move around the space, acknowledging each other as they pass.                      (You can adjust the speed of their movement - fast, slow, super slow-motion - to keep them on their toes)</p> <p>Adding intention - learners now move in straight lines towards objects in the room                      eg- table, socket, chair, bag.</p> <p>Continuing this action they must call out the name of the object they are moving towards.                      (You can conduct the vocal level here too, as an extra challenge)</p>	<ul style="list-style-type: none"> <li>• This activity prepares the learners physically and vocally. It focusses on awareness of environment and special awareness and helps them to engage with each other</li> </ul>
<b>INTRODUCE (10 mins)</b>	<p><u>Epynt mindmaps</u>                      On 3 large A4 sheets on the floor:                      What do we know?                      What do we think we know?                      What do we want to find out?                      Then discuss.</p>	<ul style="list-style-type: none"> <li>• This is a benchmarking exercise to allow staff+ class to recap + solidify accrued knowledge of the topic and begin discussion about how they want to move forward collaboratively with the topic</li> </ul>
<b>GATHER (20 mins)</b>	<p>Learners take a few minutes to look at source material - images of the homesteads of the area (links to the images and more <a href="#">HERE</a>)  <u>Time to get moving!</u></p> <ul style="list-style-type: none"> <li>• Learners create a sculpture of all the people that lived there, with their bodies</li> <li>• 'Imagine one person and add yourself into a montage/freeze of the actions on Epynt.'</li> <li>• Continue adding, one person at a time</li> </ul> <p><b>TOP TIP: Try to make your image as readable as possible - what are they doing?</b></p>	<ul style="list-style-type: none"> <li>• This acts as the icebreaker for stepping into the shoes of others, taking on the physicalising of one of the residents that we are exploring</li> </ul>
<b>GROUP WORK (20 mins)</b>	<p><u>Discussion - How might an average day up on the Epynt look?</u>                      In groups, learners create a moving image of what life was like.                      e.g. working the fields, schoolwork, church, building the fire  <b>Be mindful not to romanticise the lives of those living in this era.</b></p>	<ul style="list-style-type: none"> <li>• To understand, through physicalisation the lives of those who lived + worked on the Epynt</li> </ul>

approx  
2.5  
hours

# PROSIECT EPYNT - DRAMA WORKSHOP

Please adapt the ideas or instructions to make them relevant to your setting.

TASK	DESCRIPTION	WHY?
<b>CREATE (15 mins)</b>	<p>Individual task - <u>Leaving home</u></p> <p>Learners begin walking around the space. Teacher provides prompts:            'Imagine the house, the home that you live in. One you've known all your life.            Imagine you are walking through the rooms of your house on the Epynt. What do you see?            Walk through the house for the last time. Pick something that your eye rests on before you leave.'            Learners then freeze, but stay 'in role'.            'I see... and I think...' activity</p> <p>Teacher walks through and taps participants on the shoulder, asking them to say/name what it is they are looking at and what thought flows through their mind about it.</p> <p>How about opening up a discussion - What would they take with them? What they leave behind? One lady took her front door. What else might they take?</p>	<ul style="list-style-type: none"> <li>• This activity is a chance to imagine the internal and external world of the inhabitants</li> <li>• To form precise + thought through details which add weight + intensity to the drama</li> </ul>
<b>GROUP TASK (DEVELOP) (30 mins)</b>	<p>Group task - <u>The letter</u></p> <ul style="list-style-type: none"> <li>• Teacher sets the scene:            e.g : "That night, on the 4th March 1940, the people of Epynt came home to their farms and homesteads to find that a letter had been delivered. The contents of which would change the course of this community forever."</li> <li>• In groups, learners use the images of the homesteads (<a href="#">here</a>) to choose a household + who lives there</li> <li>• Learners decide who they are - Maybe they are children who have overheard the parents discussing the letter? A family, an individual, some children overhearing their parents discuss it?</li> <li>• Create a freeze frame response to the news. How do they hear? Who are they with and how do they respond?</li> </ul>	<ul style="list-style-type: none"> <li>• This activity gives the participants an extended period of time to build on the last task and delve deeper into the impact of the news and to use their devising + creative performance skills</li> </ul>
<b>SHARE (30 mins)</b>	<p>Share the freeze frames back</p> <ul style="list-style-type: none"> <li>• Audience discusses them - what do they think is happening?</li> <li>• Audience can then choose a character to hand the letter (blank paper provided by teacher)</li> <li>• Audience 'press play' on this moment and set a 5 minute timer</li> <li>• Performers improvise 5 minutes of dialogue from that moment of reading the letter</li> </ul>	<ul style="list-style-type: none"> <li>• This task improves confidence + gives participants experience of providing critical commentary + feedback</li> </ul>
<b>COOL DOWN (10 mins)</b>	<ul style="list-style-type: none"> <li>• Sit down in a circle. Go around the circle, voicing one thing they enjoyed or observed about themselves during the session.</li> <li>• Take some breaths together and/or a body scan before closing the session.</li> </ul>	<ul style="list-style-type: none"> <li>• This activity encourages reflection and assists the teacher in planning the next session</li> </ul>

## ADAPTATION....

This workshop asks learners to use a letter as a dramatic device to devise a scene. For pupils who would benefit from a less open brief, you could ask them to create specific scenes.

For example:

- A woman sits outside her house. An army officer tries to get her to leave
- A man returns to his house each evening to light a fire – he meets someone up there
- A child is in her school and another child asks them where they've come from
- Two residents discuss their farm the morning after their letters have been delivered
- A stallion fleeing capture by the army

## MAKE IT HARDER...

Challenge your learners by trying this character empathy exercise:

*The army have been and called a meeting in the Babell chapel. They have informed the local residents that the army will begin a compulsory removal of the families on 30th June, 1940.*

Create a freeze frame with two sides of the class. Half of the group take a moment to think about what thoughts are going through their heads. Ask the participants (through tapping a hand on their shoulder) to verbalise what thoughts are going through their head as the army are discussing it. Ask the army personnel characters too.

## PROGRESSION...

Why not extend this workshop by holding a **Debate session?**

Split the Class in half. They are going to form an appeal to the Government, putting their case forward. One group are the residents of the Epynt putting forward their case for why they shouldn't be removed, and the other is the Army putting forward their case for why they need the land. Give your learners some time to create their case and statements, then they present their work to a panel/Senedd/group of politicians.

You could work in role as the Politician if you feel comfortable doing this.



There is scope for further discussion on examples of people removed from their land and reasons- famine, war, political upheaval etc- Ukraine, Palestine. Why not open up a discussion on refugees?

# Explore Drama Further - Drama and Poetry Task

Using a poem as creative stimulus for a task...

Why not try using the poem - *Epynt*, by Cêr Haf as a script? (links - bilingual [here](#) / English [here](#))

Give the participants sections and ask them to physicalise the poem, using **choral work** to vocalise or however they want to interpret the script in physical form.

These can then be shown back in order to create a theatrical response to the source material.

Offer an opportunity for participants to give **feedback**, then take time reworking/editing the performances for a second showing.

\*\*This activity will give them experience of collaborating, devising and working from text and of transferring poem/written work into drama\*\*

**E.g.** Here, 4-6 participants can embody and physicalise the poem as a group

Yn lleithder y tir gwybedog hwn (In the moisture of this fly-full (or muscicapa) land)  
bu alltudio (there was exile),  
Llythyr (a letter),  
llwythwyd y gwn (the gun was loaded).

the group splits

Flurries of buzzy movements

half the group mime opening a letter...

...whilst the other half other half mime loading a gun, pointing it in the direction of the other half, (behind their backs)



Follow Naomi's Drama and Poetry task

## CHORAL WORK

In drama, this refers to a group of people reciting together (not singing). They often narrate or comment on what is happening in a piece. E.g a Greek Chorus in classical Greek plays



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#### Hear

Composer Toby Hay's songs [HERE](#)

# PROSIECT EPYNT - MUSIC WORKSHOP

Please adapt the ideas or instructions to make them relevant to your setting.

For this session you will need:

- An instrument (Keyboard is good for accessibility)
- A screen and speakers to show visual and audio examples.
- Paper and coloured pens/pencils for creating visual scores.



- AIMS**
- to learn about and experience improvisation
  - to create musical graphic scores
  - to explore working, through play, with no 'rights' and 'wrongs'

Toby's Top Tips  
**IN RED**, lesson creator, Toby Hay shares tips and tricks to encourage creativity in your learners

TASK	DESCRIPTION	WHY?
<b>INTRO</b> (15 mins)	<p><u>What is improvisation?</u>                      Class discussion</p> <ul style="list-style-type: none"> <li>• What is improvisation?</li> <li>• How can we use improvisation creatively to help us make music inspired by 'place'?</li> </ul> <p>(see description of 'improvisation' on the music resource sheet - <a href="#">HERE</a>)</p> <p><u>Introduce 'mimicry'</u>                      One idea is mimicry, to try to copy the sounds of the landscape - in this case, of Epynt. e.g. birdsong, running water, the sound of wind</p> <p><u>Let's hear some</u>                      Learners listen to some recorded examples of the above sounds to get started</p> <p><b>TOP TIP - listen!</b>                      What is the most important part of your body when playing music? Your ears! Listening is a very important part of making music, both when you and others are performing. Listen closely.</p>	<ul style="list-style-type: none"> <li>• This activity introduces the concept of improvisation and encourages pupils to listen and be aware of different kinds of sounds</li> </ul>
<b>EXPLORE AND DISCUSS</b> (20 mins)	<p><u>Have a go!</u>                      Volunteers come up to the Keyboard/chosen instrument to improvise something based on one of the discussed themes (for example, birdsong). Discuss with them and the rest of the class why they did what they did, what were they trying to achieve? Were they mimicking the sound? Or was it more the way that they felt that drove what they did? After a few performances, ask the group to offer other ideas as inspiration, see what they offer, can be emotions, places, times, abstract or literal.</p> <p><b>TOP TIP - There are no mistakes!</b> Improvisation is you doing what you want to do. There is no right or wrong, so do what you feel! The freedom that comes with improvisation can potentially be daunting at first, so make sure participants feel encouraged and supported by the group.</p>	<ul style="list-style-type: none"> <li>• Offering an opportunity to take part in a task where there's no 'right' or 'wrong' is a useful challenge for learners to develop creative confidence</li> </ul>

approx  
1.5  
hours

# PROSIECT EPYNT - MUSIC WORKSHOP

Please adapt the ideas or instructions to make them relevant to your setting.

TASK	DESCRIPTION	
<p><b>DEVELOP</b> (10 mins)</p>	<p>Introduction to graphic scores Discussion - what is a musical score? How might a graphic score be different? (use the resource sheet <a href="#">HERE</a> with info on graphic scores for support) Introduce graphic score examples Ask the learners to suggest:</p> <ul style="list-style-type: none"> <li>• what music they think the score is trying to represent</li> <li>• What could the different shapes and colours mean?</li> </ul> <p>Discuss basic ideas of music - pitch, volume, tempo, melody, harmony etc. How can these scores represent these ideas?</p> <p>What is the point of a score?... to visually communicate a musical idea from one person to another. Graphic scores are no different, it is just much more open to interpretation. It is still about sharing ideas.</p>	<ul style="list-style-type: none"> <li>• Comparing musical scores and graphic scores can highlight alternative, less prescriptive and more accessible approaches to composing and playing music for your learners</li> </ul>
<p><b>CREATE</b> (10 mins)</p>	<p>Learners create their own graphic scores based on their experience and Knowledge of Epynt. Emphasise the importance of thinking about musical ideas and feelings/mood. How can the shapes they are creating represent the music they want to hear?</p> <p>TOP TIP - Focus on what the image might be saying to the performing musician! If a line goes up, does that mean the pitch is rising? if a shape is getting bigger does that mean an increase in volume? Does a single line mean a simple melody? Do more complex shapes mean a richer harmony? Think about how colour might affect the performance? Does Red mean more passion? Is blue more calm? Remember there are no right or wrong answers!</p>	<ul style="list-style-type: none"> <li>• This task encourages learners to connect deeply with the subject of Epynt through creative exploration of sound and visual art</li> </ul>
<p><b>SHARE</b> (20 mins)</p>	<p>Swap and have a go! Learners swap scores with each other, then take turns to come to the Keyboard to try to perform the score they have been given. After each performance, learners discuss what they have heard. It's always interesting to ask the creator of the score how they felt about how their score was interpreted.</p>	<ul style="list-style-type: none"> <li>• As there is no chance to practice, this takes away the pressure of performing something 'right'</li> </ul>
<p><b>REFLECT</b> (5 mins)</p>	<p>Time to reflect To close the session, learners can reflect on:</p> <ul style="list-style-type: none"> <li>• how was the experience of 'performing' and improvising?</li> <li>• Would they like to try it again? what about if they could use other instruments</li> <li>• What next? How could they develop their compositions?</li> </ul>	<ul style="list-style-type: none"> <li>• This activity encourages reflection and assists the teacher in planning the next session</li> </ul>

## ADAPTATION....

This workshop asks learners to create their own individual graphic score and to perform another. For learners that feel nervous or overwhelmed by this, they could collaborate on a score with a partner or in a small group.

When it comes to performing the score, they needn't perform in front of the whole class, but in their smaller groups or alternatively there might not be a 'perform' moment.

## MAKE IT HARDER...

Challenge your learners by asking them to add more elements to their score. They could include more than one instrument...

How will they show which parts are played by which instrument?

Encourage them to think about colours, types of shape/line...

Are there any parts that repeat?

Is there a beginning, middle and end, or does it follow a different structure e.g. part A, B, A again...

## PROGRESSION...

Now your learners have had a go at creating and performing graphic scores inspired by the landscape of Epynt, why don't you try creating scores based on specific moments of the history..

For example

- the military arriving
- eviction letters being delivered
- the upheaval of livestock
- the sound of a school with fewer and fewer students, until none are left





# Explore Music Further - Dance and Graphic Score Task



Now that you have some graphic scores to work with, how about using **dance** as a way to explore them?

1) Choose: **one graphic score** **one or two musicians to play it**

2) Ask the learners to spread out in the space, making sure they have enough room to move

3) The musician/s begin to play to their graphic score

4) Start with a simple game of musical statues

When the music is playing, move and when it stops, freeze.

5) Discuss with the rest of the group - in what different ways can we respond to the sounds?

Play with...

**Size**

e.g.

When the **music gets louder**, make a **bigger** shape

**Levels**

When the **pitch gets higher**, move on a **higher** level

**Speeds**

When the **speed gets slower**, move **slowly**

Try just moving on the spot initially, and when learners seem more comfortable.. take the movement around the space

This inclusive approach to movement isn't too prescriptive - learners can choose to move as much as and **how** they like... there is no right or wrong, just play!

Challenge your learners by getting them to interpret types of sound too e.g.

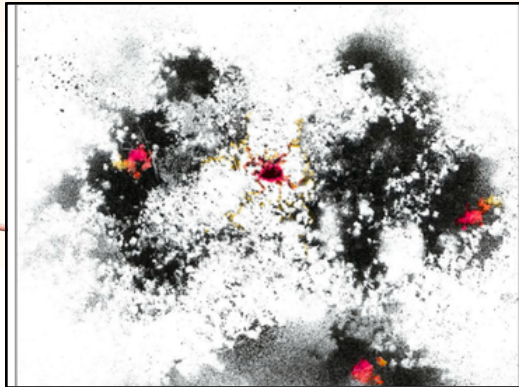
- a 'trill' or a wavering sound will cause them to shake or tremble
- a softer sound might allow them to use floating or gliding movements
- sharper, more staccato sounds might allow for a more direct, punchy quality

# PROSIECT EPYNT MUSIC WORKSHOP

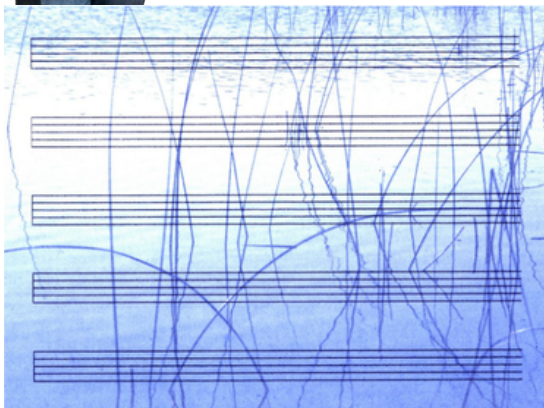
## RESOURCE SHEET

### GRAPHIC SCORES

Here are some graphic scores picked by Toby...



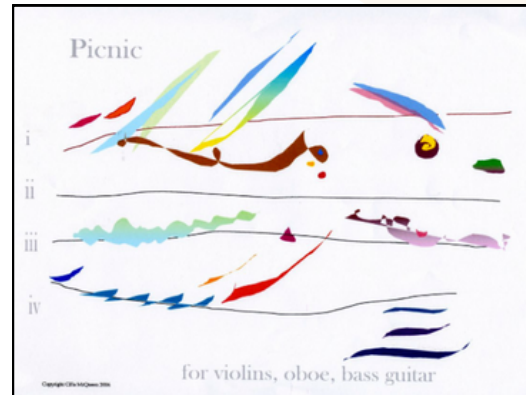
Schorn - Nebula



Vitiello - First Vertical



Smith - Luminous Axis



McQueen - Picnic

### what is improvisation?

Something 'improvised' is made up on the spot. Improvisation is used in lots of art forms, including music, drama and dance

When improvising, it can be helpful to use a 'score', which gives you some parameters to work within.

In this example, a teacher/facilitator guides participant through the improvisation by asking questions to prompt thoughts and responses from movers

All scores sourced from: [ClassicFM](https://www.classicfm.com)

# PROSIECT EPYNT MUSIC WORKSHOP

## Epynt Fact File

### What happened in 1940?

When World War II broke out in September 1939, the war office needed to find land for training purposes. After many months of a rumoured land clearance, the tenants of over 52 farms were forced to leave their homes, the last leaving on 30th June 1940. Many hoped they would one day return, however most of their homes were flattened and the land cleared for target practice and bomb testing.

### Where is Epynt?

'Epynt' refers to the area of land between Builth Wells, Llandovery and Brecon. Now one of Wales' largest military training areas.



### 'Epynt' meaning

"a pathway for horses", deriving from the Celtic 'epos', meaning "horse" (as in ebol, meaning "a foal" in Modern Welsh).

- 219 inhabitants
- 54 farms
- 30,000 acres
- a community of Welsh speakers

## RESOURCE SHEET

Looking for books?

### Reading suggestions:

- Epynt without People - Ronald Davies
- An Uprooted Community: A History of Epynt - Herbert Hughes
- The Eleven Men of Epynt - Roland Matthias

How about an extensive list of Epynt resources?

[Link to the appendix](#)

Prosiect Epynt resources:

See

Epynt Archival images from National Museum Wales [HERE](#)

See / Hear

Cêt Haf's poem 'Epynt' [HERE](#) - text [HERE](#) - audio

Hear

Composer Toby Hay's songs [HERE](#)

### Music

#### suggestions:

- Difyrrwch - Trials of Cato
- Jac yr Oil - Gwilym Bowen Rhys
- Dwr Budr - Gwerinos
- Arenig - Gwilym Bowen Rhys
- Breow Kernow - VRi
- Curlew - Toby Hay
- Oh am Gariad - Cate Le Bon

\*instrumental music can be really useful, as it doesn't dictate movement or add an unwanted narrative to movement... but we've also added some Welsh language songs we really like, for a sense of place\*

# PROSIECT EPYNT - DANCE AND DIGITAL WORKSHOP

Please adapt the ideas or instructions to make them relevant to your setting.

- For this session you will need:
- speaker for music
  - a camera/phone/tablet to film with
  - your chosen editing software and device
  - [the dance + digital resource sheet](#)

## AIMS:

- To create movement using a theme
- To film movement
- To edit the film in a way that suits + highlights the theme

## Bethan and Kim's Top Tips

IN RED, lesson creators Bethan Cooper + Kim Noble share tips + tricks to encourage creativity in your learners

**\*These workshop ideas could easily be spread over several sessions. Learners will benefit from taking plenty of time in the planning stages for their film. Alternatively, it could happen over one day - it can be a fun challenge to see how much can be achieved with a quick deadline!\***

TASK	DESCRIPTION	WHY?
INTRO	<p><u>Introduction to Dance and Digital</u></p> <p>The aim of the workshop is to create movement for film, film it + edit it.. but where to start?</p> <p>Introduce the workshop by watching some videos from the '<a href="#">dance + digital resource sheet</a>'</p> <p><u>Choosing your 5 pieces of inspiration</u></p> <p>Learners choose an aspect of Epynt history and find images, symbols, words, stories or videos to use as inspiration (The Epynt fact file + resource sheet are great starting sources- link <a href="#">HERE</a>)</p> <p>Learners choose 5 images or words to use in the next task</p> <p>e.g. if you use the symbol of a swallow always returning to the nest - your 5 pieces of inspiration could be: words= home, nest, soar, image = a flock of birds, video = a murmuration of swallows</p> <p><i>It can be nice to have a mix of stimuli, as some pupils will connect better with different types</i></p>	<ul style="list-style-type: none"> <li>• This task helps learners look at Epynt heritage in a new context - how can we highlight this in film?</li> </ul>
CREATE WITH KIM	<p><u>Create a sequence of movements with Kim's task</u></p> <p>Learners create 5 gestures from their 5 'pieces of inspiration'. These 5 positions need to relate back to the chosen theme and lead into each other in a set order so it becomes a phrase of movement.</p> <p><i>TOP TIP - this can be done as a solo, in pairs or trios or groups.</i></p> <p>Now learners can play with the following:</p> <ul style="list-style-type: none"> <li>• <u>physicality</u> - e.g. make one gesture really big, and another really small / change one move to a jump / change the level of a move to the floor</li> <li>• <u>rhythm</u> - e.g. put a pause in for at least 4 counts / repeat a movement 4 times / do one movement as slow mo and one fast forward</li> <li>• <u>transitions</u> - e.g. add a travel to another part of the room in between gestures / make one gesture go directly into another / find the longest route from one gesture to another</li> <li>• <u>relationships</u> - e.g. find a moment where the dancers are far away from each other, then really close / Add a moment of canon (dancers move one after the other) / add a moment where dancers connect / change where the dancers face</li> </ul> <p>Pick one or two from each of these bullet points to help give your dance variety.</p>	<ul style="list-style-type: none"> <li>• This activity provides learners with the experience of generating movement material from a variety of stimuli</li> <li>• This is also an opportunity to explore different choreographic devices, developing choreographic skills</li> </ul>



# PROSIECT EPYNT – DANCE AND DIGITAL WORKSHOP

Please adapt the ideas or instructions to make them relevant to your setting.

TASK	DESCRIPTION	WHY?
<b>SHARE</b>	<p><u>Gather feedback</u></p> <p>Learners share the sequences they have created for each other and discuss what they saw after. Learners can make changes/adjustments based on their peer feedback.</p> <p>You can facilitate the discussion by asking questions like</p> <ul style="list-style-type: none"> <li>• Could you see their theme in the dance?</li> <li>• What was your favourite part or what do you want to see more of?</li> <li>• Is there anything you could suggest?</li> </ul>	<ul style="list-style-type: none"> <li>• Asking learners to provide feedback will help learners engage with each other's creations and remain active in their reflection</li> </ul>
<b>FILM</b>	<p>Learners film their sequences in their groups, thinking about:</p> <ul style="list-style-type: none"> <li>• what they film - what sections of their dance? Are there any extra things they could film?</li> <li>• where they film - what will the foreground/background be?</li> <li>• how they'll film it - will they go for one shot, or several takes from different angles?</li> </ul> <p>TOP TIP: Use our handy '<a href="#">Dance and Digital Planning Sheet</a>' to plan what, where and how you'll film.</p> <p>You may want to take a pause at this point in the workshop, to allow more time for planning before taking on the filming task another day.</p>	<ul style="list-style-type: none"> <li>• Giving plenty of time to plan their film will make the filming and editing process much more efficient and fun</li> </ul>
<b>EDIT (DEVELOP)</b>	<p>In their groups, learners upload their content to their chosen editing software, ready to edit. (see <a href="#">resource sheet</a> for software suggestions)</p> <p>TOP TIP: Keep a backup of all the film content, just in case.</p> <p>Look back at 'stallions 1' and 'stallions 2' videos linked in the resource sheet - one is mainly one take, filmed from straight ahead, the other is several shorter clips put together. The dance choreography has been mixed up in the second version, but this editing style matches the unruliness of a stallion and draws attention to the micro - in this case, the dancers' feet.</p> <p>TOP TIP: Learners can use Toby Hay's music from Prosiect Epynt to edit with - see the <a href="#">Epynt resource sheet</a> for the link to these files</p>	<ul style="list-style-type: none"> <li>• This task allows learners to think in a cross-curricular way - giving their movement work a new context within a new art form and blending film, dance and music</li> </ul>
<b>REFLECT</b>	<p>Once learners are happy with their edit, take some time to reflect on the process</p> <ul style="list-style-type: none"> <li>• what would they do differently in future?</li> </ul>	<ul style="list-style-type: none"> <li>• This reflection activity embeds the learning further and assists the teacher in planning the next session</li> </ul>

## ADAPTATION....

This workshop asks learners to create and film movement using Epynt as the theme in one workshop. For learners who need more support and time, why not make this workshop a whole class project that runs over several weeks?.

## MAKE IT HARDER...

Challenge your learners by encouraging them to think about the 'micro' and 'macro'. When filming and editing dance, we can highlight things we might not see on a big stage. Ask your learners to find moments where they can film up close, as well as times where they can zoom out for a fuller picture.

## PROGRESSION...

After this workshop, you'll have one or more video projects. Why not upload your videos to our Prosiect Epynt Collection on People's Collection Wales

### Publishing your project on People's Collection Wales

We would love you to publish your project on PCW. You can publish your films, a description of your project and photographs you have taken to create a really engaging multimedia collection. The first step is to register an account. [Watch our short video](#) and read our easy to follow [How To guides](#) to learn how to register, upload and publish.

The skills developed when creating an account and uploading items to PCW fulfil many of the requirements of the Digital Competence Framework. Visit our [Teaching Toolbox](#) to see how pupils can publish content and improve their digital skills.

In addition, PCW have created a series of Teaching Resources called [Copyright and metadata made easy](#). Why not take this opportunity to explain copyright and metadata to your class?

**Primary:** Pupils can complete the [Metadata template](#), to give you all the info you will need to upload content for your class.

**Secondary:** Pupils can upload content themselves. The resources above will help you teach them how.

Follow Kim's Characterisation Task [HERE](#) - these principles can then be used whilst making a dance that is exploring characters.\_

Need some inspiration for film characters?



# Explore Dance and Digital further - Characterisation Task

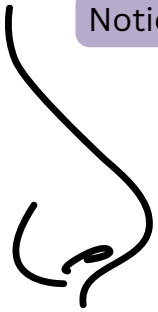
## How to start?

- To workshop ways of exploring characterisation through movement you can start by asking the learners to.....

walk around the room as themselves

Notice their own posture and speed

Notice others in the room and encourage eye contact.. even saying hello or smiling at each other



Ask the pupils to start leading their walk with their **nose** - ask them to stick their nose out in front of them and imagine it's really long!

Keep moving around the room and notice what this does to the rest of the body- maybe they are lower or their back hunched, and ask them to notice how it feels- maybe it feels sneaky or suspicious.

Think about the speed of their walk/ actions, does this long nosed character walk fast or slow?

Then ask the pupils to morph out of this long nosed character into a character that leads from the chest. Ask the pupils to fill their chest with air - again talk about how this feels- maybe proud and high status and what it does to the body- are they standing tall and walking confidently? What are their arms doing- can they exaggerate this feeling.

Tip- encourage pupils to give examples of characters they feel like- it could be from a cartoon or a famous person in a film for example.

Next try leading with the belly, imagining they have a huge belly protruding out in front of them! How does this make them walk and how does it feel?

At this point you could introduce the idea that the pupils can make some sounds - no talking or words but sounds that accentuate the characters they are finding.

You could try other body parts to lead from and see how it makes you feel and what character it could be- for example leading with, chin, knees, hips, cheek, top of the head.

Once you have explored these you can ask the pupils to choose one of these body parts/ characters and to improvise in the room, this time with more emphasis on interacting with each other. Think about the status of different characters and how they might react to each other. For example someone leading from the chest who is standing tall might feel like they have more authority or be more bossy around someone who appears less high status- like someone who is hunched over. Someone who is acting suspicious may avoid interactions and want to hide.

Try morphing into different characters and have fun playing with each other in the space!



Follow Kim's characterisation task

Tip- You can use a scale of 1-10 to how much they exaggerate this movement. 1 being very subtle, 10 being extreme. See what characters start to emerge from this.

Another layer to this might be to find music and see how that character they are playing reacts to this, it may accentuate certain physicalities or characters.

# PROSIECT EPYNT DANCE AND DIGITAL WORKSHOP

## RESOURCE SHEET

### VIDEO LINKS

Here are some examples of film to use to help spark conversations around 'what', 'where' and 'how' to film...

[Stallions 1](#)

[Stallions 2](#)

These videos were taken during Prosiect Epynt and used the tale of the wandering stallion of Epynt as creative stimulus.

**Performed by:**

Kim Noble and Jiya Patel

**Filmed by:**

Jacque Blake (Full Mongrel & Co) and Clara Rust

**Stallions 2 edited by:**

Clara Rust



### What should I use to edit?

The right software or program will depend on what device you're using. For example, iMovie is free on Apple Devices and would work brilliantly if you're filming on an iPad/iPhone.

#### Canva

- free
- collaborative feature ideal for working with others
- available on web browsers
- app also available on iOS and Android

#### Filmora

- free (but does have in-app purchases)
- can be used on PC, iOS, Android

[CLICK HERE](#)  
for our  
'Dance and Digital  
Planning Sheet'

[CLICK HERE](#) for  
Clara Rust's  
TOP TIPS for  
filming dance

#### VideoProc Vlogger

- free
- can be used on PC, iOS, Android
- no need for internet access

#### iMovie

- free
- can be used on iPad, iPhone & Mac
- no need for internet access





# PROSIECT EPYNT DANCE AND DIGITAL WORKSHOP

## RESOURCE SHEET

### Clara's TOP TIPS for filming dance

#### 1) Think about filming your dance from lots of different angles

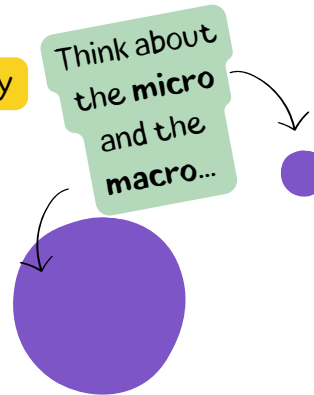
Filming many different perspectives means you'll have lots of footage to play with when it comes to editing

Full body shots    Shots from far away

From behind your dancers    Close ups

*Depending on the feel of the film, you might want different kinds of footage.*

*For example, if you'd like to convey lots of emotion, more footage of your dancers **faces** might be useful*



#### 2) Try to find moments where you might be able to 'follow the movement' with the camera

Following movement whilst filming might look like...

moving towards the dancer/s

following a specific body part

moving away from the dancer/s

*for a smoother quality - go sloowwww and keep your elbows close to your body when holding your camera*

OR

*try doing the opposite for a shaky effect*

#### 3) Play with FRAMING

Could you film your dancers through other objects?  
*e.g. using an empty toilet roll would give you a circular frame*

#### 4) Experiment with what is in the foreground/background..

Focussing on something in the foreground can create a blurred effect in the background and gives a sense of multiple dimensions!

#### 5) Make sure all your devices are charged!

It can be super frustrating if you have to stop filming because of battery problems. Think about potentially using power banks if working outdoors.

#### 6) Back it up!

Take any opportunity to backup your work - take breaks to upload your content. When your fwork is complete, make a back up on an SD card or hard drive

*Don't delete anything until you're happy with the final project - you might find you need that one clip in editing!*

#### 7) PLAY!

Remember, there's no right or wrong here... so get creative and keep exploring!



# PROSIECT EPYNT DANCE AND DIGITAL WORKSHOP

## DANCE AND DIGITAL PLANNING SHEET

RESOURCE SHEET

FILM TITLE:

TEAM:

PROPS:

SOUND:

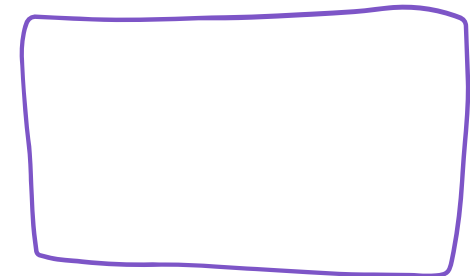
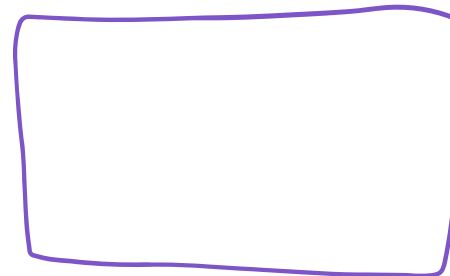
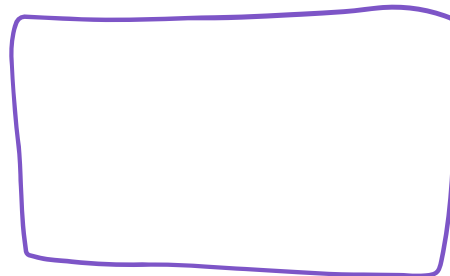
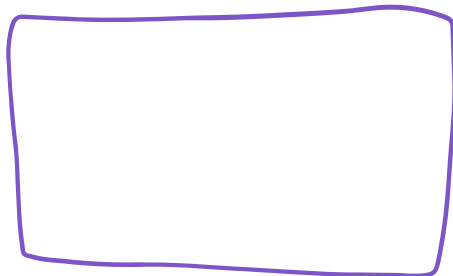
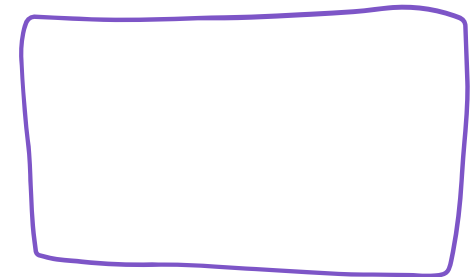
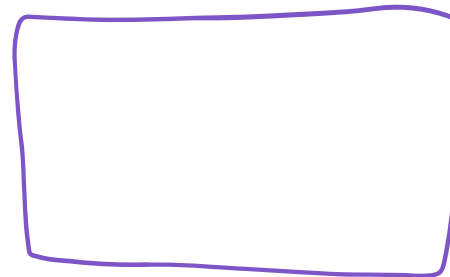
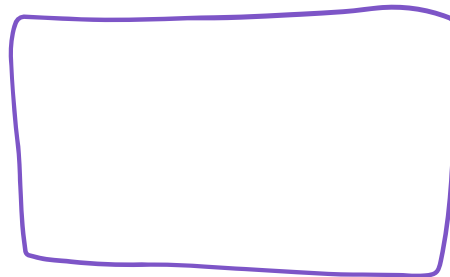
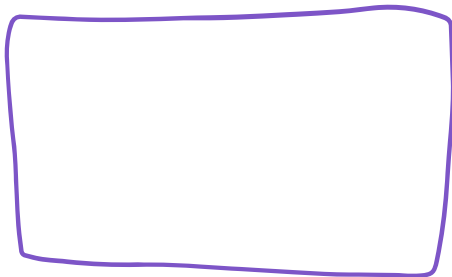
SHOOT LOCATION:

PERFORMERS:

COSTUME:

MUSIC:

STORYBOARD / CLIP PLANNING



# PROSIECT EPYNT DANCE AND DIGITAL WORKSHOP *Impelo*

## RESOURCE SHEET

### Epynt Fact File

#### What happened in 1940?

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How about an extensive list of Epynt resources?

[Link to the appendix](#)

#### Music suggestions:

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Jac yr Oil - Gwilym Bowen Rhys  
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Prosiect Epynt resources:

See Epynt Archival images from National Museum Wales [HERE](#)

See / Hear Côt Haf's poem 'Epynt' [HERE](#) - text [HERE](#) - audio

Hear Composer Toby Hay's songs [HERE](#)

## Epynt Resources & Further Information

### Read...

*An Uprooted Community: A History of Epynt* - Herbert Hughes

*Epynt Without People* - Ronald Davies

*The Eleven Men of Epynt* - Roland Matthias

Articles posing questions around Epynt as a political movement -

<https://undod.cymru/en/2020/06/28/epynt/>

<https://www.nfu-cymru.org.uk/news-and-information/epynt-a-lost-community/>

Information on Epynt on the Abandoned Communities website -

<http://www.abandonedcommunities.co.uk/page45.html>

The 'Atgofion Epynt' Facebook page - a community site where Epynt families can post memories and share resources

<https://www.facebook.com/groups/883563422064123>

### Watch...

A Epynt poem written and performed by Tudur Dylan Jones as part of Eisteddfod 2020

<https://twitter.com/eisteddfod/status/1276538436342689798>

An interview with 'The Children of Epynt'

<https://www.facebook.com/watch/?v=1392552290930456>

Pupils from Brecon High, Ysgol Calon Cymru and Ysgol Gyfun Ystalyfera write a poem with Mererid Hopwood and work with Cerys Hafana on the music

<https://www.ysgolcalon.cymru/news/2020/7/13/cofioepynt-epynt80?locale=en>

<https://soundcloud.com/ceryshafana/cof-y-gwynt-ar-fynydd-epynt-geiriau-criw-menter-powys-62020>

### Listen...

RADIO BECA - Y Mynydd a Ddiflanwyd - 5 podcast chapters telling the story of the clearing

<https://soundcloud.com/user-231251025/y-mynydd-a-ddiflanwyd-pennod-1>

Cofiwch Epynt with Euros Lewis by Desolation Radio - an hour long podcast (English)

<https://soundcloud.com/desolationradio/79-cofiwch-epynt-with-euros-lewis>

RADIO BECA - Cofio'r Epynt produced by Dinah Jones and Euros Lewis

<https://soundcloud.com/user-231251025/cofior-epynt>

## Expressive Arts and Dance in Education

### Further resources and information...

Impelo@home contains over 60 videos for all different ages and in a range of styles and sessions, for ideas and more, click below.

<https://www.impelo.org.uk/impelo-at-home>

This BBC Bitesize resource offers a whole range of traditional dance examples, from authentic sources, click below.

<https://www.bbc.co.uk/programmes/b00q9n6d/clips>

Nature connection resource, taking learning outside, safely and creatively for those looking to deliver movement outdoors, click below.

[https://hwb.gov.wales/api/storage/da479f07-ff4d-4aa7-80ff-eb1de7a5c23e/Nature%20Connection\\_A%20resource%20for%20schools%20and%20young%20people.pdf?preview=truet](https://hwb.gov.wales/api/storage/da479f07-ff4d-4aa7-80ff-eb1de7a5c23e/Nature%20Connection_A%20resource%20for%20schools%20and%20young%20people.pdf?preview=truet)

National Dance Company Wales digital learning hub with an array of dance resources from education packs to online sessions, click below.

<https://ndcwales.co.uk/digital-hub/learn-together>

The Sport Powys approach to Creative Movement in schools resource can be found in 'Citbag', click below.

<https://citbag.sport.wales/en/>

IRIS for Kids video dance resource from StopGap dance company provides inclusive dance sessions for children and young people, click below.

[https://youtube.com/playlist?list=PLd\\_QTqd1\\_jfvNkUrmEKK\\_AwWAX96C1\\_m&si=n3YDj9dGP4ZhTrRb](https://youtube.com/playlist?list=PLd_QTqd1_jfvNkUrmEKK_AwWAX96C1_m&si=n3YDj9dGP4ZhTrRb)

RIDE (Representation in Dance Education) resource is a new free resource for teachers created by our Decolonising the Dance Curriculum roundtable.

RIDE aims to support teachers and educators in delivering authentic, diverse and inclusive content. Teachers will also be able to find Global Majority artists and companies local to them to support the delivery of dance in their school.

<https://www.onedanceuk.org/media/lvahta4x/ride-2023-update.pdf>



**Impelo has created this resource in collaboration with artists across Wales, proudly and predominantly from Powys.**

The Creative Habits of Mind, comes from the work of Guy Claxton, Bill Lucas and Ellen Spencer of the Centre for Real World Learning at Winchester University (2013) 'Progression in Student Creativity in School: First steps towards new forms of formative assessment' OECD Education Working Papers No 86. Paris: OECD Publishing] and is used by Arts Council of Wales for creative learning projects with schools.

All activities, games and exercises noted in this resource have come from our work in Prosiect Epynt and other outreach in communities and schools and through training days and CPD.

Impelo acknowledges the individual contribution from the following artists in Wales; Bethan Cooper, Naomi Doyle, Cêt Haf, Toby Hay, Jess Lerner, Kim Noble, Clara Rust and George Hampton Wale.

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# ACKNOWLEDGEMENTS

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**Epynt Archival Images**  
**National Museum Wales**  
(page 1 of 4)



Pen-gawse, Yscir Fechan valley,  
Breconshire - barn and cowshed.



Pen-gawse, Yscir Fechan valley,  
Breconshire - barn and cowshed (interior).



Pen-gawse, Yscir Fechan valley, Breconshire -  
barn and cowshed (interior).



Pen-gawse, Yscir Fechan valley,  
Breconshire - old dwelling house.



Pen-gawse, Yscir Fechan valley, Breconshire.



**Epynt Archival Images**  
**National Museum Wales**  
(page 2 of 4)



Waun-lwyd, Llanddulas, Breconshire -  
back of house.



Gwybedog, near Llanddulas, Breconshire.



Tre-lath, Llanddulas, Breconshire.



Waun-lwyd, Llanddulas,  
Breconshire - front of house.



Neuadd Lwyd, Yscir Fechan Valley,  
Breconshire - detail of outbuildings.

**Epynt Archival Images**  
**National Museum Wales**  
(page 3 of 4)



Llwyn-teg Uchaf, Llanddulas, Breconshire.



Llwyn-teg Uchaf, Llanddulas,  
Breconshire - old house.



Llwr-y-dolau, Pentre Dolau Honddu,  
Breconshire.



Llwyn-teg Uchaf, Llanddulas,  
Breconshire.



Llwr-y-dolau, Pentre Dolau Honddu,  
Breconshire.



**Epynt Archival Images  
National Museum Wales  
(page 4 of 4)**



Car, Yscir Fechan Valley, Breconshire.



Briwnant, top of Cwm Cilieni, Breconshire.



Car, Yscir Fechan Valley, Breconshire - detail  
of outhouses.



Ynys Hir, Cwm Nant Brân, Breconshire.

### Epynt by Cêt Haf

Cawr anial.  
She sits quietly,  
veiled in atgofion,  
her roots a memory  
of coed cyll  
a brithyll,  
gwyddfid and gooseberry,  
cyrrents duon,  
canu and capel  
and wild rose

on rich red soil for those faithfull foals  
and their shepherds, of course,  
whose love was made of this land,  
gweision arglwydd yn eu plwy,  
a'r Babell eu hafan.

“Ie ie,  
dyna fe,  
that's it,  
'na chi,  
Hen fugail first class”  
... dyna fel oedd hi.

Along these folds of fields,  
mae ceffyl sy'n rhodio'n rhydd.  
Through mists of age  
the white horse forever treads,  
dyrchafa ei lygaid,  
past the birds and their beds,  
i weld  
yn gorwedd ar y gorwel,  
the sugar loaf lining,  
sweetening a gust of uninvited guests,

The army.

Yn lleithder y tir gwybedog hwn  
bu alltudio,  
llythyr,  
llwythwyd y gwn.

In a rush,  
they unearth Epynt's blush.  
Hedges torn by her new keeper.

And then,  
only then,  
gwawriodd y gwir fel lliain wen.

Codwyd ei chywilydd wrth dywallt ei phridd coch,  
a gosodwyd eu baner i chwifio'n gloch.

English  
Translation  
HERE



... continued on the  
next page

### *Epynt gan Cêr Haf – yn parhau...*

Ymhen cetyr,  
clec a  
churiad cyson cerddediad  
y ceidwad arfog  
yn drwm  
ar ei drumiau barfog.

Shepherds  
shepherded in droves,  
'till Ty'nmynydd stood,  
a skeleton alone.

The silent witness sits quietly,  
her rivers streaming down her cheeks,  
Ysgir fawr, Honddu,  
as familiar soles of feet beat their scattered paths  
away from their homes,  
eu cartrefi saff,  
wedi drysu;

'Do you think I could take my front door with me?'

Take it

Dos a dy ddrws,  
carry it,  
dros ddyfroedd  
yr Honddu,  
'cross Epona's fields,  
be on your path  
hyd lwybrau'r gwynt  
ar dy hynt.

Your door is your door,  
i'w agor, nid yma rhagor,  
ond yn rhywle hyd bedwar gwynt  
set it up to stand and sit.

Wait,  
for the wind will turn it's tide,  
fe gosith y glaswellt o dan dy draed,  
o ffroenau'r ebol a saf yn ein cof  
ar fryniau moeldir cyfoethog y fro,  
the rippling breath from that far away foal,  
will blow  
open that door and we'll see,  
o asgwrn ffram dy ddrws gynt di,  
cawr milwrol who's mounted in memory,  
that flaming giant,  
Epynt of Cymru.

English  
Translation  
HERE

## Epynt by Cêt Haf

Cawr anial (A barren giant).  
She sits quietly,  
veiled in atgofion (memories),  
her roots a memory  
of coed cyll (hazel trees)  
a brithyll (and trout),  
Gwyddfïd (honeysuckle) and gooseberry,  
cyrrents duon (blackberries),  
canu and capel (singing and chapel)  
and wild rose  
on rich red soil for those faithful foals  
and their shepherds, of course,  
whose love was made of this land,  
gweision arglwydd yn eu plwy  
(servants of the lord in their midst (or parish),  
a'r Babell eu hafan (and the Babell their haven).

“Ie ie (“Yes, yes),  
dyna fe, (that’s it),  
that’s it,  
‘na chi (you’ve got it)  
Hen fugail first class”  
(An old first class shepherd”  
... dyna fel oedd hi...  
(that’s what it was like...)



Along these folds of fields,  
mae ceffyl sy’n rhodio’n rhydd (there’s a horse who roams free).

Through mists of age  
The white Horse forever treads,  
dyrchafa ei lygaid (he raises his eyes),  
past the birds and their beds,  
i weld (to see)  
yn gorwedd ar y gorwel (lying on the horizon),  
the sugar loaf lining,  
sweetening a gust of uninvited guests,

The army.

Yn lleithder y tir gwybedog hwn (In the moisture of this fly-full (or muscicapa) land)  
bu alltudio, there was exile,  
Llythyr (a letter),  
llwythwyd y gwn (the gun was loaded).

In a rush,  
they unearth Epynt’s blush.  
Hedges torn by her new keeper.

And then,  
only then,  
gwawriodd y gwir fel lliain wen (the truth dawned like a white sheet).

Codwyd ei chywilydd wrth dywallt ei phridd coch,  
(She was put to shame by the pouring of her red soil),  
a gosodwyd eu baner i chwifio’n gloch.  
(and their flag was set to wave proudly (and as a bell).

... continued on  
the next page



### Epynt by Cêt Haf - continued...

Ymhen cetyrn (By the end of a pipe (In no time)),  
clec a (clack and)  
churiad cyson cerddediad (the steady walking beat)  
y ceidwad arfog (the armed guardian)  
yn drwm (heavy)  
ar ei drumiau barfog (on her bearded backs (and hills)).

Shepherds  
shepherded in droves,  
'till Ty'nmynydd (The Drovers Arms) stood,  
a skeleton alone.

The silent witness sits quietly,  
her rivers streaming down her cheeks,  
Ysgir fawr, Honddu,  
as familiar soles of feet beat their scattered paths  
away from their homes,  
eu cartrefi saff (their safe homes),  
wedi drysu (confused (in distress));

'Do you think I could take my front door with me?'

Take it

Dos a dy ddrws (Take your door),  
carry it,  
dros ddyfroedd (over the waters)  
yr (of the) Honddu,  
'cross Epona's fields,  
be on your path  
hyd lwybrau'r gwynt (along the wind's trails)  
ar dy hynt. on your way.

Your door is your door,  
i'w agor, nid yma rhagor (to open, here no longer),  
ond yn rhywle hyd bedwar gwynt  
(but somewhere along four winds)  
set it up to stand and sit.

Wait,  
for the wind will turn it's tide,  
fe gosith y glaswellt o dan dy draed,  
(it will tickle the grass beneath your feet),  
o ffroenau'r ebol a saf yn ein cof (from the nostrils (and muzzle of a gun))  
of the foal who stands in our memory  
ar fryniau moeldir cyfoethog y fro (on the vale's rich barron hills),  
the rippling breath from that far away foal,  
will blow  
open that door and we'll see,  
o asgwrn ffram dy ddrws gynt di (from the skeleton frame of your old door),  
cawr milwrol (a militant giant) who's mounted in memory,  
that flaming giant,  
Epynt of Cymru.