



I-TALES – Integration Through Arts to Enhance Society

(2019-1-IT02-KA204-062118)

Learning Training Teaching Activity Detailed Planning M6

TITLE: <i>THE WELCOMING DINNER GUEST</i>	LENGTH: MAY - JULY
<p>0. OBJECTIVES</p> <p>To promote the <u>expression</u> of emotions, thoughts and feelings</p> <p>To promote <u>communication and interaction</u> among native and non-native citizens</p> <p>To promote the <u>sharing of personal experiences</u> for a better understanding of the world</p> <p>To inspire the <u>culture of creativity and dialogue</u> to look for solutions for common problems</p> <p>To <u>know the facts</u>, refuse fakes and prejudices in favor of respect and diversity appreciation</p> <p>To <u>increase the educators' use of Arts</u> in adult education</p>	
<p>1. KNOWLEDGE STEP</p> <p>Use the attached pictures (printed as posters or individual cards or projected on a screen), to promote a reflection among artists (native and non-native, learners and staff) on the theme of The Arrival we'll be focusing on during this phase.</p> <p>The collection of images inspiring your creations refer to the moment when, following the departure, the challenging journey, the overwhelming arrival, the melancholic longing for one's own country, and (even if originally at the end of the process) the crossing ways with other humans sharing the same type of experience, the migrant (forced or not) finally feels <u>welcomed in the host country, finding someone who can make him/her feel at home again.</u></p> <p>If you follow the whole section of the book (shared in PDF on our common Drive folder), you'll see the protagonist of the story is looking for specific help when he meets a father and a son who offer to give him a hand, but not only, they offer him the little and best they've got: their warm welcome, their understanding expressions, their own experiences and, from the beginning to the end of the scene, their food.</p> <p><u>Sharing food has always been a sign of fraternity among humans</u>, and even other living beings. In Portugal we say: "Onde come um, comem dois ou três", which literally translates as "where one may eat, two or three may join". It's a welcoming expression, used when someone asks for (or doesn't, but needs) help and very illustrative of the traditional welcoming culture of the Portuguese people, which might be found anywhere in the world.</p> <p>- You may ask the group what is there in the pictures, objectively speaking (details in the scene such as objects or body gestures) and subjectively speaking (what they see, what they think the images mean), what they think the title for each picture or panel may be, what they think the characters might be saying in each moment and how they may be saying it.</p> <p>You may improvise a dialogue based on the shared ideas, which will get you into the mood.</p> <p>- You may also ask each to choose one that touches them the most, they connect with the most or that they recognize themselves in the most.</p> <p>Share your experiences regarding your welcoming processes (in your country or any other).</p> <p>Write ideas down if you wish to, those might be useful ahead.</p>	

2. CREATIVE STEP

Together with your group, you'll start preparing for some artistic products for the public presentation of this phase's inspired creations, which will take place in Portugal.

2.1. CERAMICS

Each local group will produce **at least one traditional ceramics piece**.

Each local team must choose to produce it:

- as one collective piece **or** various individual pieces (one per participant)
- representing the traditions of the host country, one of the origin countries of the participants, **or** a mix of both (some do one thing, some do the other, for example; you may also choose to mix the technique of one country with the themes of another or other countries....)

It's up to each responsible facilitator to choose which type of ceramics and what characteristics it's important for the group to portray in their creation(s). Choose something you know how to do!

It would be nice if all of you could bring your ceramic piece(s) to Portugal, so that all results could be part of the final exhibit. If the products are too big or too heavy to carry on a plane, though, we kindly ask you to take a photo of each element (or collection of elements, as you think fits better your work) and bring it here, together with a description of what's depicted on it and its meaning, please.

NOTE: In Portugal we will be painting tiles (a very Portuguese tradition), so, if this happens to be something that is also traditionally done in your countries or the countries of origin of anyone in your group, please consider producing another kind of piece, so that you don't do the same thing twice.

2.2. THEATRE

Each local group will create, develop and rehearse a theatrical moment (spoken or not) inspired by *THE WELCOMING DINNER GUEST* phase of the graphic novel *The Arrival*.

You may use the **Knowledge step** as a starting point for your creation.

You're free to create it as you wish (**max. 10 min.**), but here's some free advice:

- It's very important that the narrative developed is meaningful for your participants, so make sure to listen to all they have to say, and then make your decisions taking their opinions into account.
- It's equally important to involve every element of your team in the creation phase and also in the presentation phase, (even if in a less exposed role).
- Create a clear structure of the scene and make sure all of the group members understand it as well as you do. Make it as interesting as possible!
- You may choose to use spoken word in your presentation, but, especially in an international environment, the last you resource to it the more understandable for all it will become, as long as you have the story and the meaning of every action into account (the meaning it has for you as a character, and the general message you want to get across to your audience).
- Music is an amazing ally in creating environments. Use it, especially if you opt for a silent sketch! Dance/movement it's also a way to tell stories, use it!
- Every realistic character enters a scene with a purpose: each actor must find the purpose for their character to be on each scene, to think about what happened before and what's going on inside their mind (internal speech) on each moment.
- If you feel like it and it makes sense for you, you may use your ceramics creations as props.

Some theatrical exercises you may use for helping your participants getting into the scene and portray it in a way that it may actually create emotional responses:

WALKING SCAN – in a wide space, the facilitator asks the participants to walk around, in silence, not in circles, not following anyone else, not focusing on anyone but themselves.

The facilitator guides them on their personal “body scan”, asking them to reflect upon the way the different parts of their bodies move:

Start by focusing your attention on your feet. How do you put them on the floor? Do touch it first with the tip of your toe? With the heel? Or do you put it all at once? How does it feel? Do you feel grounded? Do you cross your legs while you walk or do you walk with legs open? Where do your feet point? Outside? Straight?

What about your knees? Where are they facing? Do they touch while you walk?

Your hips, do you move them much or not? Do you keep them aligned? Do you feel like you design an 8 with your waistline or does it always face forward?

How do you breathe? Do you feel your abdomen moving while walking?

Is your energy centered there, or somewhere else in your body? Where?

How does it relate to the position of your chest? Is it upright or flowy?

How are your shoulders? Relaxed? Tense? Up? Down? Where do they face? Do they change directions while you move?

Your arms? Do they move naturally with your body? Do they contradict or accompany the movement of your legs? Do you feel the need to fold them?

What about your hands? Are they loose or tightened? Do you feel the need to put them somewhere? Or do they just naturally move with your body as well?

Your neck? Is it relaxed? How does it affect the position of your head?

How is your head? Tilted back? Facing down? Do you hold it steady or does it move as you go along? Do you look around you, or face the floor?

What does each detail say about you and your experience?

SPACE WALK – in the same wide space, ask participants to keep walking:

- Consciously looking at the space as plate, a platform or a raft (to create specific environments and realities), trying to ensure that the distribution of all the people is balanced within the space available for the movement, meaning that while moving, they should keep themselves and the disposition of rest of the group in mind, trying to build a balance.

- Including all partners in the field of vision / avoiding eye contact / making eye contact with every person they pass (and reflecting upon how they react to it)

- Every now and again (or when told), shaking hands with someone (in a familiar way, in a respectful way, in a discreet way, in a comical way...) and then moving on.

- Continue to (and remain aware of how your body reacts when you) move around the space showing:

- impatience and irritation; doubt or not daring to carry out an action;
- confidence, well-being, haughtiness, pride; desire to be liked, coquetry;
- distrust and fear (being persecuted); anger, defensiveness.

- Stage some actions as if you were:

● inside mud, moving through thick snow, over ice, under water, on hot sand, through an art gallery, as if you're walking on embers or your wheelchair is on fire ...

● a giant, a robot, an old man, a statue...

● riding a horse, locked in a box, seeing yourself reflected in a shop window...

● missing the bus, before a job interview, in need to warn your neighbors about a fire, without electricity in the house...

2.3. MUSIC

At the end of our public presentation, **we'll be performing, all together, the Portuguese traditional song "Oh Rama, oh que linda rama"**, a song dedicated to something as simple and pure as what brings people together when they finally realise there's not as much keeping us apart as there is bringing us together: an olive branch, symbol of hard working humble people and universal symbol of peace.

The music and lyrics go as follows: <https://www.youtube.com/watch?v=6osL6SNn4HU&t=129s>

Oh rama, oh que linda rama Tradicional portuguesa
Arr. Carlos Gomes

♩ = 120 15

1. Oh ra-ma, oh que lin - da ra - ma, Oh ra - ma da o - li - vei - ra! O meu par é o mais
2. Eu gos - to mui-to de ou - vir _____ Can - tar a quem a - pren - deu. Se hou - ve - ra quem m'en - si -
3. Fui à fon - te be - ber á - gua, En - con - trei um ra - mo ver - de; Quem o per - deu ti - nha a -

lin - do Que an - da a - qui na ro - da in - tei - ra. Que an - da a - qui na ro - da in - tei - ra, A -
na - ra, Quem a - pren - di a e - ra eu! Não m'in - ve - jo de quem tem _____ Pa -
mo - res, Quem o a - chou ti - nha se - de. De - bai - xo da o - li - vei - ra Não

qui e em qual - quer lu - gar. _____ Oh ra - ma, oh que lin - da ra - ma, Oh ra - ma do o - li - val! _____
re - lhas, é -guas e mon - tes; Só m'in - ve - jo de quem be - be A á - gua em to - das as fon - tes.
se po - de na - mo - rar; _____ A fo - lha é mi - u - di - nha, Dei - xa pas - sar o lu - ar. _____

7 D.S. 2x e Fim Fim

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ORIGINAL

**Oh rama, oh que linda rama,
Oh rama da oliveira!
O meu par é o mais lindo
Que anda aqui na roda inteira.
Que anda aqui na roda inteira,
Aqui e em qualquer lugar.
Oh rama, oh que linda rama,
Oh rama do olival!**

Eu gosto muito de ouvir
Cantar a quem aprendeu.
Se houvera quem m'ensinara,
Quem aprendia era eu!
Não m'invejo de quem tem
Parelhas, éguas e montes;
Só m'invejo de quem bebe
A água em todas as fontes.

Fui à fonte beber água,
Encontrei um ramo verde;
Quem o perdeu tinha amores,
Quem o achou tinha sede.
Debaixo da oliveira
Não se pode namorar;
A folha é miudinha,
Deixa passar o luar.

TRANSLATION

Oh branch, oh what a beautiful branch,
Oh olive tree branch!
My partner is the most beautiful
In the entire circle
In the entire circle,
Here and anywhere.
Oh branch, oh what a beautiful branch,
Oh branch from the olive grove!

I really like to hear
those who have learned to sing.
If there was someone who could teach me,
I would be the one who would learn!
I don't envy those who have
Cattles, mares and lands;
I only envy those who drink
Water in all the fountains

I went to the fountain to drink water,
I found a green branch
Whoever lost it was in love,
Whoever found it was thirsty.
Under the olive tree
You can't date;
The leaf is so tiny,
It would let the moonlight through.

On this page you'll find everything you need to practice and learn more about the song (it's in Portuguese but using the right internet browser – Google Chrome is good for this – you may translate it automatically): the audio with voice and instrumental, instrumental only, melody and instrumental (the one I've sent before), the music sheet, the full lyrics. <https://www.cantarmais.pt/pt/cancoes/tradicionais/cancao/oh-rama-oh-que-linda-rama>

We'll start with the first stanza in Portuguese, for the Portuguese team to sing alone in a first moment. Every team shall learn this full stanza in the original version, which we'll use as the chorus for the song.

As done regarding previous motilities, each national team shall also adapt (in this case) half stanza's lyrics into a text that makes sense, in each team's common language (or you may choose one of the languages spoken by your participants, as you wish!), taking the theme of this mobility into account. After each full stanza (pair of halves, corresponding to 2 countries' contributions) comes the "chorus" in Portuguese again.

To make it visual:

PORTUGUESE TEAM'S INTRO:

Oh rama, oh que linda rama,
Oh rama da oliveira!
O meu par é o mais lindo
Que anda aqui na roda inteira.
Que anda aqui na roda inteira,
Aqui e em qualquer lugar.
Oh rama, oh que linda rama,
Oh rama do olival!

SPANISH TEAM'S VERSE

SPANISH TEAM'S VERSE

SPANISH TEAM'S VERSE

SPANISH TEAM'S VERSE

ITALIAN TEAM'S VERSE

ITALIAN TEAM'S VERSE

ITALIAN TEAM'S VERSE

ITALIAN TEAM'S VERSE

ALL TOGETHER:

Oh rama, oh que linda rama,
Oh rama da oliveira!
O meu par é o mais lindo
Que anda aqui na roda inteira.
Que anda aqui na roda inteira,
Aqui e em qualquer lugar.
Oh rama, oh que linda rama,
Oh rama do olival!

GREEK TEAM'S VERSE

GREEK TEAM'S VERSE

GREEK TEAM'S VERSE

GREEK TEAM'S VERSE

CYPRriot TEAM'S VERSE

CYPRriot TEAM'S VERSE

CYPRriot TEAM'S VERSE

CYPRriot TEAM'S VERSE

ALL TOGETHER:

Oh rama, oh que linda rama,
Oh rama da oliveira!
O meu par é o mais lindo
Que anda aqui na roda inteira.
Que anda aqui na roda inteira,
Aqui e em qualquer lugar.
Oh rama, oh que linda rama,
Oh rama do olival!

LITHUANIAN TEAM'S VERSE

LITHUANIAN TEAM'S VERSE

LITHUANIAN TEAM'S VERSE

LITHUANIAN TEAM'S VERSE

LITHUANIAN TEAM'S VERSE

BULGARIAN TEAM'S VERSE

BULGARIAN TEAM'S VERSE

BULGARIAN TEAM'S VERSE

BULGARIAN TEAM'S VERSE

ALL TOGETHER:

Oh rama, oh que linda rama,
Oh rama da oliveira!
O meu par é o mais lindo
Que anda aqui na roda inteira.
Que anda aqui na roda inteira,
Aqui e em qualquer lugar.
Oh rama, oh que linda rama,
Oh rama do olival!

A common document will be created so that partners may share their stanzas and the respective translation with others, for a common ground to be kept. In the chorus' lyrics we'll assume the "pair" is not a person but something we love: the peace/fraternity/unity we've been singing about on many occasions.

If someone feels like trying harmonies, you're welcome to do it! Here's something that might serve as inspiration (attention: the structure is not the same as the one we'll do, but in terms of voices it's very rich!) ;) <https://www.youtube.com/watch?v=CeYKGvZLAT4>

COMMUNICATION/DISSEMINATION

The leader of each country will make sure all participants will be added to the Facebook closed I-TALES INTERNATIONAL GROUP (<https://www.facebook.com/groups/274443806980975>).

Photos, videos and articles depicting the preparation workshops will be shared in the group and then the administrators of the official pages of the project will reshare the content deemed suitable on such channels (FB page, website, partner's own pages and social media). Participants will be invited to present themselves and/or their art/abilities on the group.

IN PORTUGAL

During the physical mobility, 3 types of workshops will be held:

1. MUSIC

"Oh Rama, oh que linda rama" will be rehearsed with the whole group.

Adjustments will be made in case it's needed.

2. CERAMICS

Each participant will paint a tile that will be a part of a common ground creation.

Each one may then take its own piece home.

3. THEATRE / MOVEMENT / INTERPRETATION

Each national group will learn a piece of dance/physical theatre so that it may be inserted in one of the scenes created by the Portuguese group during the project (which are connected as a single narrative and will be presented as such on the public presentation).

Each country's coordinator will be contacted individually in the next few weeks with more details regarding its team's specific participation. Fear not! ;)

+ SHARED COOKING MOMENT AND LUNCH

Since we're talking about a "welcoming dinner", the partners were invited to (and agreed on) cooking a national specialty, while explaining others how to do it, in preparation for a common dinner.

Each team will choose one "captain" for the cooking moment (or more, in case you decide to cook one Italian dish and one Nigerian dish, for example!) and think about what that dish may be in advance. If each leader could let us know what its team might be cooking beforehand (so that we can start preparing the organization of the space), it would be great!

All ingredients will be bought here (if there is something you think might not exist in any other place but your country, and you can bring it with you on the plane, perfect! But in theory there should be nothing that you can't find!).

RESULTS

1 Exhibition: depicting the results of the tiles painting workshop in Portugal + the pieces/photos and descriptions brought by each partner regarding the work done back home

1 Theatrical performance: based on scenes presented by the Portuguese team in previous mobilities, each one joined by one of the partner's national teams + the theatrical pieces produced locally by each country regarding *The welcoming dinner* phase

1 (solely) Musical performance: with everybody together singing *"Oh Rama, oh que linda rama"* + if any group wishes to, they may share other songs at their choice with the audience

NOTES

Please read everything (before asking questions).

If any doubts are still left or if there's something you profoundly disagree with, please let us know as soon as possible so that we can deal with the matter in due time.

An infopack regarding the practicalities of the mobility will soon be sent to all of you.