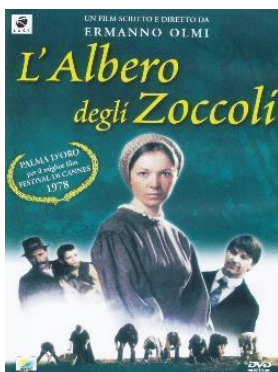


## The Tree of Wooden Clogs



**PREPARED BY:** Cooperativa RUAH

(masterpiece by Bergamo-born director Ermanno Olmi, Palme d'Or at the 1978 Cannes Film Festival)

## TAGS (3 categorizations)

Is this activity focusing on one of the 3 steps of the method or tackling a transversal challenge facilitators may face?	Step of the method	YES	Decentering X	Discovery of the frames of references of the other	Negotiation
	Challenge treated	NO			

## Small Description

*Please explain in a short paragraph (using grammatically correct full sentences) what your activity is about, why did you create it?*

Activities aimed at achieving the following objectives

- To stimulate access to contents related to culture, through sensory and multimedia identity/historical anchors
- to show that everyone has their own cultural background, their own "cultural glasses" with which they look at and decode the world and external reality
- Introduce the concept of encounter/clash between carriers of different cultural backgrounds
- Training in the subsequent use of the Critical Incidents analysis grid (you can read about it in the IO1 manual): pivot elements / frame of reference of the person who has experienced the shock / frame of reference of the other person



## Quick info

TIME FRAME	GROUP SIZE	FACILITATION LVL	COMFORT ZONE	MATERIALS
60-90 min	3-18	intermediate		Wooden clogs Sign indicating barefoot entry Film "The Clog Tree". Poster, markers board/slides FILTERS & SCREENS board/slides ETHNOCENTRISM & IMAGES GUIDE definitions of CULTURE

## Preparations needed

Set up the classroom and prepare personally to cause surprise/shock in the trainees approaching the training.

Prepare to deepen the concepts of:

- culture
- filters and screens (the underlying canvas)
- ethnocentrism and guiding images

## Instructions Step By Step

*Please give step by step instructions of your activity, including debriefing. Be direct, address the reader as a facilitator directly: eg. ask your participants to stand in a circle...*

### *Step 1. Welcome*

Outside the hall, the trainees are asked to take off their shoes and enter barefoot.

Inside the hall, the trainees are invited to take and wear a pair of clogs from a "cardboard suitcase".

Presentation of the meaning, the objectives and the reason for the clogs: the Bergamasks are, to a large extent, descendants of the "Tree of Clogs"... (masterpiece by Bergamasque director Ermanno Olmi, Palme d'Or at the Cannes Film Festival in 1978)



## Step 2. Filters and shields



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Watching the opening sequence of the film "The Tree of Wooden Clogs".

Discussion: what did you see? Write down your answers on a poster

Analysis: From the answers given to the question "What did I see", which ones are related to description and which ones to interpretation? Underline the answers on the poster with different colours.

On the poster, ask participants about the differences between description and interpretation  
Return on the difference between description and interpretation, introducing the role of culture (for example, a software elaborating input and producing output)

Theoretical contributions by board/slides on filters and shields as elements of the communication activity (let's work on ourselves: decentralisation!).

- it may happen that we see things that do not exist
- it may happen that we do not see things that exist
- two people may perceive the same thing differently
- we perceive what has a meaning, a significance only for us.
- perception is influenced by cultural factors.

## Step 3. Bergamo vs Bergamo

Watching the end of the first scene of The Tree of Wooden Clogs

Pair work on the comparison between BERGAMO at the end of the 19th century and that of 2020

Plenary session to collect on a poster what has been identified (highlighting the cultural elements on which the difference is played out)

Report on the contents: ethnocentrism - culture - cultural shock

Presentation of the worksheet/slides CULTURE, ETHNOCENTRISM & GUIDE IMAGES

## ETHNOCENTRISM AS AN OBSTACLE TO INTERCULTURAL RELATIONS AND COMMUNICATION

"Ethnocentrism" on an etymological level means centred on one's own people: it is the inability to represent what does not resemble us. And if one sees it, one compares it to oneself, making a value judgement about it. We call ethnocentrism the fact that, when faced with cultural diversity, the natural tendency is to decode it with one's own cultural models, norms and values. Margalit Cohen-Emerique has isolated (1989) in research-actions among professionals in the social and educational sectors some ethnocentrism that blocks openness to the other and makes it difficult to recognise him.

These are "guiding images", i.e. powerful representations, not always conscious but very charged with affectivity since they are rooted in the cultural foundations of the personality, in its unconscious dimensions such as parental and sexual identifications. They guide the decoding, the decryption of many professional situations in which family ties, couple relationships, child-rearing are always present.

- the egalitarian conception of the role and status of women in the face of a conception of their inferiority and subjugation;
- the modern liberal conception of the education of the child without corporal punishment in the face of a rigorous traditional education which may use corporal punishment;
- the individualist conception of the person as opposed to a community conception;
- recognition of the rights of the child as opposed to a conception that has existed even in the West of the child as the property of the parents;



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- religious freedom or secularism in the face of a conception of man in which the religious and the magical are at the centre of his daily life;
- the conception of time centred on efficiency and progress as opposed to a conception of time centred on the past, on tradition and the sacred
- etc., etc.

These 'guiding images' make us judge the other person as backward, uncivilised, barbaric, and push us to exert pressure on him to change, to assimilate, pressure that is all the stronger because he comes from an underdeveloped country, from a culture that is considered inferior or because he belongs to a disadvantaged social class. The pressure is all the greater because he comes from an underdeveloped country, a culture considered inferior or because he belongs to an underprivileged social class. This is the opposite of listening to and understanding others.

## Hints for the facilitator

Putting oneself out there personally stimulates/facilitates the participants to do so as well.

## Ressources (Who invented this activity or who inspired it)

*If you invented it, please write the name of your colleague and institution as you'd like it to be referenced*

*If you used ideas /activities of others please put full reference as concretely as you can*

Activity developed by Nicola Di Pirro, Giancarlo Domenghini and Marco Muzzana within the training programme "Training of initiation to intercultural approach".