

This is the story of a Belgian



*PREPARED BY:
Cooperativa RUAH*

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	Discovery of the frames of references of the other X	Negotiation X
	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?

Watching (in parts) the short film "C'est l'histoire d'un belge" by Rodrigo Litorriaga becomes an opportunity to explore:

- The discovery (and legitimisation) of the other's frame of reference
- The concept of negotiation



Quick info

TIME FRAME	GROUP SIZE	FACILITATION LVL	COMFORT ZONE	MATERIALS
90-120' min	3-18	intermediate		<ul style="list-style-type: none">● Short film "C'est l'histoire d'un belge" di Rodrigo Litorriaga (https://www.youtube.com/watch?v=UrNGzcGWQs4&list=PL9a2kCVvXH6xCzUZsb2UOpwD6RwjiFVb)● "THE LOOKS" teaching card● A camera and editing software (Windows Movie Maker is enough)● slides

Preparations needed

Classroom equipped for watching a film, for group work and staging simulations

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.

Presentation of the activity: we will use the short film by Rodrigo Litorriaga "C'est l'histoire d'un belge" to explore the stages of the intercultural approach.

Step 2.

Introduction to the film:

- Short film by Rodrigo Litorriaga set in Brussels at the beginning of the 2000s, starring an immigrant family of Moroccan origin struggling with the school proposal of the "skiing week".
- The film was in competition at the Integrazione Film Festival (when it was still called "C'è un tempo per... l'integrazione"), which provided the Italian subtitles and promoted a masterclass with the director.



- The short film is accompanied by a pedagogical dossier produced afterwards by organisations active in the intercultural field, including the CBAI (it was there that we first encountered this film in a training session).
- The vision of the short film will be proposed in stages in order to take advantage of the different insights generated.

Step 3.

- Watching the film until just before the scene of the family sitting at the table.
- **FAMILY CONSTELLATION:** in subgroups (through drawings/maps) or in plenary invite one or more participants to represent Hakim's family by arranging the various members/characters in the space.
- Interaction and re-elaboration with focus on differences between first and second generation, male and female, etc.
- Further development of the analysis: what would this family be like if they had not experienced migration and were still in Morocco?

Step 4.

- Continue watching the film until only the mother is left at the table.
- Interaction and re-reading of what happened with analysis of the evolution of the conflict (I lose-You lose, explaining the loose-loose conflict resolution option)
- Work in small groups (20'-30'): identifying (and staging) the **HAPPY END** of the short film (with a win-win solution)
- Plenary session with the staging (filmed by the camera) of the simulations
- (grouped according to their role in the representations) debriefing-1 (5') on the simulations: (after trainers discussion and decision) **THE WINNER IS...**
 - By role played (the best "father" was...)
 - For the best strategy adopted (the prize "elasticity" / "bridge" / "empathy" / "creativity" / "patience"... goes to)
 - For...
- debriefing-2 (10' with analysis (similarities, differences, peculiarities...) of the adopted endings
- debriefing-3 (20') with review of the "strategies" used and possible theatre forum with review of a particular scene asking the participants to replay the scenes and the other can step in and offer alternative solutions within the scenes, that are solutions not yet shown in any endings
- Analysis of the new **PENETRATION/NEGOTIATION-MEDIATION** strategies activated
- Further development of the analysis: personal situations evoked by this exercise?

Step 5.

- watching the last part of the film (if possible, let keep the emotions by not adding other activities)

Step 6.

- Training our looks on the **LOOKS**. Pair work (on a special sheet) to analyse the looks made by father and son.
- Plenary presentation of the cards
- Interaction and re-elaboration with focus (and possible scenic representation) on the different orientations of the gaze acted out by the two protagonists.



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Step 7.

- Before step 7: edit the video with the acting of the participants (step 4)
- Re-viewing of the short film (that includes - surprise! – scenes taken from the participants' performances)
- Interaction and re-elaboration (as in Step 4) with underlining/free comments:
 - on the choices made by the director
 - on the negotiation strategies activated
 - on the analogies and differences with the endings adopted in the simulations
 - on the final outcome of the conflict
 - on the changes in progress/perspective to which the protagonists are called
 - on the role of the song "Ya Raya" by Dahmane El Harraci (symbol of Akim's father's origins, which Akim will have to deal with, preferably not alone!).
- Further development of the analysis: How to deal with these situations, in particular those specific to our working contexts? Which analysis grid? Which/how many techniques? Which strategies/resources/attention?

Hints for the facilitator

- If possible, at the beginning of the day (or activity), welcome participants with background music: "Ya Raya" by Dahmane El Harraci

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 intercultural approach training programme.

Sources:

- C'est l'histoire d'un belge / IT IS THE STORY OF A BELGIAN, by Rodrigo Litorriaga (Belgium, 2003, Fiction, 14', sub ITA). A young Moroccan student living in Belgium can't wait to go on a skiing holiday. However, he has not reckoned with his father's categorical refusal...
- C'est l'histoire d'un belge by Rodrigo Litorriaga, DOSSIER PEDAGOGIQUE produced by Commission Comunitaire Français, Transit Transat ASBL

ATTACHMENTS

The short film, the director and the pedagogical dossier.





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ATTACHMENTS

THE LOOKS



Frame 1



Frame 6



Frame 8



Frame 13



Frame 15



Frame 16



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Rodrigo Litorriaga, *It is the story of a Belgian*

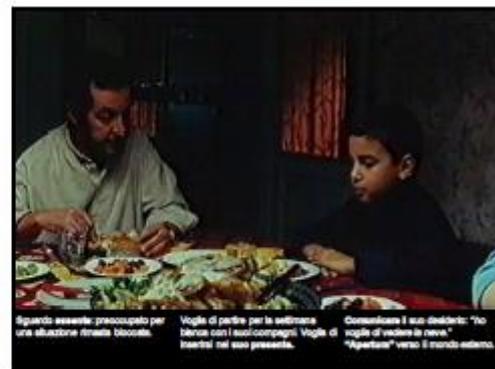
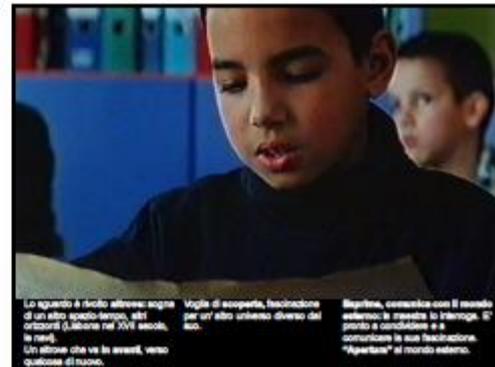
	Analysis of the gaze: which way is it turned?	What are the character's motivations?	What relationship does the character have with the outside world?
Close-up 1: the boy in front of the Lisbon plant (Frame 1)			
Close-up No. 2: the father in front of the radio (Frame 6)			
Close-up No. 3: the boy in front of his plate (Frame 8)			
Close-up No. 4: The father at the window (Frame 13)			
Close-up No. 5: the father behind the wheel (Frame 15)			
Close-up No. 6: the boy on the bus (Frame 16)			

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Rodrigo Litorriaga, *It is the story of a Belgian*

	Analysis of the gaze: which way is it turned?	Which are the character's motivations?	What relationship does the character have with the outside world?
Close-up 1: the boy in front of the Lisbon plant (Frame 1)	Looking elsewhere: dreaming of another space-time, other horizons (Lisbon in the 17th century, ships). Elsewhere going forward, towards something new.	Desire for discovery, fascination with another universe different from his own.	He expresses, communicates with the outside world: the teacher questions him. He is ready to share and communicate his fascination. "Openness" towards the outside world.
Close-up No. 2: the father in front of the radio (Frame 6)	Looking elsewhere: he dreams of another space-time (Oujda) before immigration. Elsewhere directed towards the past, towards the model transmitted by his country.	Homesickness: "you still believe in Oujda ...". Regrets, missing things: what would your life have been like if you had stayed in your country?	He does not communicate with the outside world: his son interrupts him while he is thinking, he gets angry. "Closure" to the outside world.
Close-up No. 3: the boy in front of his plate (Frame 8)	A blank stare: worried about a stuck situation.	Wanting to go on a skiing holiday with his mates. Desire to fit into his present.	Communicating his wish: "I want to see snow." "Openness" to the outside world.
Close-up No. 4: The father at the window (Frame 13)	Blank stare: he reflects ... His children and his wife contradict him. Is the situation getting out of hand?	A desire to inscribe one's own son in his past, as per the model transmitted to him in Morocco.	He does not communicate his discomfort: his wife questions him, he answers nothing. "Closure" to the outside world.
Close-up No. 5: the father behind the wheel (Frame 15)	Blank stare then furtive glance at one's own son: is he transmitting something to him?	The will to mark one's disappointment with the situation: not taking part in the present.	Attitude of total closure towards the outside world and the universe of one's own child, followed by a small opening when he turns around.
Close-up No. 6: the boy on the bus (Frame 16)	Blank stare.	The boy is pierced and impregnated by his father's past: the song about migration reverberates in him.	He wants to express himself, to communicate with the outside world. However, there is a disturbance: his feelings are not as clear as before. She answers: 'I don't know'. Beginning of the opening towards her father's universe. What will he do with his father's inheritance? It is the beginning of a

			profound questioning before which he will remain, for the moment, unaware.
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ATTACHMENTS

The negotiation



