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HI-STORY TELLING is a project funded by the European "Erasmus +" program carried out in the two-year period 2020-2022 in Italy, Portugal and Spain with meetings, workshops, conferences, shows, videos and events. The macro-objective of ESCAPE is to foster the interest and learning of History and cultural heritage especially in young people by creating a specific methodology based on the use of Theater and, more generally, of Storytelling. This publication contains the essential elements of the project. Anyone who wants to learn more and adopt tools and methodologies developed can download the outputs created by the research team from the website www.hi-storytelling.com/.



Report on outputs and results of the HI-STORY TELLING project
European Union Erasmus+ Programme
Project No. 2020-2-PT02-KA205-006912
www.hi-storytelling.com

This publication was funded by the European Union's
Erasmus+ Programme (2020-2027).
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HI-STORY TELLING

History for youth through.
Theater and storytelling

Project certified by ASEDEM -
Asociación Española de Educación Emocional
ASEDEM
Asociación Española de Educación Emocional



Erasmus+

NUOVI LINGUAGGI
TEATRO CINEMA FORMAZIONE



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This publication is available online in English, Italian, Portuguese and Spanish in the Download section of the project website: www.hi-storytelling.com.

In case of using parts of this publication, please cite the source and authors

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**CERTIFICADO DE RECONOCIMIENTO COMO PROYECTO
EMOCIONALMENTE RESPONSABLE
DEL PROYECTO "HI-STORY TELLING"**

Por el presente, la Asociación Española de Educación Emocional (ASEDEM), certifica que el Proyecto "Hi-Story Telling". Project nr. 2020-2-PT02-KA205-006912, Funded by European Union's Erasmus+ Programme, cumple los requisitos para ser catalogado como un proyecto que incorpora la educación emocional en todas sus actividades.

En Mairena del Aljarafe a 20 de febrero de 2022.

Alma Serra González.

Presidenta de ASEDEM

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PART I

**GENESIS, STRUCTURE AND
PATH OF THE PROJECT**

GENESIS, STRUCTURE AND PATH OF THE PROJECT

Sérgio Manuel Pereira Novo, Nazzareno Vasapollo

INTRODUCTION

AlbiAsta (ASTA) is a Portuguese cultural association specialized in the performing arts and which operates in the production of shows, in the organization of festivals and in the use of the Theatre as an educational tool through permanent collaborations with the University and schools of the Portuguese region of Beira Interior.

Its international standing is demonstrated by tours in many countries, by the conduct of European projects and by various international awards.

The constant attention to social dynamics has led the Association, in its twenty years of life, to structure countless intervention actions in favor of young people. Already in the two-year period 2018-2020 ASTA was the leader of a KA2 Erasmus + Youth: "RAPKOUR - RAP and parKOUR : a arte de rua para promover a inclusão social e cultural dos jovens "(RAP and parKOUR : street art to promote the social and cultural inclusion of young people). This project (www.rapkour.com) has created tools and methodologies for the use of Rap Music and Parkour to foster the expressiveness of young people at risk.

The search for original educational solutions aimed at the youth field led to the idea of a project with the aim of encouraging the interest and learning of History and Cultural Heritage, creating a specific methodology based on the use of the Theatre and, more generally, of Storytelling. The title of the proposed activity, HI-STORY TELLING (HST), was chosen to summarize this objective. In fact, it represents a calembour that in addition to linking History (HISTORY) and Story Telling, also makes the term High Story (HI-STORY) resonate.

For the realization of HST, we looked at the tools made available by the

European Union for the application of its policies in the educational field. The Erasmus+ Youth program represents one of these tools, aimed at innovation in the field of learning, understood in all its forms, including the animation and education of young people.

The choice to carry out the imagined project proposal turned out to be a winning one. In the year 2020, 41 projects were presented in Portugal in the KA2 Erasmus + Action Strategic Partnerships for Innovation in the Youth Sector (Round 2), of which only four were funded. HI-STORY TELLING was one of them.

A strategic partnership gives the opportunity to organizations active in the youth field as well as to businesses, public bodies, civil society organizations active in different socio-economic sectors, to cooperate in order to implement innovative practices that lead to high quality youth work, institutional modernization and social innovation. This is usually pursued by giving the possibility to organizations from different countries to form a consortium to create and disseminate intellectual products, as well as to organize related training activities.

The development guidelines indicated by the Program have been invaluable in creating a complete methodological product, composed of various integrated elements and which could aspire to represent a high-level European reference standard, great visibility and strong impact.

The transnational aspect was taken into great consideration in the executive phase of the HI-STORY TELLING project. Indeed, it was aimed at creating and experimenting a series of tools and a methodology composed of theoretical and practical activities that, through the Theatre, could lead to young people from different countries interacting in order to arouse curiosity about the history of their own country, of their locality, their neighborhood, their family The voice and the body, while acting in different ways, have brought them into spaces and dimensions aimed at going beyond time and space, becoming an ideal means for the promotion of multiculturalism.

CONTEXT, BACKGROUND AND PLANNING LOGIC

In most personal growth stories, pleasure and a sense of history are acquired at a mature age while, as young people, history is perceived, in large part, as a merely fictional subject to be studied in school with no

practical use in one's own life. The fact is that it's not just about "studying" history!

It is about knowing how to "savor it", being able to perceive how each of us is the product of History with a capital "H" when we live our stories with a small "h"; to realize that we are the product of our country's past, as well as of the history and traditions of our region and the place where we were born and / or where we live; to realize that we are a fruit of our "family tree" as well as of our family and individual history.

It is about walking down the street and understanding a neighborhood, a building, an area like the "theatre" that History has made available to our personal history.

What is at stake is not only the simple ability to be fascinated by the past, but also the ability to understand the value of our common cultural heritage. If you do not "feel" the charm of history and the intimate connection that exists between each of us and its roots, you will not feel the charm and importance of preserving its traces.

Our mission is to study and protect the past to ensure a future, and this task can only be achieved through investments in the future, namely in young people. They will be the citizens of tomorrow and must acquire, before being distracted by the routine of life, an awareness of the treasures among which they were incredibly lucky to be born and grow.

We believe that HI-STORY TELLING will also enable educators and youth policy makers to understand how the world of youth is available for serious, philologically correct and culturally highly refined conversations. The answer will make us understand the strategic value of such a way of working, because it is a way to bring the leaders of tomorrow into a heritage that must be felt by them as a significant part of their history.

The mature citizen with this youthful experience will no longer see the archaeological or monumental complex as something dead, foreign in his city and in his life, because in his youth he will have learned to ask questions such as: "How was it done?", "Why is it been made?", "For what purpose?", "How was it useful for those who built it and for those who benefited from it?". This is the real guarantee to preserve the enormous heritage we received from our ancestors and transform it into a real and generalized cultural heritage.

HST was born, therefore, from the need and the will of the partners to experiment the development of a teaching methodology based on non-for-

mal learning that could be easily used in order to favor the interest and learning of History and cultural heritage, especially in young people.

The project aimed to develop, through a series of coordinated research activities and through the targeted use of artistic disciplines, such as theatre, used as non-formal learning tools, a working methodology that would allow to create appeal for history in young people.

We are in fact convinced that to understand (and learn) something, it must be done.

History too can be understood if it is built.

It is in this sense that we wanted to use the theatrical tool, appropriately exploiting the particular characteristic of narrativity inherent in it.

We are also convinced that understanding history, having "historical sense", is equivalent to refining a high sensitivity, the one that the historian Henri-Irénée Marrou defined the "ability to feel the reality and remoteness of the past in an equally vivid way".

After all, History is the narration that it is made of and it is a question of making it clear that there is no already defined historical reality to be faithfully reproduced (the notion!) but that, according to Marrou: "History is the result of creative activity of the historian who - a knowledgable subject - establishes a relationship between the evoked past and the present which is his".

The recently deceased French historian Jacques Le Goff, in trying to answer a question about the teaching of history, said: "It is up to the history teachers to agree, through commissioned study and reflection, on how to propose to pupils and students a teaching of history that is not too heavy. I think that young people should be given a definition, albeit a brief one, of the essentials of cultural and political legacies, above all".

It is exactly in this sense that our project intended to act; Not to simplify history but to propose new ways of looking at this very important knowledge.

STRUCTURE AND TIMING OF THE PROJECT

The structure of the project activities conceived to pursue the identified objectives has been modeled according to the reference of the Erasmus+ directives which provide for:

- Realization of **Intellectual Outputs** (IO),

- **Training activities** functional to the production of IO,
- Dissemination of results, including through **Multiplier Events** in partner countries,
- **Meetings** between project partners for the implementation of management, research and production actions.

INTELLECTUAL OUTPUTS

In the design phase, the choice was made to create functional products not only for the establishment of reference methodologies for education and youth work, but also for the dissemination of results that had the added value of encouraging, in a broader perspective, networking between individual professionals and organizations that routinely operate in the fields of learning, the arts and social inclusion.

Consequently, the production of the following IOs conceptually related to the two project lines was established: the methodological one and the disseminative one.

Methodological outputs

- Guidelines: "Youth, History and Cultural Heritage: a guide for youth workers and educators".
- Guide: "Guide: How to create a theatrical workshop focused on History and Cultural Heritage",

Fig. 1. Intellectual outputs

INTELLECTUAL OUTPUTS	
METHODOLOGICAL	01 - GUIDELINES "Youth, history and cultural heritage: a guide for youth workers and educators"
	02 - GUIDE "How to conduct a theatre workshop focused on History and Cultural Heritage"
	03 - HI-STORY TELLING BOOKLET
	E-LEARNING PLATFORM AND REPOSITORY
DISSEMINATION	04 - Edu-Docufilm
	05 - Website & Social Media

- End of project publication: "HI-STORY TELLING",
- E-learning platform and Materials Repository.

The Guidelines and the Guide for the realization of theatrical workshops are two effective tools that allow educators to accompany young people in learning history through theatre. These methodological outputs make the acquisition of historical notions no longer a passive but an active one. The young person, in concurring to write a dramaturgy and to stage the show, acquires historical skills in an immediate way, almost without realizing that they are studying.

In addition, a multilingual E-Learning Platform has been set up to function both as an interaction tool between participants in training activities and as a repository of teaching materials (text files, videos, manuals, images, articles...).

Disseminative outputs

- Edu-Docufilm,
- Website and Facebook page.

These products have been structured for the usual purposes of information, communication, dissemination and enhancement typical of Erasmus + projects.

The edu-docufilm also presents aspects of support to the methodology as, in the narrative path, exercises carried out during workshops and courses are provided that can help to better understand the proposed training path.

TRAINING ACTIVITIES

The main purpose of the training activities was to test the HI-STORY TELLING methodology that was being established by the Research Team.

A first Workshop was used to discuss the results of a first phase of research and a first version of the methodology, destined for subsequent experimentation.

A transnational course was subsequently organized in Portugal with young Italians, Portuguese and Spanish and also national pilot courses to be held in the three partner countries.

At the end of the first pilot course, a second Workshop was organized for

the Research Team to evaluate the experience, thus receiving essential feedback to proceed with the definitive release of the outputs.

1. Workshop for educators
8-15 May 2021, Covilhã (P).
2. Transnational course for young people
8-12 July 2021, Covilhã (P).
3. Workshop for educators
24-29 November 2021, Covilhã (P).
4. Pilot course in Spain
September-November 2021, Mairena del Aljarafe (E).
5. Pilot course in Portugal
November 2021 - April 2022, Covilhã (P).
6. Pilot course in Italy
February-April 2022, Covilhã (P).

DISSEMINATION AND MULTIPLIER EVENTS

For information, communication and dissemination of results, the main tools used were:

- Project website
- Facebook page
- Edu-docufilm
- Multiplier events.

Website, Facebook page and TELL ME Social Platform

The website (www.hi-storytelling.com) was assigned the role of giving a concise description of the various project components, while the Facebook page (www.facebook.com/Hi-Story-Telling-117207753449451) served to spread the project especially among youth.

Edu-Docufilm

It is an important dissemination tool designed above all to reach a large audience of spectators also through online dissemination. Through this product we intend to make it easy to understand the project process and

its particular moments, the type of research carried out, as well as describe the difficulties encountered along the way. The docufilm, which can be viewed in the Outputs menu of the project website, is not concentrated only in the narration of the elaborative moments of the project's intellectual outputs, but also on the places that hosted this research and on those who were the object or creators and processors of the same.

The educational value of the film product is entrusted, through its visual representations in certain scenes, to the offer of ideas for useful developments to support the other methodological outputs of the project.

This realization is intended to be a visual work that allows everyone to enter into the spirit of HI-STORY TELLING and in contact with the people who have lived the experience of the project. In a perspective of broader sustainability and enhancement, the ambition is that it can serve as an inspiration for those who work in diversified sectors, with particular regard to those of learning, youth policies and performance activities.

Multiplier events

This type of event is supported by Erasmus + with the primary goal to make the project known to both generalist and specialized targets, disseminate and illustrate the IOs, collect useful opinions for the improvement and sustainability of the proposal, and create new opportunities for collaboration and implementation of new ideas .

The events (www.hi-storytelling.com/events) have been scheduled in Seville (E), Sirolo (I) and Covilhã (P), respectively, in the months of April, May and June 2022.

The format conceived for their programming was based on a meeting dedicated to operators, animators and youth organizations, on something for young people and on the projection of the Docufilm. In Spain HST was used to organize the "Festival TEA-TEEN - I Certamen Internacional de Teatro Joven de Andalucía "with the representation of 5 performances (4 Spanish and 1 Italian). The Italian show "Ignazio" can be viewed in the website gallery.

MEETINGS

During the life of the project, there were various working meetings of the research groups and the Steering Committee, both by videoconference and at the partners' offices. Of those in person meetings, two took place in Portugal, one in Italy and one in Spain.



TEA-TEEN

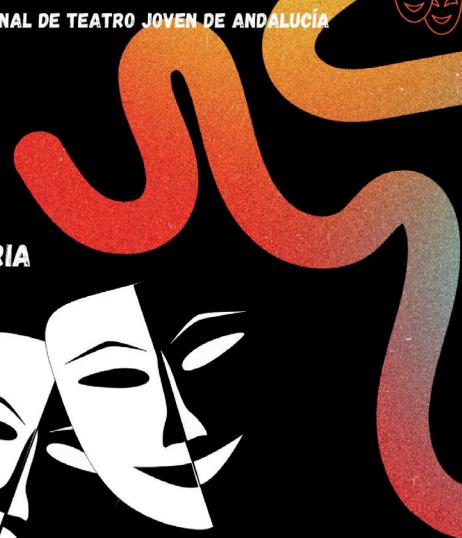


CERTAMEN DE TEATRO JOVEN

I CERTAMEN INTERNACIONAL DE TEATRO JOVEN DE ANDALUCÍA



VOCES DE LA HISTORIA



ADOLESCENTES VENGADORES 2



IGNAZIO



EL BULEVAR DE LOS
PENSAMIENTOS



Teatro María Auxiliadora
Colegio Salesiano Strm. Trinidad
Avda. María Auxiliadora, 18

8 Y 9 DE ABRIL



INNOVACIÓN Y CULTURA



Erasmus+

PROYECTO ERASMUS+

HI-STORY TELLING

TeatroCentro
ZARZUELA

PROYECTO
ZARZUELA

AIM
INTERCULTURAL MADRID



TIMING

The project started on 1 September 2020 (see figure below). The first weeks were spent completing the preliminary formalities with the Portuguese Erasmus + National Agency and organizing the kick-off meeting held in Covilhã.

Subsequently, the working groups concentrated on the production of the webtools and the two methodological outputs that were discussed in various videoconferencing sessions until their first version was released in April 2021.

This version was used for a workshop intended for 12 HST researchers, for a first experimentation in a transnational course in which 18 young Italians, Portuguese and Spanish took part and in a national pilot course held in Spain. After a last internal Workshop, the final versions of O1 and O2 were released and applied to the national pilot courses in Italy and Portugal.

All the events were also used for the filming of the Docufilm completed in March 2022.

The last quarter of the project saw the realization of dissemination events in the three partner countries in the months of April, June and July 2022.

Activity	Period				2020												2021												
	S	O	N	D	J	F	M	A	M	J	J	A	S	O	N	D	J	F	M	A	M	J	J						
Meetings	P																E							I	P				
O1. Guidelines					v.a	v.B		v.1									v.2	FIN.											
O2. Laboratory Guide					v.a	v.B		v.1									v.2	FIN.											
O3. Booklet																	v.1		FIN.										
Internal Workshops								P									P												
Transnational Course													P				E												
National Laboratories																		E							I				
O4. Docufilm																									P				
O5. Webtools								Socials Site																		FIN.			
Multiplier Events																									E		I	P	

Fig. 2. Project timing. In brackets, the abbreviations of the three countries where meetings, training activities and multiplier events are located: Italy, Spain and Portugal.

THE PARTNERS

The HI-STORY TELLING partnership is made up of three organizations, including ASTA, the lead partner in charge of the project, whose profile has already been described above.

Two of the partners have been working together at European level for some time. In addition to HI-STORY TELLING, ASTA and the New Languages Association have jointly managed various European projects, including:

- Erasmus + KA2 EDA 2019: ESCAPE - Encouraging the use of SCenic Arts in Prisoners' Education, for the use of performing arts to support the education of citizens in detention;
- REC PROGRAM (Rights, Equality and Citizenship) 2019: DEEP ACTS - Developing Emotional Education Pathways and Art Centered Therapy Services against gender violence for the use of Art Therapy and Education Emotional in support of the victims of violence;
- Erasmus + KA2 Youth 2018: RAPKOUR - RAP and parKOUR: a arte de rua para promover to inclusão social and cultural dos jovens, Rap Music and Parkour to favor the expressiveness of young people at risk.
- Erasmus + KA2 EDA 2016 TELL ME - Theatre for Education and Literacy Learning of Migrants in Europe (www.tellmeproject.com), for the use of Theatre to support the linguistic and mathematical literacy of migrants.
- With this last project, the two partners won the 2019 European Language Label established by the European Commission and the Confucius Prize for Literacy by UNESCO, funded by the People's Republic of China.

Associazione Nuovi Linguaggi (ANL), Loreto (I)

The Association was chosen because it has a long experience in the performing arts with particular regard to the theatrical field, both for what concerns the production of shows and for teaching for the stage.

The Marche Association also has extensive skills in teaching and audiovisual and film production (its main task in the project):

- in 2017 they were commissioned by NUOVO IMAIE, the Italian union of cinema and television interpreters, to manage a specific workshop for European actors,
- annually organizes a film course,
- its president is a film director, as well as a theatre director.

Treintaycuatro Emotional Performance S.C. (34), Mairena del Aljarafe (E)

A Spanish Social Enterprise specialized in Emotional Education, Psychology and Coaching for youth and educational centers.

Two other organizations contributed as associate partners.

ASEDEM - Asociación Española de Educación Emocional, Seville (E)

ASEDEM is a platform for the exchange of knowledge and the generation of legislative proposals to integrate emotional management in educational contexts.

AIM - Association of Intercultural Mediators, Cluj-Napoca (RO)

It is an association specialized in intercultural and family mediation, counseling, coaching, art therapy, autobiography, active listening and social integration.

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ASTA (P)

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He has been working in the field of culture and education since 2000 as a director, programmer, producer and teacher. He is PhD researcher in the field of theatre and performing arts.

NUOVI LINGUAGGI

TEATRO CINEMA FORMAZIONE

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For over 25 years, designer and manager of projects financed by various EU programs in France, Germany, Italy, Latvia, Portugal, Romania, Spain. Winner with the TELL ME project of the European Language Label and the UNESCO Confucius Prize.

Expert evaluator for the EU Culture Agencies, COSME and Erasmus + (Italy and Portugal).



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PART II

HI-STORY TELLING THE GUIDELINES

HI-STORY TELLING, THE GUIDELINES

INTRODUCTION

Alessandro Pertosa and Andrea Anconetani

PREMISE

This part summarizes the project guidelines. The output that represents them in a more complete form can be downloaded from the web using the QR code shown here or the link www.hi-storytelling.com/download.



WHO IS HI-STORY TELLING FOR?

Hi-Story Telling is an educational project that aims to develop, through theatre, a dynamic and lively methodology, capable of bringing young people closer to history. This guide is therefore aimed at those educators who intend to undertake a relational educational path, which allows them to acquire historical knowledge through theatrical art.

With a view to responsible learning, in our opinion, history and theatre constitute an inseparable pair.

Learning about history can satisfy our curiosity (about what our predecessors were like and what they did); it can strengthen our sense of belonging to a community (identity dimension); it can make us understand something more about our origins and the present.

It can provide us with useful information on how people lived in other societies, and can therefore make us more tolerant and open, showing that it is possible to behave in a very different way and yet essentially be people who inhabit the world, with the same problems, with the same hopes and worries.

In this sense, then, history has a clear social function. Without it we cannot understand the world we live in. Because it is thanks to history that we grasp the relativity of things, ideas, beliefs. It is thanks to history that we discover how, under different appearances, similar situations repeat themselves, since the questions of meaning that man has always asked himself are similar.

These questions are elaborated, rethought and treated by art and theatrical technique, which transforms notions into a show. On the other hand, one of the main functions of art is to offer alternative tools that facilitate communication. This condition is extremely relevant as what defines, distinguishes and connects human beings is their ability to interact in complex communication systems; which allows them, among other things, to create, report and perpetuate abstractions and narratives.

Theatre uses and blends languages, verbal, auditory, visual and bodily, memorization, interpretation, improvisation, attention, spatial organization, verbalization, demanding self-expression, knowledge of the other, social interaction (through collaborative work and the relationship with the public), knowledge of literature, history, performing arts, culture. All these competences imply the mobilization of the cognitive, affective, social and motor aspects of the subjects; and they also involve learning, repetitive exercise and knowledge building.

The theatre, by its very essence, allows to combine, in its own form of expression-communication, all these characteristics inherent in artistic expression, being one of the most precious and complete educational means. It is a medium, where the breadth of its action (which covers almost all-important aspects of the development of children and young people) in addition to the great diversity of forms it can take (can be adapt-

ed according to the objectives, age and means in they are practiced) make it, par excellence, the main form of educational activity.

NEEDS ANALYSIS

In an increasingly connected and complex world, knowing one's own history, the history of one's own people and of the family to which one belongs becomes indispensable, in order to avoid getting lost in the vast sea of contemporary fluidity, where everything seems indistinct, monotonous, codified; where everything appears obvious and indifferent. Young people - in order not to lose their sense of direction - increasingly need to know who they are and where they come from, but at the same time they need to feel like citizens of the world, able to welcome the different, the foreigner, without fear or mistrust.

A correct acceptance of the other, of the stranger, happens through the care of personal culture and emotions. In a period of time plagued by individual isolation and mutual distrust, educating young people to listen and welcome is necessary, and the purpose can be achieved within a convivial path which theatrical practice makes available to us.

The Theatre is a multifaceted pedagogical tool. Multidisciplinary by essence, it involves different awareness and sensitivities and allows operators to wander artistically, developing the emotional intelligence of all the people involved. This is true both for the spectator and for those who work on the staging, playwrights, director, actors.

From the point of view of our project, we believe it is interesting to work on the staging of the personal life stories of students and those who approach the method that Hi-Story Telling proposes. From those personal stories, it will then be very useful to broaden our gaze more generally, to the historical context of society as a whole. Personal history always goes hand in hand with social history. The theatrical methods, the resulting culture, help to understand the cultural heritage of a society, its symbols, archetypes, customs and traditions.

The need for sociality is therefore filled by the theatrical method, which uses history - personal and collective - to bring the individual closer to others.

Theatre produces a conscious and mature community and it does so starting from the work on the person. The tools used by the actor are his

body, his voice, his emotions, his imagination, and therefore it is not possible to think of a non-emotional theatre. To be able to stage any story or proposal, the actor must know the instrument with which he works. Therefore, it is essential to be aware of yourself and even more so that the story we are going to study, and stage is part of one's genealogy, or the student's genealogy.

The theatre thus acts as an incubator for questions about one's life, the history of one's family and the community to which one belongs. The student is certainly better disposed towards history, which they no longer conceive as just a set of concepts to be learned by heart, but becomes living flesh. The students themselves become the characters and protagonists of the staging, and thus transform the study of history into a more active and participatory and not passive process as it is - very often - today.

METHODOLOGY

Alessandro Pertosa

HOW HISTORICAL RESEARCH IS DONE

THE ORIGINS OF HISTORICAL RESEARCH

The method of historical research was not refined before the sixteenth century. Before 1500, a fact was neither studied nor considered in its complexity, because history was conceived as a teacher of life and its study had purely moral and theological purposes.

It was only in the sixteenth century, then, that the problem arose of how to organize the scientific investigation of history.

In more recent times, around the nineteenth century, historians began to better articulate their method of investigation, beginning to distinguish the sources into intentional and unintentional.

THE PHASES OF HISTORICAL RESEARCH

Historical research always starts from an idea, from an interest, from an intuition matured in the mind of the scholar, who, observing the facts, formulates hypotheses. In a second moment, it is the historical methodology to intervene, to verify if the idea holds up or should be set aside instead.

When studying a fact, it is necessary to start by searching for its sources . By itself, no source is able to provide all the useful information for the reconstruction of a fact. Precisely for this reason, it is advisable to cross the various sources, integrating the gaps with possible interpretations and readings, which allow to reproduce sufficiently clear picture of the event we intend to speak about .

Now, precisely in consideration of the fact that no source is exhaustive in itself, the historian's skill lies precisely in his ability to fill in the gaps, the voids of evidence, thanks to the general knowledge of the period and to his own flair.

It is evident that where the historian adds in his personal interpretation to help fill the gaps, it is necessary that he indicate it and make it known to the reader, who is thus able to evaluate the source and to make considerations also on the addition or on the historical interpretation.

The research work of the historian can be divided into four main phases,

- placing the facts in a time (when?);
- classification of information (how?);
- identification of the protagonists (who?);
- identification of the causes of a fact (why?).

THE SOURCES

The sources can be classified as primary (or direct), secondary (or indirect), written, unwritten, oral, intentional and unintentional.

CONCEPT MAPS

After having interpreted the sources and presented a more or less clear picture of the context to be reconstructed, it may be useful to develop concept maps, which allow both the scholar, the teacher, and the learner to connect different aspects of the same one topic .

THE TANGIBLE AND INTANGIBLE CULTURAL HERITAGE

The definition of cultural heritage is quite recent. According to the international non-governmental organization called International Council on Monuments and Sites (ICOMOS), "cultural heritage is a broad concept that includes the natural as well as the cultural environment. It encompasses landscapes, historical places, man-made sites and environments, as well as biodiversity, collections, past and present cultural practices, life experiences and knowledge. It records and expresses the long processes of historical development, which form the essence of different national, regional, indigenous and local identities and is an integral part of modern life. It is a dynamic point of reference and a positive tool for growth and change. The specific cultural heritage and collective memory of each locality or community cannot be replaced and is an important basis for present and future development¹".

1. Definition of "cultural heritage" proposed by ICOMOS at the 12th General Assembly held in Mexico in October 1999.

This definition is the result of a long debate that has contributed to changing the meaning of "cultural heritage", broadening the field not only to material goods, but also to immaterial, intangible and spiritual ones.

DRAMATURGICAL STRATEGY

FROM HISTORY TO THEATRE; FROM THEATRE TO HISTORY

The use of theatre as a pedagogical tool to learn the past allows the student to stop having an always passive position towards history and to recognize himself as an active and critical subject. The construction of a scene or a dramaturgical text requires the student to deepen the content and contextualization of what is to be elaborated. But history, in this case, becomes an instrument, it is no longer the end. You don't study history to know it. But history is studied with the intention of translating the fact into a work of art.

Between history and theatre a synergy can be set in motion that allows the learner to acquire knowledge of the facts of the past through theatrical art. History then becomes a means of artistic production. And art, in turn, in addition to manifesting itself as such, also assumes the appearance of an instrument of knowledge.

HOW TO CHOOSE HISTORICAL FACTS

Faced with an endless series of events, all potentially transformable into a theatrical performance, which stories from history are preferable to choose, fishing in the great sea of past events?

It is clear that there is no valid method for everyone, and probably from a pedagogical point of view, it may perhaps be more useful to speak with the learners, perhaps finding a meeting point or prevailing interests.

In our opinion, the imagination and enthusiasm of young students could be more stimulated by the deepening of the history of the territory in which they live. However, we believe that it is even very interesting to choose to deepen the study of lesser known and famous episodes, that is to say, those hidden episodes and not adequately described by general historical treatises. In concentrating on the facts of a specific territory, the attention turns to the so-called micro-history, that is to that method of historiographic investigation set on the collection and examination of minimal

facts and circumscribed environments, which are however understood only if inserted in the most general. In fact, it is precisely the small events that are often not mentioned, the events considered marginal that make up the great puzzle of human history. If the little event had taken place in another way, the history of the whole country or human history would be different. Add to this that the small fact is always linked to a well-defined territory, therefore, if you want to start from the interest in a specific territory, it is preferable to work on a minor event, but one that clearly characterized the place where it happened.

HOW TO IDENTIFY THE SITUATION WITHIN THE HISTORICAL FACT

After having chosen the event to investigate, it is essential to trace the main situation within it, taking into account that without a situation there is no theatre. The event, in fact, in addition to being studied and deepened, must be transformed into a show. And the show is an event that artists - through speech, gesture, song, dance, or with a varied combination of different performing arts - stage in front of a live audience .

HOW TO DRAMATURGICALLY TRANSFORM A HISTORICAL NOTION INTO A THEATRICAL TEXT

After tracing the fact and studying the main situation we want to tell, we need to ask ourselves how to transform historical knowledge - or a set of documents - into a real theatrical performance.

To arrive at the composition of a dramaturgical text, two alternative writing paths can be followed, the path that goes from the pen to the body, and the path that starts from the body to get to the pen.

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PART III

THE THEATRE WORKSHOP

THE THEATRE WORKSHOP

Andrea Anconetani

PREMISE

This part summarizes the guidelines of the project on how to organize a Hi-Story Telling theatre workshop. The extended methodological sheets and all the tools briefly described below relating to the phases of the laboratory and the recommended exercises can be freely consulted and downloaded from the web using the QR code shown here or the link www.hi-storytelling.com/download.



HI-STORY TELLING THEATRE WORKSHOP

GENERAL INTRODUCTION

The Hi-Story Telling project envisages, as the main tool to reach the desired results, the implementation of a theatrical laboratory specifically designed to lead the participants to the reconstruction, or rather, re-elaboration of historical events. In this way an immersion is made in the event under consideration which involves the entire being of the participant and which can indelibly affect their formation. In fact, theatre is the human activity that comes closest to a life experience and for this reason it can pow-

erfully affect the traits of the person. When the task of elaborating a methodological plan that translates these intentions into practice was set, some problematic points were considered. How much, for example, a theatrical laboratory can be "standardized", how much the conductor's experience can count in achieving a good outcome, how much this experience can somehow be overcome through a careful description of the same phases of the laboratory. On the one hand there is the reality that tells us that a complex activity such as that of the theatrical laboratory cannot be completely represented by simple schemes, on the other the conviction that it is possible to represent at least the stages with the awareness that, being art and not science, "experimental reproducibility" is not guaranteed, but each conductor will have tools in hand through which they can positively carry out the action.

We therefore decided to present the laboratory by framing it in its essential structures, in its fundamental stages, outlined in the form of methodological suggestions and indications, to subsequently describe a set of exercises rationally placed in the context of the stages to be worked through. The choice of the exercise to be carried out and the logical linking of the exercises will be left to the expert conductor who will make their choices based on the operating conditions, constraints and opportunities of the working group.

METHODOLOGICAL INDICATIONS

The methodological indications that we have prepared start from a general description of the didactic work carried out with the theatrical instrument, to then go into the specificities of the laboratory designed for Hi-Story Telling. Some steps indicated here may, to an experienced operator, be quite obvious. However, our intent was to describe the activities thinking about the possible use of this methodology also by an operator who does not have particular experience in the field of the theatre laboratory. We have tried to solve this problem by setting up a set of modular instruments framed in a schematic path whose essential features are fixed but which are suitably adaptable. In this way the operator can "build" their laboratory by tailoring the blocks, consisting of the exercises proposed, linking them with their own logic determined by the circumstances. This can be done without losing sight of the aim that is always linked to the transposition of historical events and research into a theatrical form.

The methodological guidelines, therefore, will accompany the operator, providing both the general framework within which to operate and the practical tools grouped by macro-areas of intervention and divided starting from the first moment in which one finds themselves working in the laboratory plan.

The practice of theatrical work is now experimented in multiple artistic and educational contexts according to a "modus operandi" which, with some obvious personalizations and variations, is consolidated. The Hi-Story Telling laboratory does not depart significantly from this practice except for the intentions and also for the constant focus on its final goal, that is, the ability to interest young people in historical research through an "active" method. Therefore, the work, although theatrical, is not conceived in a "theatre-centric" form, but rather "history-centric".

GENERAL INFORMATION

The indications provided in Hi-Story Telling are recommendations, suggestions, and concern the entire development of the laboratory. They start from its temporal articulation, which is divided into four phases, one of which is preliminary (historical research) and three constituting the development of the actual theatrical workshop. We then proceed with a recommendation regarding the number of participants. This indication is a mere suggestion since the cases could be very many, however, it is possible to indicate a maximum and minimum number of participants in a typical laboratory that allow the optimal performance of the work and favor potentially good group dynamics.

Then we move on to provide suggestions regarding the work space. Also in this case these are indications that will then have to deal with the real conditions in which the operator and the group will find themselves working. However, it is important to be aware of the fact that space is not a neutral element but that instead it significantly determines the type of work possible, orienting it in different directions according to the characteristics it brings with it. A further indication, of a more technical type, is then provided regarding the stage or the physical place in which the show will then be performed, and which very often does not coincide with the processing space. In this case we refer to an analysis of conventional and unconventional theatrical spaces and the possibilities linked to them that bring with them multiple expressive solutions.

THE ACTIVITIES

From this moment we enter the description of the planned activities and their definition in terms of framework elements and modular elements (exercises). The theatrical laboratory that we have created is in fact a systematized set of actions (exercises) that take place within a framework context that can be accurately indicated.

Our choice was to provide the conductor with a catalog as reasoned as possible and with vast enough exercises to be used as needed. Some exercises have the same purposes but can be chosen in a modular way by the conductor according to the operational needs identified. If, for example, the operator realizes that the group needs a higher level of concentration, they can choose, among the warm - up exercises, the one that is more oriented in a certain direction and so on.

The exercises will be placed in an environment-framework conceived as a sort of container to be replicated at each meeting and will be divided into phases to be considered unavoidable moments of the laboratory.



Each meeting, at any stage, will therefore be marked by three distinct moments: **welcome**, **elaboration** and **closure**, and the operator will be able to draw from the list of exercises to perform those that they think will be most suited to the working group. The phases that mark the **development** of the Hi Storytelling workshop are:

- Preliminary
- Precondition
- Processing
- Return

Welcoming and **closing** moments are to be considered, as already mentioned above, transversal and a part of every meeting and in every phase of the workshop.

The preliminary phase is the moment of historical research and the consequent determination of the object of the work. Within this is the research and analysis of historical sources.



The **preconditioning** phase is instead part of the theatrical training work and serves to allow the participants to use the theatrical techniques in the best way. It will be differentiated into:

- body and voice awareness,
- body movement on stage,
- expressing emotions.

The **elaboration** phase consists in the transformation of what was identified in the preliminary phase into a scenic object, it is the moment in which the object takes shape through a series of experiments. We have differentiated this important stage into two blocks, or rather into two paths that can also be taken by experimenting first one then the other:

- Exercises on the path that goes from the pen to the body;
- Exercises on the way from the body to the pen.

The **restitution** phase is the moment of the final definition of the scenic object that ends with its representation. In this phase no particular exercises are described since it is a moment of rehearsal and repetition until the stage cleaning is reached, which is a prelude to the staging.

So, to give a practical example, the first lesson will take place like this:

Welcome (one of the exercises proposed in this phase, your choice)

Preliminary phase (for example: start of work on the research of historical sources)

Closing (one of the exercises proposed in this phase, your choice)

About halfway through the workshop, the lesson will take place as follows:

Welcome (one of the exercises proposed in this phase, your choice)

Development of the **elaboration** phase (for example exercises chosen from those of the way that goes from the body to the pen)

Closing (one of the exercises proposed in this phase, your choice)

TOOLS

The practical tools with which to face the laboratory are the exercises. In the methodological materials, which can be downloaded online, for each phase described above, exercises are listed which, appropriately applied by the operator, allow the laboratory to be completed and a scenic result

to be achieved. Each proposed exercise is described in detail in a scheme that includes: A keyword, the purpose, any materials needed, an operational description, an indication of duration and the presence of variants or observations. For example, among the welcoming exercises, the first on the list is a simple breathing exercise that is described like this:

Breathing

Keywords - welcome phase

Purpose - Relax the body and prepare the participant's psychophysical state to learn

Materials - A yoga mat for each participant (in case the floor is cold)

Description - Standing, circle time. Participants close their eyes and breathe slowly. The leader guides them by speaking very slowly and focusing attention on the diaphragm. During the exercise, breathing should be slow and deep, closed eyes help to focus only on the breath. You can use background music or perform the exercise in complete silence.

Duration - 5 minutes

Pre-requisites - Variants - Observations - none

All the exercises proposed in the methodological sheets will be described in the same way so that the operator can choose the set that they think most useful and compose, as in a very versatile modular structure, their personal laboratory.

PART IV

CASE STUDIES

CASE STUDIES

The case studies that we publish below represent the results of the laboratory path carried out in Italy and Spain using the *Hi-Story Telling* methodology, which produced two very different results.

With regards to the Italian experience, we started from a historical work already outlined. This is the study that Nazzareno Vasapollo made regarding the enlistment of his father in the Second World War and the years he lived as a soldier in Cyrenaica (see following page). From that historical work, Alessandro Pertosa has drawn a plot or, if you like, a first version of the dramaturgical text, which was subsequently reinterpreted by the director - Michele Maccaroni - and by the actors, through free improvisations. This work on stage produced a second version of theater-performance for three actors and a musician, entitled Ignazio, and the first performance took place in Seville on the 8th and 9th of April 2022 as part of the "Festival TEA-TEEN - I Certamen Internacional de Teatro Joven de Andalucía" and can be viewed at the following link: <https://bit.ly/3MXNVHu>.

In Spain, however, the young pupils were asked to interview grandparents and relatives who had experienced the Spanish Civil War firsthand.

The actors and actresses began the research process by reconstructing their family tree and consulting different sources to learn in depth what the life stories of their ancestors were. The family tree and their interviews were the precious material thanks to which it was possible to write the definitive screenplay.

Actress and director Susam Galiano guided the young actors in this creative process, starting from the idea that global history is made up of small personal stories, which intersect each other like a Rubik's cube. The symbolism of the Rubik's cube refers to the representation of human contradictions, which ultimately lead to war.

Finally, it was a question of gathering the collected material and subsequently reworking it on stage, through an idea of collective creation in which the characters live in a limbo in which they move with the firm intention of seeking their identity through the history of their ancestors. And it is there, in that hazy and uncertain place, where they discover the importance of not losing their historical memory.

The result of this creative process saw the light as *Voces de la Historia*.

**CASE STUDY N.1
ITALIAN EXPERIMENT**

Alessandro Pertosa

IGNAZIO

Directed by
Michele Maccaroni

*Teatro-performance per tre attori e un musicista
dove si utilizzano in maniera impropria tre sciarpe*

MY FATHER WAS CALLED IGNAZIO

Nazzareno Vasapollo

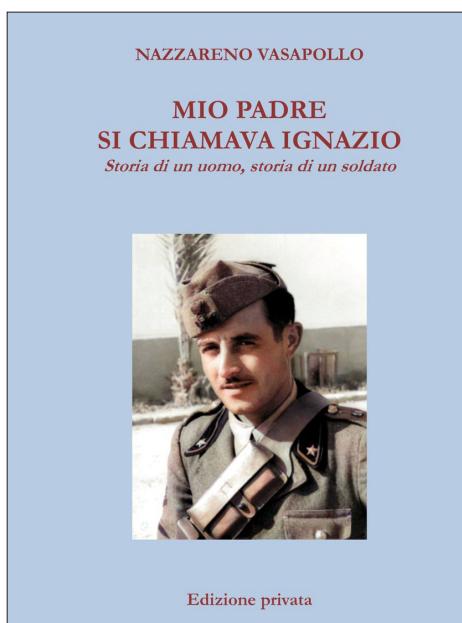
The book (private edition) reports the story of an Italian soldier in Libya, Corsica and Italy in the period 1938-1944, shortly before and during World War II.

The foundational materials used by his son Nazzareno consist of three document types:

- the Matricular Sheet, an official document containing information on movements during military service,
- some notes by Ignazio reported in two handwritten pages,
- some photos sent by Ignazio to his wife from the Libyan front which, on the back, reported dates and news.

This documentation was placed in chronological order and crossed with the events of the period trying to understand why, following the course of history, Ignazio was in a certain place, at a certain time. Where and why the tumultuous flow of that powerful river had dragged that stick represented by a young Calabrian bricklayer.

The book is freely downloadable in Italian, English, Portuguese and Spanish from www.hi-storytelling.com/download.



PRIMO QUADRO

Buio in scena. Il Musico inizia a creare suoni; la luce sale lentamente: l'uomo è sdraiato a terra in posizione fetale, in piedi di fronte a lui, all'altezza del bacino, si trovano spalla a spalla le due donne (D1 e D2) che reggono due sciarpe, come a porgerle per un'oblazione.

Le donne si spostano lentamente in direzione opposta al lati del palco: l'uomo è al centro ancora sdraiato; D1 e D2 agli estremi di un segmento lungo circa otto metri. Solennemente le due donne si bendano e iniziano a parlare mentre il Musico esegue il brano 1. D1 e D2 parlano, ma non possono sposarsi dalla loro posizione, come fossero inchiodate a terra. L'uomo si anima e inizia a giocare con le donne: le infastidisce, le tocca, fa loro il solletico...

- D1 Ogni uomo è sorgente e foce; ogni uomo è segreto e rivelazione;
 ogni uomo è enigma e trasparenza;
D2 Incomprensibile persino a sé stesso...

(l'uomo si desta e guarda D2)

- D1 Ogni uomo è un caleidoscopio di storie, legate con amore in un volume.
D2 Uno dei tanti incistati nelle biblioteche dell'anima.
D1 Ma alcune di queste biblioteche sono chiuse,
D2 sprangate;
D1 e i loro libri segreti inesplorabili.
D2 Forse per pudore...

(l'uomo raggiunge D2 e tocca il suo piede destro, poi con la mano sale lungo la coscia fino ad arrivare al ventre; il dorso della mano visibile al pubblico, le dita ben tese)

- D1 forse perché troppo è lo strazio di rivivere
D2 col ricordo
D1 i passaggi tormentati,
D2 gli scontri
D1 i momenti che si vogliono dimenticare,
D2 per far finta

D1 come i bambini
D2 quando chiudono gli occhi...
D1 sì, per far finta di non averle vissute
D2 quelle storie.
D1 Per questo
D2 le si schianta nel fondo scuro
della propria coscienza.
D1 E alcune
sono così chiuse,
D2 serrate
D1 che nulla
D2 fa sospettare sul loro contenuto.

(l'uomo libera il piede destro di D2, poi va verso D1)

D1 E allora deve esserci qualcuno che
con estrema dolcezza
D2 ma con altrettanta tenacia
D1 forzi quelle porte di marmo

(l'uomo inizia a giocare con D1)

D2 ed entri
con mani di fata e piedi di piuma
D1 nella biblioteca polverosa dell'anima.
D2 Entri
per scoprire e riportare alla luce
la storia nascosta nelle vene profonde del mistero...
D1 Entri
per svelare il segreto insospettabile,
che ognuno vuole tenere nascosto
forse senza nemmeno rendersene conto.

(l'uomo libera il piede destro di D1 e torna da D2)

D2 Entri
a rubare l'innocenza. Perché
quando si aprono le porte del cuore
quando lo scrigno dell'anima
subisce lo scasso
viene tutto a galla

(l'uomo libera l'altro piede di D2 e va verso D1 per imitarne i gesti; D2 inizia a muoversi lentamente e con difficoltà)

D2	e chiunque il primo venuto o un qualsiasi sconosciuto che passi può guardarci dentro.
D1	può fissare il cavo scuro della coscienza e vedersi allo specchio... figura delle medesime proporzioni... chiaroscuri che si ripetono in abiti di dolore e fratellanza che potrebbero indossare chiunque...
D2	In questa storia che stiamo per raccontarvi il ladro scassinatore colui che ha forzato la cassaforte dell'anima e ha schiantato il segreto...

(l'uomo libera l'altro piede di D1, che ora inizia a muoversi lentamente; l'uomo posiziona D1 e D2 una di fianco all'altra)

	colui che ha forzato la cassaforte dell'anima e ha schiantato il segreto... colui che ha forzato la cassaforte dell'anima e ha schiantato il segreto...
--	--

(ad libitum finché l'uomo, spalle al pubblico, non libera dalle bende D1 e D2 con un rapido gesto delle mani; le guarda negli occhi per un momento, poi emette un urlo prolungato e si getta verso il lato destro del palco)

D1 e D2 si avvicinano sospettose al corpo dell'uomo ed iniziano a misurarlo utilizzando le sciarpe.

D2	Testa?
D1	73
D2	73
D1	Spalle?
D2	48
D1	48.
D2	Braccia?
D1	51.

D2	51.
D1	Altezza?
UOMO	(come destatosi di colpo) Ignazio non uccide!
D2	Altezza 1.53
D1	Rivedibile?
D2	Rivedibile!

(le donne ripetono la misura, ma il corpo inizia a muoversi sempre di più)

UOMO	(come destatosi di colpo) Ignazio non uccide!
D1	Testa 73
D2	Spalle 48
D1	Braccia 51
UOMO	(come destatosi di colpo) Ignazio non uccide!
D1 e D2	Altezza...
UOMO	(come destatosi di colpo) Ignazio non uccide!
D1	1.53
D2	Rivedibile?
D1	Rivedibile.

(ripetono ancora la misura, ma il corpo si muove in modo sempre più convulso; le due donne fanno fatica a tenerlo disteso)

D2	Testa 73
UOMO	(come destatosi di colpo) Ignazio non uccide!
D2	Spalle?
D1	48. Braccia?
D2	51
D1	Altezza?
D2	Altezza... 1.53
D1	53? <i>(le due donne si guardano, sfinite... e con un cenno di intesa...)</i>
	54?
D2	54!
D1	Arruolato!

L'uomo continua a ripetere «Ignazio non uccide» come se stesse facendo un incubo. Muove a scatti gli arti e inarca la schiena. Il nervosismo aumenta finché non si sveglia di colpo, drizzando il busto. Aspetta un suono e poi torna a stendersi con calma, come se stesse ricordando il sogno appena fatto; infine, con la musica in sottofondo (per tutto il monologo) inizia a parlare...



SECONDO QUADRO

UOMO | Ignazio voleva restare. La sua terra. I suoi amici. E quella ragazza
(le donne entrano in scena, sullo sfondo, usando la sciarpa come una borsa, poi escono...)

scintille d'amore e bocca d'arancio
che gli faceva battere il cuore
in un frastuono di meraviglia.
Quella ragazza
con un solo colpo di ciglia
gli scatenava l'amore...

(le donne entrano in scena, sullo sfondo, usando la sciarpa a mo' di vestito: si guardano, si abbracciano, poi escono...)

e lasciarla proprio adesso
dopo il primo bacio
in un clamore di luce e meraviglia...
roba da far tremare le vene ai polsi.

Ignazio
è un lago di dolore,
uno strazio che spalanca la ferita
sulla guerra...
dove il sangue a fiumi bagna
la terra riarsa dal sole...

Ignazio
senza più parole
è un filo di grano infuocato
che ondeggia al vento africano.
E le sue labbra
di sale e tempesta;
la sabbia gli riempie la gola.
Lo soffoca il canto del cannone
quando strozza il pianto e gli resta
un grumo d'amaro nella voce...

E appena scende la luce
sogna i giorni perduti,

le sere all'ombra dei tigli
e i baci rubati
dietro i covoni di fieno.

(*le donne entrano in scena, sullo sfondo, rappresentando con la sciarpa «l'arrivo alla festa», poi escono...*)

Non basterebbe una vita, almeno
per raccontare cosa si sente
a stare lontano da casa

a buttare i giorni più belli nel pozzo del niente,
che ti squarcia il petto
per mangiarti la rosa del cuore...

Ignazio è un pesce in un acquario vuoto.
Ignazio si aggrappa alle onde, ma non sa nuotare.
Ignazio sente l'acqua nei polmoni e grida...

(*le donne entrano in scena, sullo sfondo, e usano la sciarpa per danzare; poi escono...*)

non ha voce!
la sua sfida
è persa in partenza...
Ignazio è abituato a fare senza
a non scomodare chi gli sta intorno.
Vorrebbe piangere il ritorno
ma non sa come si fa. Perché i maschi
non piangono

semmai sparano, ma lui
vorrebbe bagnare il suo viso di tutte le lacrime.

Ignazio è una canna al vento
incisa dal dolore.
Il destino
l'ha preso per il collo.
Ma lui forse
riesce ancora a sognare i giorni della pace
quando il sole gli baciava la pelle
e la notte...

la notte era tutto un fiorire di stelle
e sogni luminosi...

Il musicista esegue un «colpo»: le donne se ne vanno, come se stesse piovendo, mentre l'uomo resta in scena proteggendosi rannicchiato su sé stesso da ciò che sempre di più sembra l'esplosione di una bomba...

Sentinella, a che punto è la notte?

Come un marine in zona di guerra, l'uomo guarda a destra, poi a sinistra, come se cercasse qualcuno. Tre esplosioni si susseguono a breve distanza... ogni volta che sente un colpo, l'uomo si sdrai a terra per proteggersi...

Sentinella, a che punto è la notte?

(un altro colpo...)

(grida) Sentinella, a che punto è la notte?

D1 | (da fuori) È ancora buio, dormi!

L'uomo cerca di capire da dove provenga la voce: raggiunge il fondo del palco e, spalle al pubblico...

UOMO | (grida) Chi parla? Chi ha parlato?... (disperato) Sentinellaaaaaaaa,
a che punto è la notte?

*Un'ultima fortissima deflagrazione e l'Uomo resta a terra immobile...
Entra da destra D2: si posiziona quasi al centro della scena e legge la sua lettera.*

D2 | Cara Anna. Questa dannata guerra è arrivata anche in Cirenaica. C'erano tutti i presupposti perché ciò accadesse. Sto qui da due anni ormai. Due anni di preparazione all'orrore. Due anni di nostalgia e dolore. (Pausa) Adesso è notte, e alle prime ore del mattino cominceremo ad attaccare. (Pausa) Mi manchi molto. (*Inizia la musica*) Tu. La Calabria. La nostra amata Calabria. La nostra gente. Mentre qui c'è solo sabbia e deserto. E il sole è cocente. Da domani sarà un continuo morire. Sì Anna. In guerra si muore senza accorgersene nemmeno. Si muore e non voglio. Ho paura di morire. E mi chiedo perché a vent'anni ci si debba sparare quando non ci si conosce nemmeno. (Pausa) Non c'è momento in cui non pensi a te. A quando la sera d'estate ce ne stavamo a guardare le stelle. Abbracciati sognando i giorni a venire. Anna...

da così lontano io voglio proteggerti. Voglio pensare al nostro futuro, e mi sono convinto che sia importante sposarci. Lo faremo per procura. Non appena sarà possibile.

Mentre D2 si commuove e si volta di lato, verso la destra del palco, da sinistra entra D1: si posiziona quasi al centro della scena e legge la sua lettera.

D1 Cara Caterina, non ho potuto scriverti prima, perché abbiamo vissuto una settimana davvero pesante. Gli ultimi giorni sono scorsi tutti uguali e tutti sul filo della morte. Ci penso e lo scrivo con i brividi che mi percorrono la schiena: questo 1941 sta terminando davvero male. Non so più nemmeno se oggi è il 19 o il 20 dicembre. Tanta è la confusione e la paura. Una settimana fa, il 12 dicembre, abbiamo iniziato una fase di ripiegamento delle truppe, e il 14 siamo stati attaccati duramente. Abbiamo riportato molte perdite, e anche alcuni miei amici sono rimasti feriti. Cara Caterina, segnati questa data. Imprimitela bene in mente. Perché ieri ho seriamente rischiato di morire. Non dire niente alla mia Anna. Sai come è fatta. Potrebbe preoccuparsi più di quanto non lo sia già. Nella tua ultima lettera, mi chiedevi di descriverti il mio umore. Come sto, vuoi sapere? Bene di fisico. Ma male di spirito. Ti scrivo in uno dei rari momenti di serenità. Ti scrivo perché mi fa bene pensare a una figura amica. Ti scrivo per chiederti di stare vicina ad Anna, che è in ansia e soffre per me. (Pausa) Sinceramente, non vedo l'ora di tornare a casa. Sono stanco. Scrivimi di tutti. Salutami tutti... Ignazio.

Silenzio...

UOMO | (*urla*) Sentinella, a che punto è la notte?!?!

D1 e D2 | (*come per tranquillizzare un bambino*) È ancora buio, dormi...

Buio.

TERZO QUADRO

Con la musica si alzano le luci: D1, D2 e l'uomo compaiono in fondo alla scena, di spalle, bendati.

La prima a voltarsi e fare un passo avanti è D2 che inizia a parlare recitando il testo che segue; dopo un po' anche D1 si volta, fa un passo avanti ed inizia a recitare dall'inizio lo stesso testo. L'ultimo a voltarsi, a fare un passo avanti e a parlare (sempre recitando dall'inizio lo stesso testo) è l'uomo. Le voci si sovrappongono in un caos di parole.

L'energia aumenta man mano che si va verso il finale. I tre corpi si divincolano come per opporsi ad una forza che li tiene per le mani, impedendo loro di stare in piedi e proseguire.

Arrivati al massimo dell'energia, smettono di parlare, si liberano dalla presa e portano le mani al volto, senza togliersi le bende.

Continua solo la musica, mentre le luci si abbassano.

Le guerre iniziano. Finiscono. E lasciano sul campo desolazione e strazio.

Le guerre

sono la faccia sporca del potere. Che si crede invincibile
quando invece ha solo una fottuta paura di morire.

E allora si espande. Allarga i suoi confini.

Nell'assurda speranza di dominare il mondo

di mettere le mani su ogni cosa

perché

se dovesse accadere un giorno

se dovesse accadere di restare impigliati

dentro a uno scherzo del destino

(entra D1)

la potenza

la forza

sapranno allontanare la morte.

Ma siccome i potenti vogliono dare mostra di sé,
siccome vogliono mostrarsi per ciò che non sono
attaccano per nascondere la loro paura.

Uccidono nella vana illusione

di scampare la morte se solo

si elimina chiunque ostacoli il loro dominio.

Ma la morte viene comunque. Per tutti.

La guerra strazia i cuori di ognuno.
E niente è più come prima.
I giorni hanno un diverso sapore.

(entra l'uomo)

Persino i ricordi affogati nel sangue
ubriacano al vino della vendetta.
E gli amici morti. I ricordi delle notti
sotto le bombe e i pianti.
Si torna dalla guerra
vecchi di mille anni. Con le rughe nel cuore
e gli occhi velati di pianto
e rancore.
Si torna dalla guerra
ma si è reduci per sempre.
Perché l'orrore ritorna ogni notte
quando nel silenzio della tua stanza
senti il frastuono scoppiarti dentro.
Chi torna a casa dalla guerra
non torna mai davvero.

*Quando smettono di parlare, sono affaticati, ansimano, si portano le mani al volto senza togliersi le bende.
Continua solo la musica, mentre le luci si abbassano fino al buio.*

Fine

**CASE STUDY N.2
SPANISH EXPERIMENT**

Todos los actores y actrices

VOCES DE LA HISTORIA

Directed by
Susam Galiano

Escuela DaMTe Compañía MáscaraTuerta

OBERTURA

(La obertura irá con texto repartido y con la partitura de acción similar al bulevar)(acciones físicas en el cubo)(Buena articulación, voz y timbre)

1ºAUDIO TIC-TAC RELOJ

Grupo 1:Un cubo de rubik es, un objeto de arte, una escultura móvil que simboliza los contrastes de la condición humana.

Grupo 2: La historia es como un cubo de rubik donde cada una de sus caras son ventanas abiertas que conducen a vivencias personales. Historias de vida llenas de peculiaridades, de diferentes colores, curiosidades, dolores, fracasos y superación.

Grupo 1: Nuestras jóvenes voces, cuerpos con alma y una historia en construcción, anhelamos conocer nuestro pasado, ese pasado colectivo forjado con pequeños fragmentos de diferentes vidas. Nosotros desde nuestra juventud nos atrevemos a conocer y ser conscientes de nuestras raíces.

Grupo 2: De todo lo que nos separa y de todo lo que nos une. Nosotros que elegimos aceptarnos y aceptar, respetarnos y respetar, nosotros, elegimos conocer nuestro origen.

(Stop sonido reloj todos congelan, Miguel comienza con movimiento y todos desaparecen de escena cruzados)

2º AUDIO: EIVOR

Estructura de la obra

2º AUDIO: EIVOR LÍVSTRAEORIR 0:51 segundos de audio, entero

ESCENA I

Un grupo de amigos se encuentran en un lugar indeterminado.

(a mi me gustaría que fuese sobre un fondo y suelo blanco, Van apareciendo en escena poco a poco vestidos con gama de grises y negros)

Narrativa para primera impro trabajo CORAL ESPERPENTICO.

Coro: (*Salen los actores y actrices como deambulando, llegando a ese límbo, poco a poco se van agrupando en dos grupos a ambos lados del proscenio*)

1: ¿quién soy?

2: ¿Quiénes somos?

1: ¿porqué somos como somos? **2:** ¿Estamos destinados a repetir la historia? **1:** calla...no quiero recordar.

2: Dicen que fue doloroso.

1: Dicen que había buenos y malos...

2: ...sí eso dicen.

3º AUDIO: Sube de nuevo el audio anterior en el minuto 2:55

(Todos se unen al grupo 1 menos Gael y Gabri que salen de escena(o van a fondo) a por el baúl)

(Dice Gael en tono militar)

Gael: ¡Aquí lo traemos!

Gabri: *(Muy dictatorial)* ¿Estáis seguros que esto es una buena idea?.

Gael: Ya sabéis aquí dentro está todo lo que queremos saber.

Gabri: El conocimiento viene de la mano de una gran responsabilidad.

Coral esperpento: No te pongas tan transcendental, sólo es un baúl lleno de recuerdos

Gael: Sólo es un baúl lleno de recuerdos.

Gabri: Para que no perdamos la memoria.

Coro: *(Voz Grave, a modo militar)* ¿Qué es este sitio sino el lugar donde se esconden los recuerdos?

Coro: *(Aquí se unen Gael y Gabri)* *(Con un miedo lleno de asombro exagerado)* ¿qué pasaría si no recordamos el pasado?

(quedan todos congelados y comienzan los textos a quién yo asigne)

Retorcido 1: Si no tuviéramos memoria no podríamos reconocernos como la misma persona en el tiempo.

Coro: *(exageradamente y con pavor)* ¡No podríamos reconocernos!

Retorcido 2: Por lo tanto, tampoco podríamos corregir el rumbo, enmendar errores o tener proyectos y planes de vida.

Retorcido 3: Sin memoria nada podemos ser o hacer.

Coro: (*Muy tétricos*) !Y el mundo desparecería como tali
(*Una en plan profesor motivado se lanza con el siguiente discurso mientras los demás adoptan actitud de alumnos interesados y toman notas*)

Profesor Gael: Los recuerdos ayudan a construir nuestra identidad. Nuestros recuerdos personales nos ofrecen la sensación de continuidad, la de la misma persona moviéndose a través del tiempo.

Coral: Construir nuestra identidad

(*Dispersión y se reagrupan en otro lugar del escenario*)

...sueña una música de violines Propuesta **Goetia Dark Magic Music** comienzan a formar a cámara lenta los diferentes cuadros de la guerra.

CUADROS:

Avanzan sobre música y se colocan en formación (cuadrado) Marta de la señal y con un paso lateral se colocan en dos filas y pasan a formar los cuadros...

1º- Paredón de fusilamiento. Gesto de disparo de un grupo- el otro cae al suelo. Todo a cámara lenta

Palabra clave: **Asesinados** en el Franquismo.

2º Secuencia los de arriba y los de abajo a cámara lenta. Pasan de ser amenazantes a amenazados. Secuencia que va in crescendo hasta que todos caen al suelo menos uno, comienza a acunar a un bebé

Gabri: NIÑOS ROBADOS

AUDIO LLANTO BEBÉ

...así se van sumando la mitad del grupo....

3º Unos con bebés en brazos y otros se lo quitan al sonar el llanto de un bebe. Todos quedan congelados menos Naoh

(*Todos quedan congelados, Naoh abre el baúl y coge un papel y un lápiz. Deja el baúl abierto*)



NAOH:

Mis queridos padres hermanos y tía: He recibido vuestra carta y por ella veo que estáis bien. Yo como siempre, a dios gracia. Papa de lo que me dices que más vale ser cabeza que cola, te diré que por ahora no pienso ser nada pues no me interesa eso; yo lo que quiero es procurar conservar la vida y seguir adelante. Os extraño mucho y no paro de pensar en vosotros todo el tiempo y en lo que me gustaría poder abrazaros aunque sea por última vez. No quisiera que mis palabras os hicieran sufrir, esto es una guerra, quizás la más absurda. Nos pasamos el día mordiendo el polvo cayendo de trinchera en trinchera pero con nuestros pensamientos cerca de vuestros corazones. Sin más espero que esta carta llegue a su destino y estar vivo para recibir otra de vuestra parte.

(Todos van a Proscenio)

Coro incluido Naoh: En esta guerra todos perdimos (*silencio*)

(El coro se dirige dentro del cubo, todos menos Miguel que va al baúl y coge su objeto)

MIGUEL

Mi bisabuelo era chatarrero, aunque en tiempos de postguerra, tuvo que buscarse la vida como pudo para poder comer. Fue estraperlista, traía alimentos y diferentes utensilios que faltaban en España, de otras ciudades o de las afueras y las guardaba en el altillo de su casa para después venderlos.

Coro: (sacando manos garras fuera del cubo) Él era un padre muy estricto, rígido y egoísta.

Miguel: Sus hijos nunca pudieron ir al colegio y los puso a trabajar muy jóvenes. Supongo que el hambre daba muy pocas opciones en aquella época. Mi abuelo, no sabía lo que era un colegio, él nos contaba que en una ocasión pasó frente a uno y le preguntó a un niño que pasaba por allí, qué porqué salían tantos niños de aquel lugar.

Carmen: (que avanza hacia Miguel y tras terminar su frase vuelve al cubo) Esto es un colegio, ¿acaso no sabes lo que es un colegio?.

(Miguel va detrás de Carmen y al paso le sale Carlota de dentro del cubo)

Carlota: Aquí venimos los niños aprender cosas y labrarnos un futuro.

Miguel: Mi abuelo no sabía lo que era un colegio pero estoy seguro que aquel día sintió que se estaba perdiendo algo, algo importante...

Coro: (*desde dentro del cubo*) Perdió parte de su futuro.

Miguel: El vivió toda su vida en Sevilla, en la Macarena, siendo un adolescente se fue a la mili. Entabló amistad con un compañero, se llamaba Darío. Mi abuelo no sabía leer ni escribir así que le dictaba a Darío, sus declaraciones de amor a mi abuela. Al final consiguió aprender a leer y escribir sólo por la necesidad de comunicarse con ella.

El coro: (*Todos saliendo del cubo y dirigiéndose a proscenio izquierda del actor*) Para mi novia con todo mi amor. Con cariño de Miguel que desea verte pronto.

(*Miguel empujan a Cris fuera del grupo*) **Coro:** ¡Di arriba España!, arrodillate y canta **Cris:** No me salen las palabras.

(*Coro en tono de burla y crueldad*)

Coro: No le salen las palabras.

1. Fijaos no le salen las palabras.

2. Ha perdido la memoria.

1-2. Quizás al caer se mordió la lengua.

(*Risas y cortándolas bruscamente y con rabia*)

Todos: Mejor, para que no hable

(*El coro la rodea y la transportan, dejándola al lado contrario del cubo de Rubik y comienzan a dirigirse al cubo a cámara lenta*)

Cris: ¡Callaos niños que son los soldados! Cuando llega la noche, van vigilando casa por casa. Qué no nos escuchen, que no nos sientan, como si estuviésemos muertos. Qué no nos sientan, que pasemos por el mundo como una anécdota. Qué no os escuchen niños, que vuestras risas no los ofendan. Que cada vez que respiréis no sientan que les robáis nada.

Shhhhh silencio

(*El Coro ya ha llegado al cubo y comienza la nana de la cebolla, Cris*) (*secuencia cubo, zig-zag entradas y salidas del cubo*)

AUDIO MÚSICA NANA DE LA CEBOLLA

LA NANA DE LA CEBOLLA

La cebolla es escarcha cerrada y pobre.
Escarcha de tus días y de mis noches.
Hambre y cebolla, hielo negro y escarcha grande y redonda.

En la cuna del hambre mi niño estaba.
Con sangre de cebolla se amamantaba.
Pero tu sangre, escarchada de azúcar, cebolla y hambre.

Una mujer morena resuelta en luna
se derrama hilo a hilo sobre la cuna.
Ríete, niño,
que te traigo la luna cuando es preciso.

Alondra de mi casa, ríete mucho.
Es tu risa en tus ojos la luz del mundo.
Ríete tanto
que mi alma al oírté bata el espacio.

Tu risa me hace libre, me pone alas.
Soledades me quita, cárcel me arranca. Boca que vuela,
corazón que en tus labios relampaguea.

Es tu risa la espada más victoriosa, vencedor de las flores y las alondras
Rival del sol.
Porvenir de mis huesos y de mi amor.

La carne aleteante, súbito el párpado, el vivir como nunca coloreado.
¡Cuánto jilguero se remonta, aletea, desde tu cuerpo!

Desperté de ser niño: nunca despiertes.
Triste llevo la boca: ríete siempre.
Siempre en la cuna, defendiendo la risa pluma por pluma.

Ser de vuelo tan alto, tan extendido,
que tu carne es el cielo recién nacido.
¡Si yo pudiera
remontarme al origen de tu carrera!

Al octavo mes ríes con cinco azahares. Con cinco diminutas ferocidades.
Con cinco dientes como cinco jazmines adolescentes.

Frontera de los besos serán mañana,
cuando en la dentadura sientas un arma.
Sientas un fuego correr dientes abajo buscando el centro.

Vuela niño en la doble luna del pecho:
él, triste de cebolla, tú, satisfecho.
No te derrumbes.
No sepas lo que pasa ni lo que ocurre.

(*Nana de la cebolla + secuencia en el cubo*)

(*Todos quedan en quietud, por fuera rodeando el cubo, dando pasos de marcha militar en el sitio, sin moverse sólo los sonidos de los golpes de los pies en el suelo. Paran cuando luna comienza a hablar*)

(*Luna sale del cubo y se dirige al baúl del que saca una muñeca*)

Luna: A veces me pregunto dónde quedó la infancia de nuestros abuelos. La España dividida. Donde estuvo la equivocación, dos caras de una misma moneda, una misma historia contada con diferentes versiones. Siempre el hambre presente, el hambre saciada y el hambre que abría agujeros en el estómago, en definitiva el hambre de la sinrazón. (*a la muñeca*). Quizás tú puedas responderme, tú que has vivido más años que yo... ¿qué no habrán visto tus ojos? ¿Cuántas historias guardas tras esa piel ennegrecida por los años?

(*Marta, Irene Muñoz e Irene Pustorino corren a coger la muñeca y la plantean frente al público, Marta la sostiene y las Irenes estarán a los laterales de Marta, conversación con la muñeca. las voces serán las de las tres*)

Muñeca(Coro): Yo siempre viví entre algodones.

Luna: ¿Y qué me dices de los niños robados?

Muñeca(coro): De alguna forma todos los niños fueron robados.

Luna(coro): ¿Cómo?

Muñeca(coro): Infancias arrebatadas por la falta de entendimiento.

Luna(coro): Al final todos fueron víctimas. **Muñeca(coro):** En una guerra siempre ocurre. **Luna:** No lo entiendo.

Muñeca: Ten paciencia, no te apures, hay años que hacen preguntas y años que dan las respuestas. No todo es ya y ahora, la vida toma su tiempo.



Luna: La vida se toma su tiempo.

Muñeca: La guerra es triste.

Luna: No existieron buenos ni malos, eso no importa. Fue una lucha entre hermanos y hermanas y no alcanzo a entender o no quiero entender porque para mí, la historia a veces es injusta.

El resto del coro: (Con tono militar y duro)

R.C: -Coge esa muñeca y devuélvela al baúl

Las tres del coro que tienen la muñeca: -Shhhhh

R.C-iQué su eco se apague!

Los tres del coro que tienen la muñeca: iQué su boca se cierre!

R.C- Silenciemos su llanto

Las tres del coro que tienen la muñeca: Arranquemos sus ojos

(Todos los del coro en grotesco, van a rodear a la muñeca mientras dicen burlándose, en diferentes momentos y tonos)

Coro completo: iARRANQUEMOS SUS OJOS!

Luna: iNoooo!

(El coro se aparta, dejando la muñeca sentada en el suelo. Comienza a soñar Huesos de Pedro Guerra)

AUDIO HUESOS

(Luna camina hacia la muñeca la coge con mimo y el coro comienza a danzar, movimiento libre tempo liviano. Luna caminando con calma va a uno de los laterales del escenario y sienta la muñeca y luna se siente frente a ella. El coro continua con el movimiento libre. Cuando termina la canción, Todos a público enuncian)

Coro: No perderemos la memoria

(Menos Carlota, el coro incluida Luna, se dirige al interior del cubo iluminado y quedan detrás de la cortina de plástico. Carlota saca del baúl su objeto, una cruz)

CARLOTA

Mi bisabuelo Sebastián estaba en el entierro de su padre, que había muerto hacía apenas un par de días. Después de haber visto a toda la familia pasar horas llorándole y tratando de asimilar lo ocurrido, era la hora de superarlo e intentar dejar atrás esos días horribles.

Sebastián iba a ser el encargado de tirar la primera pala de tierra sobre el foso donde su padre iba a descansar para el resto de la vida. Fue entonces cuando, al agarrar la pala con toda su fuerza y rabia contenida, tuvo la

mala suerte de caer junto a la tierra que lanzaba quedando muerto por el impacto del golpe junto a su padre.

(Todos menos Gabriela caen por los laterales del cubo. Carlota se dirige al cubo, mete la mano en el cubo y saca a Gabriela y ella entra)

(Todos menos Gabriela estarán tirados en el suelo)

GABRIELA:

Dos bandos, republicanos y nacionales

AUDIO: MÚSICA ÉPICA (MILITARES)

(Gabriela queda hierática mientras los demás salen arrastrándose del cubo como en mitad de la guerra, algunos disparan, otros caen al suelo y así una secuencia a cámara lenta simulando un combate hasta que todos vuelven a posición neutra y vuelven a cambiar agazapados apuntando al bando contrario con Gabriela en el centro. Todo esto ocurrirá sobre audio MÚSICA ÉPICA (militares) desde el inicio hasta el minuto 2:58)

GABRIELA: Se quedaron sin hombres, la vida no valía nada, las personas eran usadas y poco importaba lo demás. Ya no quedaban hombres, ahora serán los niños quienes combatan, niños crecidos que bien pudieran pasar por hombres pero que no lo son.

Nada tiene sentido se decía mi bisabuelo. Esta lucha entre iguales. Esta es la eterna letanía del absurdo...dos bandos, pero bandos mezclados.

Una vez llegó a un monte y se encontró con un chaval como él que era del bando contrario (*De cada bando se levanta un compañero (Miguel y Gael) y van caminando despacio mirándose a los ojos, con miedo*)

GABRIELA: Se quedaron largo rato mirándose fusil en mano, (*cada uno va alargando la mano como para coger del cuello al contrario pero antes de llegar abandonan el intento, se giran y se marchan a su lugar*)

ninguno de los dos fueron capaces de disparar. Sólo bastó una mirada

GABRIELA: En la guerra había treguas y se intercambiaban los hombres

Bando 1: Oye, ¿está José?

Bando 2: ¿De qué pueblo?

Bando 1: De Pruna

Bando 2: Aquí está, y mi hermano, Manuel González

Bando 1: Aquí estoy

Todos: ¡Vamos rápido hagamos el cambio!

GABRIELA: La guerra nada tenía que ver con ellos pero ahí estaban. No sólo se intercambiaban entre ellos sino que también hacían trueques, con tabaco, revistas, bebida...

A mi bisabuelo le encantaba la Navidad porque era tiempo de tregua, de calma, de descanso...sólo por eso merece la pena que exista la navidad decía. No hables de lo que no viste, ni condenes lo que no has sentido. Cada uno sabe el dolor que carga, el peso que lleva, la dificultad que pasa, y la luchas que enfrenta. Todos tenemos nuestra propia historia de vida, que no corresponde ser juzgada por quien no la vivió ni la conoce.

AUDIO Sonido bala: EFECTOS DE SONIDO DEL ARMAS (del minuto 0:11 al 0:16)

(El coro se gira de espaldas al público)

IRENE MUÑOZ:

Mi bisabuela trabajaba en una pirotecnia haciendo balas para poder dar de comer a sus dos hijas .

Tenía que pasar por encima de los cadáveres para entrar en la pirotecnia .

Cuando bombardeaban pasaban mucho miedo porque era zona de alto riesgo por la pólvora .

Tenía que aguantar palizas de los vecinos porque hacia balas con las que después fusilaban a mucha gente.

(Se gira de espaldas y Gael toma el relevo)

GAEL:

"Mi bisabuelo tenía pensamientos anarquistas"

Era de Teruel, pero emigró a Sevilla, su padre murió joven así que se le consideró huérfano a pesar de tener madre, intentó hacerse cura en un seminario pero se arrepintió y gracias a haber estudiado latín en el seminario se hizo profesor de latín.

(Gael coge un libro del baúl, abre el libro y lee)

Si me preocupara el sentido atribuido comúnmente a ciertas palabras tendría horror del título con que he encabezado esta reflexión, porque tengo horror a la guerra civil.

Al mismo tiempo, me honra y me complace no haber formado parte nunca de un grupo de conspiradores ni de un batallón revolucionario; me honra y me complace porque esto me sirve para establecer, por una parte, que he sido bastante honesto para no engañar al pueblo, y, por la otra, que he sido bastante hábil para no dejarme engañar por los ambiciosos. He visto pasar, no puedo decir que sin emoción, pero al menos con la mayor calma, a fanáticos y charlatanes.

(El coro permanecerá de espalda mientras habla)

Coro: sintiendo piedad por los unos y sumo desprecio por los otros.

Gael: Y cuando, después de esas luchas sanguinarias he querido hacer cuenta del bienestar que había traído cada cadáver, he encontrado cero en el total; y cero es nada.

Coro: Me horroriza la nada...

Gael:... también me horroriza la guerra civil.

(El coro se gira a público y enuncian texto mientras caen de rodillas al suelo frente a público y así quedan)

Coro incluido Gael: Sólo pensamientos malos.

Carmen: Cuando la guerra entró por el Corinil mi tía abuela vivía en el campo. Recuerda el suelo de piedra y el horno de yeso que construyó su padre para que su hija pequeña no se cayera. Trabajaba en el campo pero un día vinieron a por él.

Coro: ¿Quién?

Carmen: Se tuvo que esconder en una garbera. Arropado por la noche salía y volvía al rancho a comer y refrescarse y se preguntaba si la noche siguiente podría volver...pero nunca más volvió. Se perdió por el monte o al menos eso creyeron...muchísima pena, vivir con muchísima pena y pensamientos malos.

Coro: Sólo pensamientos malos.

Coro: Manuel

IRENE PUSTORINO:

Manuel fue herido en una pierna durante un bombardeo. Le otorgaron un diploma de mutilado de guerra, pero él que era muy orgulloso no lo aceptó.

Era músico, tocaba el clarinete.

No había mucha comida, iba en bicicleta hasta Portugal a comprar harina y otros alimentos.

Su mujer Aprendió a hacer pan y aceite, no siempre había suficiente aceitunas, había veces que cocinaba con la grasa del tocino. Cosía, cocinaba y le cortaba el pelo a todo el vecindario.

Coro: Vicente

IRENE PUSTORINO: Vicente era de izquierdas y fue alcalde de su pueblo, Oliva de la Frontera. En pleno levantamiento metieron en la cárcel a varias personas de derechas para lincharlas y prender fuego a la cárcel. Vicente, se negó

Coro: No más baños de sangre

IRENE PUSTORINO:

En los años que estuvo en la cárcel, veía a su bebé a escondidas entre las rejas. Privado de libertad

*En la bandera de la Libertad
bordé el amor más grande de mi vida.*

*¡Yo soy la Libertad, herida por los hombres!
¡Amor, amor, amor, y eternas soledades!*

*Amas la Libertad por encima de todo,
pero yo soy la misma Libertad. Doy mi sangre,
que es tu sangre y la sangre de todas las criaturas.
¡No se podrá comprar el corazón de nadie!*

Ahora sé lo que dicen el ruiseñor y el árbol. El hombre es un cautivo y no puede librarse.

*¡Libertad de lo alto! Libertad verdadera,
enciende para mí tus estrellas distantes*

Nunca perder la esperanza

Coro: El más terrible de todos los sentimientos, es el sentimiento de tener la esperanza muerta.

(Naoh coge del baúl un puñado de cartas se dirige a Marta)

Naoh: En la madrugada del día 5 de agosto de 1939, un grupo de mujeres eran fusiladas en la pared del Cementerio. Blanca

MARTA:

Querido, muy querido hijo de mi alma. En estos últimos momentos tu madre te piensa en ti. Sólo pienso en mi niñito de mi corazón que es un hombre, un hombrecito, y sabrá ser todo lo digno que fueron sus padres. Perdóname, hijo mío, si alguna vez he obrado mal contigo.

Olvidalo, hijo, no me recuerdes así, y ya sabes que bien pesarosa estoy. Voy a morir con la cabeza alta. Sólo por ser buena: tú mejor que nadie lo sabe. Quique mío. Sólo te pido que seas muy bueno, muy bueno siempre. Que quieras a todos y que no guardes nunca rencor a los que dieron muerte a tus padres, eso nunca. Las personas buenas no guardan rencor y tú tienes que ser un hombre bueno, trabajador. Sigue el ejemplo de papachín. ¿Verdad hijo que en mi última hora me lo prometes? Quédate con mi adorada Cuca y sé siempre para ella y mis hermanas un hijo. El día de mañana, vela por ellas cuando sean viejitas. Hazte el deber de velar por ellas cuando seas un hombre. No te digo más. Tú Padre y yo vamos a la muerte orgullosos. No sé si tu padre habrá confesado y comulgado, pues no le veré hasta mi presencia ante el piquete. Yo sí lo he hecho.

Enrique, que no se te borre nunca el recuerdo de tus padres. Que te hagan hacer la comunión, pero bien preparado, tan bien cimentada la religión como me la enseñaron a mí. Te seguiría escribiendo hasta el mismo momento, pero tengo que despedirme de todos. Hijo, mío, hasta la eternidad. Recibe después de una infinitud de besos el beso eterno de tu madre.

NAOH: Julia (*a Irene Muñoz*)

IRENE MUÑOZ:

Madre, hermanos, con todo el cariño y entusiasmo os pido que no me llores nadie. Salgo sin llorar. Cuidar a mi madre. Me matan inocente, pero muero como debe morir una inocente. Madre, madrecita, me voy a reunir con mi hermana y papá al otro mundo, pero ten presente que muero por persona honrada.

Adiós, madre querida, adiós para siempre. Tu hija, que ya jamás te podrá besar ni abrazar. Besos para todos, que ni tú ni mis compañeros lloréis. Que mi nombre no se borre en la historia.

NAOH: Dionisia (*A Carlota*)

CARLOTA: Queridísimos padres y hermanos. Quiero en estos momentos tan angustiosos para mi poder mandaros las últimas letras para que durante toda la vida os acordéis de vuestra hija y hermana, a pesar de que pienso que no debería hacerlo, pero las circunstancias de la vida lo exigen.

Como habéis visto a través de mi juicio, el señor fiscal me conceptúa como un ser indigno de estar en la sociedad de la Revolución Nacional Sindicalista. Pero no os apuréis, conservar la serenidad y la firmeza hasta el último momento, que no os ahoguen las lágrimas, a mí no me tiembla la mano al escribir. Estoy serena y firme hasta el último momento. Pero tened en cuenta que no muero por criminal ni ladrona, sino por una idea.

A Bautista le he escrito, si le veis algún día darle ánimos y decirle que pude de estar orgulloso de mí, como anteriormente me dijo.

A toda la familia igual, como no puedo despedirme de todos en varias cartas, lo hago a través de ésta. Que no se preocupen, que el apellido Manganero brillará en la historia, pero no por crimen.

Nada más, no tener remordimiento y no perder la serenidad, que la vida es muy bonita y por todos los medios hay que conservarla.

Madre, ánimo y no decaiga. Vosotros ayudar a que viva madre, padre y los hermanos. Padre firmeza y tranquilidad.

Dar un apretón de manos a toda la familia, fuertes abrazos, como también a mis amigas, vecinos y conocidos.

Mis cosas ya os las entregarán, conservar algunas cosas de las que os dejo. Muchos besos y abrazos de vuestra hija y hermana, que muere inocente.

CRIS: Trece flores de trece limoneros hacia el Valle que seca los trigales. Trece ninfas de trece manantiales que le ceden su canto a los jilgueros

Trece sueños fragantes de romeros que se crecen ante los peñascales. Trece flores que riman los riscales para que tengan pasos los veneros.

Trece estrellas que rompen las cadenas que les impiden alcanzar su cielo y se desprenden de sombrías arenas.

Trece ideas con un solo desvelo.

Trece arpegios vencidos...Trece penas...

Coro: ¡Trece flores, tronchadas, en el suelo!

AUDIO EIVOR DE NUEVO

(Los actores rompen el hieratismo del coro y se repite el deambular como llegando al limbo. Se colocan por diferentes lugares del espacio)

Impro: Es increíble todo lo que hemos aprendido/ yo estoy sin palabras/ Qué mal debieron pasarlo/ y La verdad es que no hace tanto tiempo/ Gente que es lo que más os ha impactado/ ¿Qué ha cambiado desde entonces?

Cris: La guerra civil fue un hecho histórico, que marcó un antes y un después, en nuestro país, en las familias, y en cada una de las personas que la vivieron.

Carmen: Obviamente, en mi caso, no lo viví, ni tampoco tengo familiares vivos que la hayan vivido, pero mis abuelos, aun recuerdan casi a la perfección, historias que sus padres le contaban, en las que se expresaban todos los sentimientos de angustia, incertidumbre y miedo que acumulaba en su interior cada persona.

Irene Muñoz: Si yo, con una sola palabra, tuviera que describir la guerra civil, desde lo que sé y lo que me han contado, diría "silencio".

Miguel: Estoy contigo, silencio en todos los sentidos. En todos los que te puedas imaginar.

Naoh: No podías hablar.

Luna: O más bien, a ellos no le interesaba que hablasen, no les convenía.

Naoh: Exacto, para seguir controlando a todo el mundo.

Cris: Ahora, hablando con personas que sí tuvieron la desgracia de vivirla, aún ahora, ochenta y dos años después, sigue existiendo ese silencio. Queda ese temor a nombrar conceptos, palabras, o nombres, que recuerdan esa triste época.

Gabriela: ¿Piensas así por la entrevista que tuviste con Antonia?

Carlota: Si, cuando le dijiste: "Bueno Antonia, ahora usted cuenta esto en el teatro, allí con todo el público y ya se puede ir a su casa"

Irene Pustorino: Y la señora respondió: "No, no. Yo hablar no. Que a ver si me meten en la cárcel después de esto"

Carlota: "Antonia no se preocupe, que ya no estamos en una dictadura"

Irene Pustorino: Nunca se sabe hija, nunca se sabe que puede pasar, ni quién está ahí detrás.... (refiriéndose al gobierno)

Cris: Eso me sorprendió. ¿Cómo es posible que ochenta y dos años después, aún queden restos de ese miedo?

Carmen: Miedo a opinar, a expresarse.

Gael: Quizás vemos todos esos acontecimientos de una manera muy lejana, como si eso no ocurriese actualmente, pero desgraciadamente si, y no hay que irse muy lejos. Hoy en día, se fusilan y sancionan con pena de muerte a personas simplemente por opinar, hablar, o simplemente amar.

Gabri: Actualmente, en Irán, Mauritania, Arabia Saudita, Sudán, Yemen y en algunas zonas de Nigeria y Somalia, la homosexualidad es sancionada con la pena de muerte. Morir por querer, literalmente.

Marta: También, ocurre lo mismo con el hambre. Durante esta guerra, el hambre afectó a la mayoría de los españoles, ya que dejó sin suministros ni agua a muchas familias. Pero hoy en día sigue ocurriendo. Doce millones de niños menores de cinco años mueren anualmente de hambre en el mundo.

Irene Muñoz: Entonces, la realidad es que no está tan lejos. La realidad es que está entre nosotros. Y no sabemos si esto será peor dentro de un año, o quizás meses. Pero nosotros podemos hacer lo único que está en nuestra mano, concienciar.

Gael: Hace falta hablar de esto,

Coro: sin tabúes, ni vergüenza, sin miedo.

Luna: Hace falta comunicarlo, cuestionarlo, debatirlo, para que aprendamos, para que no nos equivoquemos...

Coro: ...y para que no vuelva a ocurrir jamás.

AUDIO ABUELOS

1 Para poder nacer, tuvimos que haber necesitado de: Padres (2)
Abuelos (4)

Bisabuelos (8)

Tatarabuelos (16)

Trastatarabuelos (32)

Pentabuelos (64)

Hexabuelos (128)

Heptabuelos (256)

Octabuelos (512)

Nonabuelos (1024)

Decabuelos (2048)

1 Solamente para las 11 últimas generaciones, fueron necesarios 4.094 ancestros. Para que puedas estar aquí hoy. ¡Cerca de 300 años antes de nacer!..

2 ¿Cuántas luchas?, ¿cuántas guerras?, ¿cuánta hambre?, ¿cuántas dificultades?,

1 pero también... ¿cuánto amor?, ¿cuánto cariño?, ¿cuántas alegrías?, ¿cuánta esperanza?,
¿cuánta fuerza?, tuvieron que vivir todos estos antepasados para que tú puedas estar vivo.

2 Nosotros sólo existimos gracias a todo lo que cada uno de ellos pasó..."Dedicado a nuestros antepasados quienes subsistieron con el sudor de su esfuerzo y de la lucha.

1 Quienes forjaron los caminos que hoy llegan a mis pies y aún transitan por el torrente de mis venas...

2 Para ellos, quienes han erguido con valor, perseverancia y orgullo el apellido que me fue precedido..."

1 Gracias a todos nuestros antepasados, sin ellos no tendríamos la felicidad de conocer lo que es la VIDA

OSCURO

(Actores y actrices abandonan el escenario progresivamente)

MÚSICA FINAL "Para la libertad"

APPENDIX

**THE GENEALOGY.
STORIES AND HISTORY**

THE GENEALOGY. STORIES AND HISTORY

Nazzareno Vasapollo

During the work of the research group and the Hi-Story Telling training actions, Genealogy represented a fertile ground to explore as a formidable tool to bring young people closer to the micro-events of personal/family history.

In this direction I was able to make a particular contribution to the project since I have been working for over 30 years on the genealogical history of my family (www.vasapollo.net). The following link shows a video of my speech at the final Hi-Story Telling event in Seville that took place on 8 and 9 April 2022: <https://bit.ly/3kXnEo5>.

In elementary and middle school, I was fascinated by what were called "Ricerche" (Researches), also of History. We used to make drawings, cards with boxes and collages of image clippings. Encyclopaedias such as "Conoscere" (Knowing) and "I Quindici" (The Fifteen) were used. And then, even the toy soldiers of the Romans, Cowboys and Indians, the comics like "War of Heroes" ... Well! A bit of history also passed on from there.

Then came the Scientific High School and, especially in the last years, with a rebellious spirit as an end in itself, I stubbornly refused to study Italian and History. "*What's the use?*" I asked, and I wondered. I took everything radically to the extreme and at the final exams I frowned to the members of the Commission: "*I haven't studied all year, why do I have to come here to make fun of you? History and Italian are of no interest to me and I do not see their usefulness*". (Christmas in the Cupiello house, by Eduardo De Filippo: "*I don't like the nativity scene ...*")

My first travels were at the age of 20 and I learned that as a tourist you have to read something to understand what you are seeing ... Interesting ... I graduated in Geology and for about ten years I worked as a seismologist.

But not the instrumental seismologist, the historical seismologist. I was in research groups belonging to the National Research Council for the revision of news on past earthquakes. I had to do bibliographic and archival research on documents as contemporary as possible that dealt with a given seismic event to review and map the known information and, using special formulas, assign physical parameters such as magnitude, hypocentral depth etc ... The oldest document found was a parchment that dealt with the reconstruction of a castle after the 1279 earthquake in Camerino. All this would subsequently serve to update the CNR (Research National Council) earthquake catalogue, which in turn would have influenced the anti-seismic legislation. It is fascinating to see History transforming into Science transforming into Laws and, invisibly and imperceptibly, perhaps even saving human lives in the medium and long term.

Then came November 3, 1993 and my mother died. From the city of Vibo Valentia, Calabria, where I was born in '56 and where we rarely returned, we had moved to the Marche region in '74. My sister wanted her to be buried in our hometown and we organized the funeral ceremony in the Cathedral of San Leoluca. Almost 20 years had passed. I thought the Church would be half empty and my family would be forgotten. It was touching; surprisingly the church building was half full!

All this reconciled me with my land and my history to which I had no longer paid much attention, as I was aimed at building a future in a distant region and with a very different culture.

The death of my mother, that image of the people of my land that tightened around us and had not forgotten us was the trigger. "But... I am the product of all this... and how does this human being fit into Time and History? They are the fruit of coincidences, loves, passions, lives, deaths, work, migrations... They are the fruit of stories and Stories! "

Thus, was born my passion for genealogy and onomastics.

I began to apply the archival and bibliographic investigation skills that I had developed in the field of Historical Seismology to research in these two fields. I studied some texts to guide me on how to do it and then set off to plunder data in historical parish, municipal and state archives.

Going back to 1806, the year of the constitution of the Napoleonic civil state, I consulted the civil registers together with the parish ones, looking especially for birth, baptism, marriage and death records. For the period prior to 1806, however, mostly only the parish documents could give indications on the matter.

The research perspective was based on the reconstruction of ancestry by quarters. This, practically unique, method involves starting with the four grandparents and searching for their parents, the parents of the parents and so on, backwards as far as possible.

In my case, I had an advantage as my grandmothers were sisters and therefore I only had three branches to rebuild.

I was thus able to define my family tree with over sixty descendants going back in time to the end of the 17th century.

And before ...?

Well! Here genealogical research in the strict sense has, for the moment, stopped and has given way to other lines of investigation in which onomastics (or anthroponymy) have entered the field, which studies the meaning of names and surnames, and genetics.

Although someone has catalogued my surname, Vasapollo, as of sarcastic origin (in the southern dialects it could sound like "kiss the chicken"), it is of Greek origin, Βασόπουλος - Vasopoulos, composed of the root Vaso, truncated form of Vassiliki (Basil), and from the suffix poulos (son). It is therefore a patronymic, a surname, that is derived from a progenitor father who had his descendants defined as "son(s) of Basilio".

I found the earliest news about it in an investiture diploma from Queen Maximilla d'Altavilla, sister of King Roger II, thanks to whom we know that in Oppido Mamertina (in the province of Reggio Calabria) in April 1137 there were peasants who were sons of a certain Basiliopollo ("filii Basiliopoli"/"υασιλειοπόλλου") who were subject to the taxes of the local lord.

It is therefore plausible that in the medieval period, following the second Byzantine colonization (9th-12th centuries), an individual (or more than one) with the name Βασιλειόπουλος / Βασιλοπουλος / Βασοπουλος / υασιλειοπόλλου, a direct descendant of a progenitor named Basilio, came from the East (now Greece, probably) to southern Italy. Later (between the twelfth and thirteenth centuries?) this name would be Latinized into Vasapollo and, adapting to the needs of comprehensibility of the new reception area (Calabria and/or Sicily), would have assumed a sarcastic connotation.

Vasapollo, therefore, would carry within himself two distinctive characters: one originally Byzantine of patronymic derivation (Son of Basilio) and one subsequently acquired in Southern Italy (Bacia il Pollo, i.e. Kiss the Cichen). The genealogy therefore merges with the onomastics such as to make

plausible the hypothesis that a very ancient progenitor of mine by paternal line was called Basilio.

And the genetics confirm that my origin is Greek. Of the three DNA analyses I performed, two give a percentage of belonging to the Greek-Balkan area equal to about 5% and the third indicates 34% of Greek and southern Italian origin.

It would seem the most that could be squeezed out of research, right ...? And instead I will tell you that 65,000 years ago my ancestors even more remote ruled East Africa!

Also, in this case the DNA that indicates the maternal haplogroup L3 and the paternal DE-M145, both coming from East Africa, says so. Haplogroups can be pictured as the large branches of the Homo Sapiens family tree from which we all descend. A sub-category of my paternal haplogroup would testify that Napoleon Bonaparte and I have a common ancestor! Wow!

Returning to Genealogy, there are countless stories that I learned during my research, such as...

That of a Simone Vasapollo, corporal in the prisons of Catanzaro, who, during the period of famine that struck the whole Kingdom of Naples in the two-year period 1763-1764, procured to go to the "... houses where bread was dispensed, and ... for each morning to cut each piece of bread into very small pieces, and thus deliver it to tax prisoners, so much so that it can be truthfully asserted that if the aforementioned Simon had not concurred with his charity and assistance, certainly most of the prisoners would have lost some hunger".

That of a Raffaele Vasapollo who, at the passage of Garibaldi from Vibo Valentia, enlisted as a volunteer to follow him up to the battle of the Volturro and then became effective in the Piedmontese army as a "low-strength hunter" (simple soldier) in the 17th Medici Division.

The story, reported by a newspaper of the time, of my great grandfather Ignazio who in March 1891 "found the lost wallet of Mr. Domenico Pileggi di S.Onofrio , which contained the respectable sum of 80 lire (current € 340.00, Author's Note), handed it over to the director of the institute cav. Casablanca".

And again: earthquakes, loves, hunting for brigands...

The stories... are the ones that intrigue and fascinate you, and History itself includes and in turn permeates the stories. And what are the most acces-

sible stories? Those that are closest to us. So why not start from the ones that helped generate us?

Genealogy, onomastics, and genetics have made the haughty eighteen year old reconcile with History, (re)discovered through his own history, the history of his ancestors, of the city and region in which he was born.

This testimony shows how the interest in identity elements such as family and territory can represent one of the levers on which to act in order to grasp a better awareness of oneself and of the usefulness of coming into contact and exploiting History, that great catalogue of events that it makes us understand how we are made and how we could behave in the future in similar situations that have already taken place in the past. It is evident that this can be of great use at a young age, a crucial period of life in which the individual's growth process begins to accelerate.

It is equally understandable how to use story telling in this perspective (writing, theatre, music...) is winning, both to establish the acquired heritage within oneself, and to transmit it to one's surroundings with beneficial effects on one's sense of identity and self-esteem.

Finished in print
in April 2022