

DYNAMO THÉÂTRE
**INNER
MIGRANT**
IN COPRODUCTION
WITH TEATRO O BANDO



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FOR TEACHERS ATTENDING A PERFORMANCE WITH THEIR STUDENTS

INNER MiGRANT

A DYNAMO THÉÂTRE PRODUCTION CO-PRODUCED
WITH TEATRO O BANDO



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WHY PRODUCE A STUDYGUIDE AND HOW TO USE IT

The studyguide provides complementary information about the play you are about to discover with your group. Basically it is designed to:

- convey information and help you have a better appreciation of the play;
- spark exchanges and have your students share their ideas about the immigration phenomenon;
- enhance their understanding of tolerance;
- raise their awareness about what immigrants experience, improve their understanding of what immigrants had to overcome and the challenges they had to face;
- and move towards a more inclusive society.

Even though the studyguide is designed for all audiences, the teachers are the ones it is geared for since they are the ones who will act as guides. Whether your students are going to see a play for the first time or are familiar with this type of outing, the texts in the guide can be read by teachers to their groups or distributed to students for them to read on their own.

As far as the activities around the play are concerned, we encourage you to guide your students through them. The “paper plane” images that appear will tell you if the segment must be shared with your students before  or after  the performance.

If you decide to use just a few elements in the studyguide, we strongly recommend that you include the play summary so that students get to read it before attending the performance. It includes basic information that all spectators should be given to better appreciate the unique moment that you are about to share with your group.

DYNAMO THÉÂTRE

Based in Montreal, DynamO Théâtre is an internationally renowned theatre company whose work focuses on developing, producing and performing Theatre of Acrobatic Movement and Clowning productions for families and young audiences. Since it began in 1981, DynamO Théâtre produced 22 Canadian plays and gave over 4,500 performances in 28 countries on 4 continents for 1.5 million spectators. It has toured across Quebec and Canada, over 40 American states and 15 European countries. Over the years, the company has also toured extensively in Asia, namely in Japan, China, Taiwan, Singapore and South Korea.

THE COMPANY STAFF

Pierre Leclerc - General Manager
Jacqueline Gosselin and **Yves Simard** - Coartistic Directors
Chloé Besner - Head of marketing and development
Nicole Lemire - Administrative assistant
Audrey Blouin - Technical Coordinator
Maurice Roy - Copywriting and translation

PLAY SUMMARY

A Montreal actor puts himself in the shoes of a Portuguese immigrant and takes the stage with a musician. Through movements, words and music he will be re-telling parts of Antonio's life. Antonio who is trying to get his residency papers has to show up for his appointments at the immigration office. This partly fictional account is based on fragments of real immigration stories.

Inner Migrant is an open invitation to see the world through the eyes of a newcomer, someone who has chosen to live among us. It involves bits and parts of immigration stories as well as doors being opened or closed for those needing a welcome.

Both sensitive and entertaining, *Inner Migrant* is an imaginative production that tells a story similar to that of so many, a story of tensions brought on by hopes for a better life as opposed to regrets about all that had to be left behind.

Inner Migrant is a co-production with Portugal's Teatro O Bando.



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THE CREATIVE TEAM

Text Nicolas Brites, Jacqueline Gosselin and Yves Simard **Director** Jacqueline Gosselin **Dramaturg** David Paquet **Performer** Yves Simard **Music** Francis Guérard **Production Manager et Assistant Director** Josée Fontaine-Rubi **Set, Costume and Prop Designer** Marjolaine Provençal **Lighting Designer** Julie Basse **Video Designer** Pierre-Luc Schetagne **Choreographer** Johanne Madore **Makeup** Suzanne Trépanier
Creative Team Nicolas Brites, Jacqueline Gosselin, Francis Guérard and Yves Simard

THE CHARACTERS



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Mr. ANTONIO is a Portuguese national who wants to settle in Quebec. He is waiting for his residency papers so he can bring his family over. In Portugal, Mr. Antonio was a teacher, but here he works as a knife grinder as he waits for his papers. He learned his trade from his father who had learned it from his father who learned from his own father.

Mr. FRANCIS was born here. He inherited his children's music store from his father, who had inherited it from his father.



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THE THEMES

Inner Migrant revolves around 3 main themes:

- Immigration
- Resiliency
- Welcoming others

To introduce the various themes we suggest you ask your students the following questions. You would then be able to review their answers with those in the answer sheet (over p.6):

1. What is a foreigner?
2. What is an immigrant?
3. What are “undocumented workers”?
4. Is there a difference between a refugee and an immigrant? If so, please specify
5. Why are people and families driven to leave their country and have to settle elsewhere?
6. What is resiliency? Can you give an example of resiliency?

A FEW STATISTICS ON IMMIGRATION TO CANADA

(updated: March 2016)

- The Canadian population stands at 36,000,000;
- Canada is a country with one of the highest immigration rates in the world per inhabitant. It is the 2nd immigration destination after the United States;
- Even though international migration flows have decreased, they still are the reason for population growth, accounting for 60.8% of the population increase in 2014-2015. In comparison 39.2% of population growth was due to natural increase;
- In 2011 Canadians born abroad totaled approximately 6,775, 800 people. It accounted for 20.6% of the total population, i.e the largest proportion among G8 countries;
- Between July 1st 2014 and June 30, 2015, Canada welcomed 239,800 immigrants, down from 267,900 in 2013-2014;
- Between October 2015 and February 2016, Canada welcomed 25,000 Syrian refugees. Québec hopes to greet some 7,300 in 2015 and 2016;
- Asia (including the Middle East) has been the main immigration source to Canada over the past 5 years, although the proportion of immigrants coming from Africa, the West Indies as well as Central and South America has grown slightly;
- In 2009, 3 immigrants out of 4 settled in the 3 largest provinces, i.e. Ontario, Quebec and British Columbia.

Answers to the questions on page 5

1. Legally speaking the term “foreign national” means a person who is not a citizen of the state in which he or she lives.
2. A person who comes to a country to take up permanent residence. Immigration is often motivated by job searches and the prospect of a better life.
3. The term “undocumented worker” refers to any foreign national living in a country and having no papers allowing that individual to identify him/herself (identity papers, residency or work permit, etc.).
4. There is a big difference between an immigrant and a refugee. Individuals who migrate do so of their own free will by leaving their home country for economic reasons. They are looking to improve their lives for themselves and their families. As for refugees, they are forced to leave their country in order to preserve their lives and freedom. They are not protected by their government that is often responsible for threats of persecution towards them.
5. For migrants, immigration can be due to several reasons:
 - **Work-** (long-term foreign mission) **or study-related;** they are generally referred to as expatriates;
 - **Political** (political refugees fleeing persecution);
 - **Security**, in case of war in the home country for instance;
 - **Economic** (inhabitants of poor countries looking for a better standard of living prevailing in wealthier countries);
 - **Personal** (the inclination to settle in one specific country, because of the country’s values for instance);
 - **Family** (to reunite with an already settled spouse or child);
 - **Fiscal** (settling in a country where taxation levels are lower).
6. In physics, resiliency refers to the capability of a strained body to recover its size and shape after deformation caused especially by compressive stress. In psychology, resiliency refers to the ability to recover from or adjust easily to misfortune or change.



INTERVIEW WITH DIRECTOR JACQUELINE GOSSELIN



© Alexandra Stève

What does the title *Inner Migrant* mean?

The idea just popped up in my mind: being an “immigrant” does not seem to be only a question of external circumstances. I believe it can be a state that affects us within.

DynamO Théâtre is recognized for its acrobatic-movement and clowning productions, but *Inner Migrant* seems to be different from the work you usually do. Is there any specific reason?

This production involves movement that is not acrobatic per se. There are also references to clowning although the show is not a full-fledged clown production. This was deliberate from the outset, maybe even a bias.

When the company begins work on a new production, the creative team focuses all its efforts on the upcoming project. As the production develops in the rehearsal space, DynamO Théâtre focuses on scripting the movement (which also includes the set) rather than the lines, all of which brought forth the company’s playwriting style.

What inspired you? What were the intuitions that sparked the creative work?

Let me say that a unique set of circumstances led to producing *Inner Migrant*. It was our first international endeavor.

The company had been invited to take part in an international project called *Documents of poverty and hope*. Six theatre companies in 5 countries each produced a play based on interviews with people who experienced immigration. In addition each company was paired with another. DynamO Théâtre worked with the Teatro O Bando Portuguese company.

So the interviews and the influence of Portugal became a great source of inspiration throughout the *Inner Migrant* creative process.

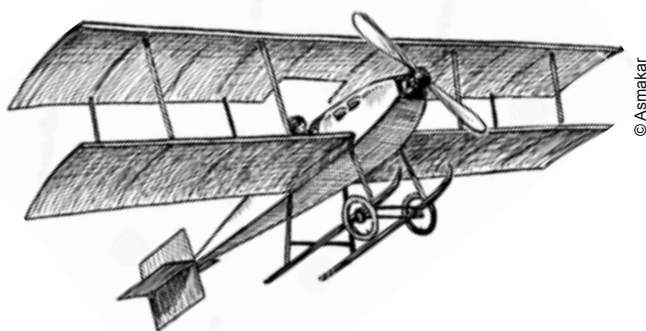
Why choose a Portuguese immigrant?

As mentioned previously the cooperation with our Portuguese partners was rich and very inspiring. We were eager to be “subverted” by them. Through our exchanges with the people at O Bando, we discovered a unique culture and elements of Portugal’s fabulous history.

How did you proceed to come up with the play?

The creative process developed in 3 stages spread out over a year. This was the first time the company produced a play in such a short time. All the company’s previous productions involved development stages spread out over 2 1/2 to 3 years.

Nicolas Brites, our Portuguese partner, came to Montreal 4 times. The first meeting allowed us to share our creative process and determine the production’s focus. Between Nicolas’ first and second trip, i.e. between fall 2014 and spring 2015, scriptwriting went back and forth between Montreal and Lisbon so that on his second visit we were able to set up test performances. This unfinished production was performed 3 times. We received numerous comments from the test audiences, which improved what was to become *Inner Migrant*. Lastly Nicolas came over 2 other times during the fall of 2015 to put the finishing touches on the production and attend the opening.



© Asmakar

We are thrilled with the process and especially the results of the project. We successfully managed to put ourselves at the service of both creative projects: *Ausência* (meaning absence in Portuguese) created in Portugal and *Inner Migrant*. However we had to change our plans at certain stages. Despite it all we remained respectful of both our cultures and aware of our differences in ways of producing plays. As a result we broadened the companies’ respective repertoire.

The 3 of you wrote the play. How did you proceed to write together?

A spirit of sharing, working and banding together drove the scripting of *Inner Migrant*. In fact, DynamO Théâtre and Teatro O Bando developed artistically throughout the project. The two companies are unique but they also have much in common, which benefited both. Together they total 75 years of expertise, challenges and achievements (40 years for Teatro O Bando and 35 years for DynamO Théâtre).

Written in a state of urgency the play was shaped by both companies as the script commuted between Lisbon and Montreal.

The words convey hope for a better world. The story is based on real events intertwined through the power of imagination.

How important was the set in developing the play?

As always the set comes in at a very early stage in DynamO Théâtre’s creative process. It is very significant, so much so that we say that the set is another performer. It is crucial in developing the storyline as improvisations in the set are pivotal to the playwriting.

LOOKING AT THEATRE TRADES

ACTIVITY 1: Researching

Goal

- Understanding the director's work and how she builds on the work of the designers around her throughout the creative process

Instructions

- Ask your students to answer the following question: according to you, what are the elements needed to "stage" a play, i.e. making sure the basic idea of a story is conveyed adequately on stage?

Production elements:

Text or script
Directing
Movements and acting
Set and props
Music
Lighting
Video projections
Costumes and makeup

- **The text or the script** is called ideation. A single individual, playwright or director, or a group of designers and performers can come up with the idea before developing it and putting it to paper.
- **The director** provides substance, guidance and rhythm to the script. During the rehearsals, the director guides the performers, gives them indications that help build up and broaden the impact of the play.
- **The movements and the acting** carry the storyline. Through their movements, the performers shape a character and their role in the story they are telling.
- **The set and props** are crucial in the development of the storyline. They provide a setting so the characters can tell the story through the movements.
- **Music** helps to create a mood, highlight the text or the movements or suggest feelings, etc. To that end the composer can create a piece of music, choose an existing one or alter it.
- **Lighting** helps create an ambience. The lighting designer works with areas of shadow and light to give information on a locale or a time period, or even focus on a character etc. The designer can also create more poetic moments by playing with colours and composition.
- **Costumes and makeup** provide information on the characters by depicting a time period, a social status, a disposition, etc. Such elements are clues and help make the story understandable.
- **Video projections** help create a context that specifies a location or a period. They provide additional information about what is happening on stage.

THE INTERVIEW

ACTIVITY 2: Improvising

Goal

- Allowing students to become familiar with the creative process
- Stimulating imagination and spontaneity in developing a story.

Instructions

- Make up teams of 5 students. Ask students to determine who plays the interviewer in each team. The 4 others sit beside each other in a line and face the interviewer. The interviewer asks questions and every time he/she snaps his/her fingers, the next one in line completes the answer or takes the next question.

Possible questions*:

- Where do you live? Describe your home.
- Your favorite colour? Why?
- Your first love? What was his/her name? How did the meeting develop?
- What trade would you like to practice? Why?

* find essay questions to enrich the interview and provide a deeper understanding of the character.

MY FIRST LOVE

Excerpt of the *Inner Migrant* text developed with this very exercise:

Mr. ANTONIO

My first love! My next-door neighbour! Martina was her name. She loved to walk barefoot. We first met in the main square in Palmela. She gave me a handkerchief, the "lovers' handkerchief". Are you familiar with the custom of the "lovers' handkerchief"? The woman embroiders a love poem on a handkerchief and offers it to the man she has chosen to love. If the man accepts this love, he wears the handkerchief on his jacket at the village feast on the first Sunday of May.

I chose to say... (He nods) to Martina.



ACTION PICS



ACTIVITY 3: Improvising

Goal

- Creating and performing an excerpt of movement theatre
- Understanding that movement theatre can mean different things since there are little or no words on which audiences can base their understanding.

Instructions

- Divide the class into groups of 5 or 6 students and ask each to choose one picture among the 3 at the bottom of the page
- Ask the teams to come up with a short 2-minute scene using only their bodies (no words or object) and imagining what happened before, during and after the picture was taken
- Each team must present its excerpt in front of the class
- After each performance, the other students say what they took away from it.

Note to the teacher

It is normal that spectators not see the performance in the exact same way the performers had imagined it. It is important to tell the students that all interpretations are valid. Theatre of movement lends itself to various interpretations because the images are open. So each spectator can interpret the story depending on what he/she sees and feels.



Experiencing a first love



Meeting someone new



Answering questions at the immigration office

DISORIENTED



ACTIVITY 4: Adapting

Goal

- Raising students' awareness about the reality of immigrants settling in a country where they know nothing about the cultural codes or language.

Instructions*

- Have you or your students recount an experience during a trip abroad (trip or immigration) focusing on one of the following themes: weather, accommodation, transportation or food.
- Describe or ask to describe the feeling of being disoriented and the reactions it caused.
- Make sure the students clearly understand the concept of disorientation in a new setting or facing unforeseen circumstances. You can explain how settling in a new neighborhood or a new school can be similar.
- Share out the themes among the 3 or 4 teams
- Based on Antonio's circumstances in the play or the discussion prior to the activity, ask them to prepare a 2-minute sketch on one of the elements that helped them adapt to their new environment.

* Based on an activity suggested by the Association canadienne d'éducation de langue française (Canadian French language education association).

© robodread



LOOKING FOR A COUNTRY



ACTIVITY 5: Researching

Goal

- Helping students become familiar with the weather conditions and the customs of a specific country
- Doing an oral presentation.

Instructions

- Ask a team to do a research on a country (languages, weather, food, traditional trades etc.) and present the results in class.

YOU WHO STAYED IN THE HOME COUNTRY



ACTIVITY 6: Writing

Goal

- Having your students write a letter
- Encouraging them to put themselves in the shoes of an immigrant.

Instructions

- Put yourself in the shoes of an immigrant and individually write a letter to someone in the home country (parent, teacher, friend, cousin etc.) in which you describe your reactions to the differences between the 2 countries.

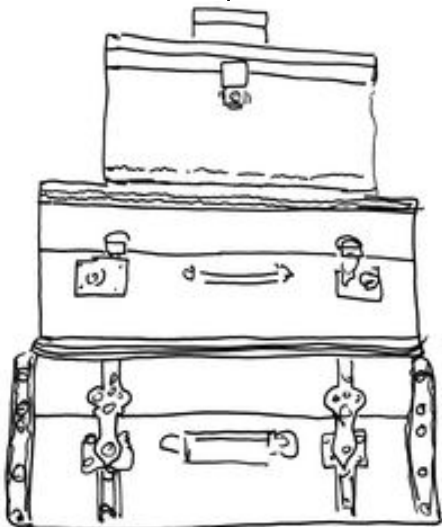
PLEASE CAN YOU HELP ME?



ACTIVITY 7: Miming

Goal

- Creating a means of communication that does not involve speaking



Instructions

- Newcomers often have to face a new language and new codes that they do not understand at first. To put the students in these bewildering circumstances, a few miming exercises can offer various situations in which students will have to express themselves without using words to make themselves understood.

Ideas of situations

- Where can I buy my train ticket?
- Where is the train station?
- Where is the closest restaurant?
- Which way is the 8th avenue?
- In which row do I find peanut butter?

LEARNING ABOUT THEATRE CRAFTS



ACTIVITY 8: Discussion

Goal

- Helping students share their feelings and questions after the performance

Instructions

- Ask students to comment on one of the elements of a production (see page 9)
- Suggest they write a review of the play and focus more specifically on one element (directing, movements, text, script, acting, story line, costumes, set, music, lighting or video).
- Lastly you could group the students who chose the same topic (e.g. text) and suggest a discussion to compare the various answers, opinions and preferences. Let them tell you why they “liked or disliked” something.

PLAYING WITH A RANGE OF EMOTIONS



ACTIVITY 9: Expressing oneself

Goal

- Translating a feeling into movement

Instructions

- Make up groups of 3 or 4. Each group will in turn go in front of the class and be given an emotion. They will be expressing the emotion in turn through movement. The emotion will grow from one to the next. So the first team member will be showing a small emotion, and from the second to the fourth, the emotion will be growing more intense.

Examples of emotions:

- hope
- anger
- love
- hopelessness

ONE HOPE/ONE REGRET



ACTIVITY 10: Discussion

For kids 8 to 10

Goal

- Expressing a hope or a regret at the idea of leaving one's country

Instructions

- Depending on the size of the class, print a copy of the following page. Your students can create images or write something expressing a regret or a hope.

* *Please do not hesitate to email us your students' drawings at:*
info@dynamotheatre.qc.ca
or mail them to:
131-911 Jean-Talon Street east
Montréal (Québec) H2R 1V5

For kids 11 to 14

Instructions

- Ask your students to write something on one of the following topics:
 - If you had to leave your home country, what would make you happy elsewhere and explain.
 - If you had to leave your home country today, what would be the thing you would bring with you and why.



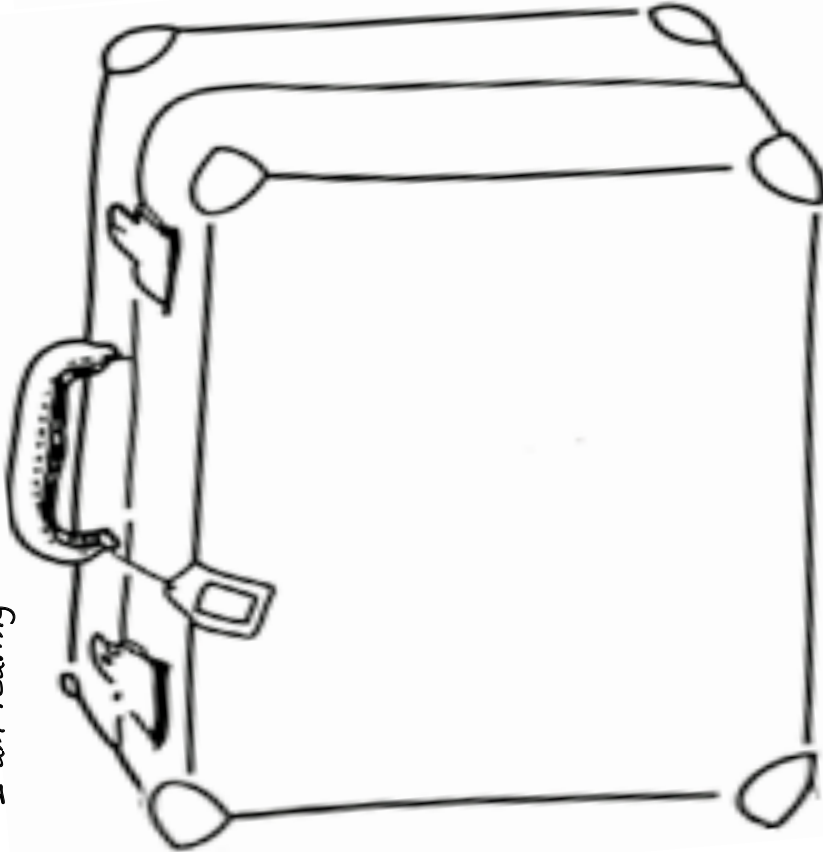
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Inner Migrant

Name: _____ Group: _____ School: _____ Date: _____

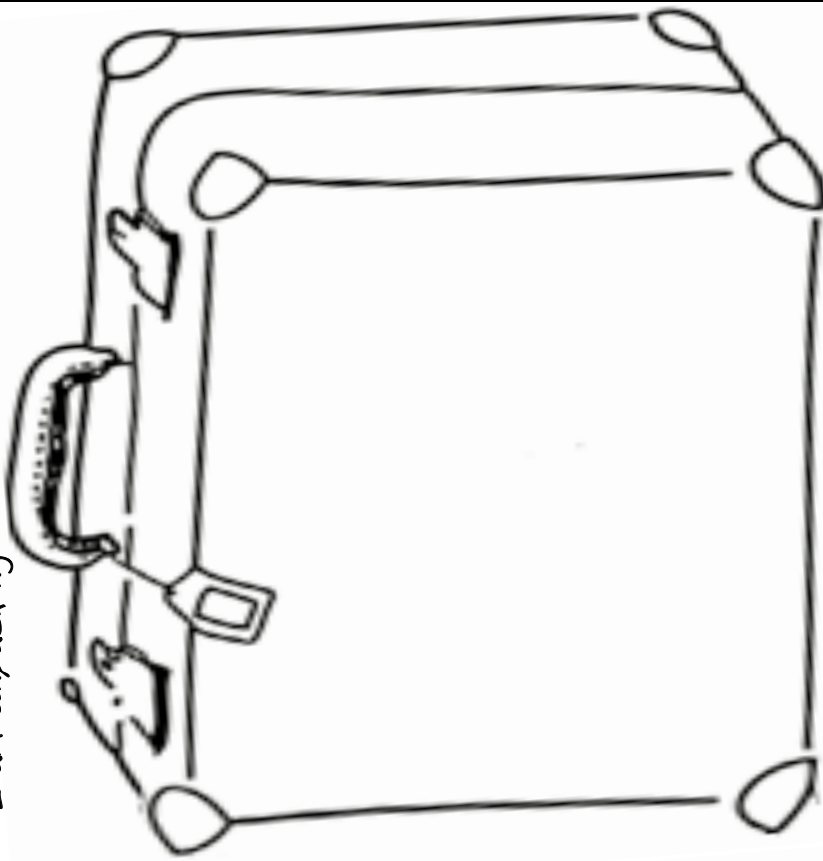
MY COMMENTS IN IMAGES

I am leaving



My regret:

I am unpacking



My hope:

FREQUENTLY ASKED QUESTIONS

How much time did it take you to develop *Inner Migrant*?

There were 3 stages to the production that were spread out over one whole year. Producing a play in such short order is a first for the company. All previous productions required 2 1/2 to 3 years of development.

What kind of training do the performers have?

YVES SIMARD, actor

Yves Simard is a dramatic-arts graduate of Montreal's UQAM university. He has worked as an actor, a scriptwriter and a director. He performed in productions with many theatre, dance-theatre, puppet and young-audience companies. He was a dramaturg for Cirque du Soleil. Since 2008, he has been a coartistic director of DynamO Théâtre.

FRANCIS GUÉRARD, musician

Francis Guérard is a multi-talented musician who studied piano, singing, violin and percussion in college and university. He is tenor section lead for the Anima Musica choir. He also joined Orchestre symphonique de Montréal for a number of concerts under Maestro Kent Nagano. For several years, he has been teaching violin, singing, guitar and percussion. He works with DynamO Théâtre as a musician and a composer.

Is the play based on a true story?

No, but the play features parts of stories based on real events: the 3 interviews of Harou, Lesly and Mrs. Le Mai, the story of the Carnation Revolution in Portugal (April 25, 1974) and the tradition of the "lovers' handkerchief".

FAQS ... (CONTINUED)

When did the play open?

Inner Migrant opened on November 20, 2015 in Montréal.

What are the instruments that Mr. Francis plays during the performance?

Mr. Francis mainly plays the violin and piano, but he also plays the koto (traditional Japanese instrument), the ukulele (traditional Hawaiian instrument) and the djembe (African drum) among others.

How much time is needed to get ready for a performance?

The performers need to be in the venue 2 hours prior. As soon as they arrive, they have a few words with the crew who are putting up the set, lighting and sound. Next they warm up physically and vocally. Afterwards they review moments of the show that require added attention and precision. They quickly run through the spoken lines, set up the props and instruments required for the performance. They also check the mechanics of the set. Lastly they put on their makeup and their costume and say to each other: Break a leg! *

**The expression reflects a theatrical superstition in which wishing a person "good luck" is considered bad luck!*

COMPLEMENTARY INFORMATION

The Carnation Revolution

The name “Carnation Revolution” comes from the fact that on April 25, 1974, carnations were put into the muzzles of rifles and on the uniforms of the army men. The insurrection brought an end to the Salazar dictatorship led at the time by Marcelo Caetano. The carnation became the symbol of the revolution.

<https://www.britannica.com/place/Portugal/The-New-State-after-Salazar#toc23783>

Videos :

- Carnation Revolution Documentary by Cynthia Pimentel
<https://www.youtube.com/watch?v=J25dPwS0IN8>

Novels for young people :

- *The Name Jar* – Yangsook Choi (Dragonfly Books, 2003)
- *Marianthe’s Story One* – Aiki (Greenwillow, 1998)
- *The Ugly Duckling* – Hans Christian Andersen (1842)

Adult novels

- *The Good Braider* – Terry Farish (Marshall Cavendish, 2012)
- *The Secret Side of Empty* – Maria E. Andreu (Running Press, 2014)
- *Monsieur Linh and His Child* – Philippe Claudel (Maclehose, 2011)
- *Refuge* – Dina Nayeri (Riverhead Books, 2017)

Essays and photos

- *The moment of danger* – Text by Michel Peterson and photos by Charles-Henri Debeur (Éditions du Passage, 2012)

Comic Books

- *The Arrival* (no lines) – Shaun Tan (Hodder Children’s Books, 2006)

SOURCES

Immigration in Canada : www.thecanadianencyclopedia.ca/en/article/immigration/

CBC News (February 29, 2016), 25,000 Syrian refugees have landed, now for Phase 2, says John McCallum» [online] (<http://www.cbc.ca/news/politics/refugee-mccallum-syria-canada-1.3469589>)

Statistics Canada, *Ethnic diversity and immigration* (<http://www5.statcan.gc.ca/subject-sujet/theme-theme?pid=30000&lang=eng&more=0>)

CREDITS

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QUESTIONS AND COMMENTS

If you have questions or comments about the studyguide or if it gives you ideas for other activities, we would be delighted to know about them and share them with others.

You can write to:



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