

Come, share the story...



The first time I came to Llanes...

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... this is what I did...



The first time I was taken around Llanes



Two groups of students showed us around and told us some things about our town. Here is a sample of what we learned:

Llanes has been declared a Historic-Artistic Site and it preserves major examples of civil, religious and military architecture. The San Pedro walk, San Antón, the river Carrocedo and the port are the focal points of town life in Llanes, in former times a major fishing and whaling port.

Among other historic structures, it has more than 300 metres of pre-Romanesque wall from the 13th century: the Castle Tower -which is now the site of the Tourist Office-, the basilica of Santa María del Conceyu -which was started in the mid-12th century-, the palaces of Gaztañaga and of the Dukes of Estrada and the old house of Posada Herrera -today made into a Municipal Arts Centre.

Llanes also has magnificent beaches, like those of San Antolín, Torimbía, Barro, Celorio, Poo, Sablón and Toró. Those who enjoy being out of doors and in nature can take a gentle ramble along the San Pedro walk, which runs for more than 800 metres along the cliff top and which, at the same time, serves as a watchtower over the town and the Cantabrian Sea.

The first time I came to the School of Languages

A group of really talented students had decorated the school to welcome our visitors. Some people are so creative!!!!



The first time we saw the elements in our badges

What we learned about the elements in them...

An **HÓRREO** is a typical granary from the northwest of Spain, built in wood or stone and raised from the ground by pillars ending in flat saddled stones.

Ventilation is allowed by the slits in its walls.



As European civilization spread, so did problem-solving technology. The *hórreo* was the answer to a particular issue – how to keep cobs of corn and other crops dry and safe from rodents before they were threshed. Although a simple solution, it was one which persevered through two thousand years.

A number of **hórreos** have been restored and stand proudly as monuments to hard-working ancestors. They are an important part of the Spanish landscape and represent an almost unrivalled continuity in terms of human-built structures.

The **MADREÑAS (CLOGS)** are a type of shoe made in wood, generally by craftsmen and in one piece. They normally use alder, beech or walnut tree wood. They are still used today in Northern Spain as they are ideal to carry out tasks in the country under the typical wet weather.



The heel at the back and the two stumps at the front make clogs stable to walk on uneven ground, they protect feet from the rain and they make it easier to turn around flexibly while walking in mud.

The richness and range found in Northwestern Spain is wider than in anywhere else in Europe.

The **TRISQUEL (TRISKELION)** is a motif consisting of three interlocked spirals or three bent human legs. Although it appears in many places and periods, it is especially characteristic of the Celtic art of the European Iron Age. It is very popular in Northern Spain.

Possible meanings of its extensions may be:

- Spirit, Mind, Body
- Father, Son, Holy Ghost
- Mother, Father, Child
- Past, Present, Future
- Power, Intellect, Love
- Creator, Destroyer, Sustainer
- Creation, Preservation, Destruction



It is mainly a representation of personal growth, human development and spiritual expansion.

The **CACHAPA** is a type of container that countrymen hooked onto their belt to carry the grinding stone when they were cutting and collecting the grass to feed the cattle during the winter.

The stone is put in water to facilitate the sharpening of the scythe blade and is also padded with grass to keep it still inside the container.

These recipients were made in metal, wood or horn.



The **cachapa** dates back to the Iron Age and only exists in Europe and, in the case of Asturias, it comes in many different shapes.

The Asturian **GAITA (BAGPIPE)** is a wind instrument is traditional in Northern Spain. It works using enclosed reeds fed from a constant reservoir of air in the form of a bag. The construction of the bagpipe allows a continuous supply of air to be maintained. By squeezing the bag with our left hand while a breath is taken, the flow of air can be kept up in both the drone pipes and the chanter.



The origins of the bagpipe can be traced back to the most ancient civilizations. The bagpipe probably originated as a rustic instrument in many cultures because a herdsman had the necessary materials at hand: a goat or sheep skin and a reed pipe.

The bagpipe is ideal for solo dances and monophonic music.

The **TEJO (YEW)** is a type of conifer found in mountainous areas and in cool and humid environments. It can reach up to 20 meters. It generally appears isolated, not in forests. It contains toxic – even deadly – substances.

Its wood is popular in woodwork and carving.

It is a sacred tree due to its longevity (up to 1,500 years), which makes it seem immortal. For this



reason, it is usually found next to shrines, chapels and cemeteries, as well as the village main square, thus perpetuating its halo of mystery.

In the Asturian tradition and culture, this tree has symbolized a real link of the peoples with their land, ancestors and religion.

A **BARCO PESQUERO (FISHING BOAT)** is used to catch fish in the sea. Tuna, bass and monkfish are some typical species. Many different kinds of vessels are used in commercial, artisanal and recreational fishing.

1.8 million artisanal boats are traditionally powered only by sails and oars. These boats are used by artisanal fishermen.

Traditionally, boats were made of wood but it is not often used now because it has higher costs and lower durability.



Fibreglass is used increasingly in smaller fishing vessels up to 25 metres, while steel is normally used for vessels over 25 metres.

MANZANA DE SIDRA: the popular Asturian cider is to be made only from **cider apples**. There are 22 varieties of cider apples, which are classified depending on their acidity levels and phenolic concentration.

The apple tree has a certain characteristic which affects cider production: alternance. Regarding orcharding, this means that one year the crop yield is high but it is low the next one. Therefore, cider apple collection is higher in one harvest than the other and, consequently, production at the mill varies from one year to the next.

Although it depends on the particular weather conditions each year, apples are usually harvested in October and November.



The first time I met Tim Bowley



In his own words...

'I'm a teller of traditional tales from around the world, working in schools, language schools, festivals and theatres. I specialize in telling for adults and adolescents but also tell for younger children and family audiences, as well as running workshops for those interested in telling stories themselves.

My performances can be in English only or bilingual – English_Spanish or English_Galician. Whilst set performances can be created on request, I like to choose the stories in the moment as suggested by the magical thread between teller and listener.

I have also published several books for children and adults.'

His stories...

European fairy tales, stories from Asia and the Americas, cryptic tales from the traditions of Sufism and Zen, dilemma tales from Africa, epic poems and original material provide the strands for this irresistible web of myth, magic, pathos and comedy.

With their underlying wisdom, these timeless tales remain fresh no matter how many times they are told. At any time they can reveal something new and unexpected, making each telling an adventure into the unknown. The stories speak to all ages, across barriers of class, culture or education; they tell of what unites and what divides and where the bridges can be found to cross between the two.

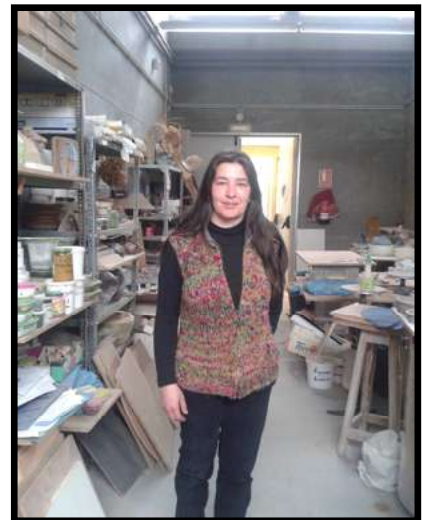
Above all, storytelling opens the imagination and allows each person to hear their own story and interpret the tale in whatever way is appropriate for them.

It is said that a picture is worth a thousand words but it is also true that a single word can create a thousand images.

The first time I took the FEVE and arrived in Poo ...



... I met Jesús and Gloria and worked with my hands



Their profiles...

Jesús Ontanillas has made pottery his profession and has dedicated to this work since 1980. He started taking a 560 hour course and his passion for the combination of the four elements: Air, Soil, Water and Fire took him to dedicate his time to this ancient activity.

He started working with a friend and began getting his work to fairs and exhibitions. In 2003 he moved to Poo and since 2007 has been collaborating and working together with the Centro de Artesanía y Artes Plásticas de Poo.

Gloria Prol Sanjurjo was born in Galicia where she spent her childhood. She moved to Madrid in 1990 where she studied Arts. She has been working as a teacher for many years and in 2006 she started working at the Centro Regional de Artesanía y Artes plásticas.

And these are the workshops we were hands-on...

Working with your hands: Jesús worked with two basic techniques in order to make a piece of clay that each person could shape.

The Memory Cubes: Agustín Ibarrola created this beautiful work of art on the breakwater in the fishing port of Llanes. He created this masterpiece on the blocks of cement which make up the breakwater. It has been described as one of the major works of public art. Within it there are elements of the history of the town, the region and the artist himself.



They were painted in three different periods: in 2001, in 2003 and in 2006. They were painted during the summer after a cleaning process. It is a huge mural that protects the port and can be seen from many different places giving it different perspectives. There are about 340 blocks telling us the story of Llanes and its people.

Gloria Prol took part in this great piece of art.

The first time I worked with the teachers at the Language School...



... I took part in different workshops and, hopefully, learned a few things (*) as I enjoyed telling my own stories.

(*) a something I may not have known about Spanish painters, a new deck of cards and the Spanish version of the popular game 'Snakes and ladders': La Oca

Workshop 1: Stories behind paintings

You will need:

- Cards with the names of the painters whose works of art we are going to work with (7 painters: Murillo, Velázquez, Picasso, Dali, Sorolla, Julio Romero de Torres, Goya). We have 7 groups of 5/6 people, which means 5/6 cards for each painter.
- Different cards or a cardboard sheet with information about each painter and his painting and with the picture itself.
- A set for each group including: small cards with each of the paintings and each painter.
- Presentation to project with the names of the painters, their paintings and the information about them to project so that the participants can check if they have matched them all correctly.
- A box containing cards with the paintings.



- Sheets with the outline of each of the paintings (they will be coloured by the participants).
- Cards with questions related to the different paintings (to help the groups make up their story about the paintings).

How to play:

Introduction:

- We introduce the activity telling the participants we are going to work with works of art painted by famous Spanish painters and asking them about any names of Spanish painters they know. The idea is to see if they are familiar with the ones we're going to work with but we can also tell them different names ourselves, not to make this introduction too long.
- The participants are divided in groups. To do so, we ask each participant to pick up one card from a box; the box contains cards with the names of the 7 painters. All the people who have the name of the same painter will get together and form a group. Each group will get together around a desk to work (each of the desks will have the name of the corresponding painters to be identified).



Initial stage:

- Once the groups have been formed, they will start working with the information about the painters and the paintings themselves (A3_sheet or cards for each painter and his work)
- The information about the painters is given in short texts about the author and the painting. For example: _____ painted portraits of the Spanish royal family and other notable European figures... One of his best-known paintings is _____.
- Each group will have to match the text with the name of the painter and his painting

----- painted portraits of...	painting

- The cards (painters and paintings) will be stuck to the texts (blue-tack can be used).
- When this activity is finished, a presentation showing the paintings and the painters is projected. They will be able then to check they have done the exercise correctly.

Stage 2:

- Each group takes a painting from a box. For each painting there is a sheet with the outline and the different elements of the painting. They will be coloured by the participants.
- Apart from colouring the painting, they can add between 2 and 4 more elements (a book, an apple, a dog, anything!...)

- While they are working, we will give them a number of questions which may help them think about the story behind the painting.
- Each group has to make up their story now, based on the painting and including the elements they drew previously.
- If some group finished before than the rest, they could be given a different painting to work on.

Stage 3:

- With the coordinators for the activity's help, the coloured paintings are put up on the walls.
- Each participant looks for someone who has worked in a different group and with a different painting and they all make pairs.
- Working in pairs, they tell each other what elements they have included in their paintings and what story they have made up.

At the end of the activity, all the participants will be given a book marker as a present (with one of the paintings they have worked with).

Workshop 2: Spanish deck of cards

You will need:

- One deck of Spanish cards (placed on a table in 4 different groups, one for each suit).
- One poster with the 'cards code ' (what object, character, place and event each card corresponds to)
- Hats representing ten different characters.
- Realia (ten objects).
- Flashcards with photographs or drawings of ten places.
- Flashcards with photographs or drawings representing ten different events.



How to play:

Participants divided in ten groups, preferably with 4 people each, which is the number corresponding with the four things we are going to use for every story (character, object, place and event). To make the groups, we use an ordinary Spanish deck of cards this way: we put the four kings together, the four queens, the four jacks and so on until the whole deck has been used (if the number of people playing is 40). The cards are dealt so that the four people who have the same figure form a group. The aim of the activity is to make up stories based on a number of items that each group is going to get depending on the cards they pick.

These things are on different tables (hats for the characters –which a person in the group will have to wear–, realia for the things –which another person in the group will keep–, cards with photographs or drawings for the places and events –which the other two people will hang around their necks–).

Each country (partners) will get a Spanish deck of cards as a present.

How to play:

Participants divided in ten groups (with three, four or five people, depending on the number of the people taking part), each of them playing with a board, a dice and counters.



To divide the participants in groups, we ask each person to pick up one card from a box or bag; the box contains cards with the symbol corresponding to the “snakes and ladders”, but in different colours. All the people who have the card in the same colour will get together and form a group.

The participants take turns to throw the dice and move around the board. When they land on a square, they will pick a card from the pack with the ‘first time questions’. They will have to speak for about 2 minutes telling an anecdote or story referred to that first experience of doing something. Alternatively, the cards with the ‘first time questions’ can be dealt at the beginning and then each participant will decide the order in which he/she is going to speak about each of the experiences he’s got in his/her card.

The first participant to reach the FINISH square is the winner although the group can also agree on the best anecdote or story which has been told and then choose the person who told it as the winner.

The winners from the different groups will get a snakes and ladders game and a different board which can also be used to play the game and that corresponds to one popular Spanish board game: La Oca (The goose). The instructions to move around the board are also provided.

And a new board and instructions to play with: La Oca (The goose)

You will need:

- A ‘La Oca’ board (in different sizes depending on the way you play: on the floor or on a desk)
- A dice for each group (or two).
- Counters for each participant.
- Cards with questions related to experiences (the first time you did something).



How to play:

- Participants move around a spiral board that has 63 spaces with pictures. Depending on the space they land on, they can move forwards or backwards. In some spaces they will be penalised!
- Each participant in turn throws one or two dice (depending on the version) and moves the number of spaces shown on the dice.
- The game starts in space 1. The first participant to reach space 63 wins.
- When they land on a goose they must move onto the next one and have another go.
- Spaces 6 and 12: they must move from one bridge to the next, moving forwards or backwards.
- Spaces 26 and 53: they must move from a pair of dice to the next, moving forwards or backwards.
- Penalisations:
 - Spaces 19 and 42: miss two turns.
 - Space 31: to continue the game another participant must land on that space.
 - Space 52: miss three turns.
 - Space 58: return to space 1 and start again.
- The first participant to reach space 63, "the goose's garden", wins.
- To reach space 63, participants must throw the exact number needed. If not, they must bounce back and move the corresponding excess number of spaces.

To play with the cards corresponding to the workshop ***Snakes and ladders: The first time...***, and every time each participant lands on a space different from the ones mentioned before, they will pick a card from the deck with the 'first time questions'. They will then have to speak for about 2 minutes telling an anecdote or story referred to that first experience of doing something. Alternatively, the cards with the 'first time questions' can be dealt at the beginning and then each participant will decide the order in which he/she is going to speak about each of the experiences he's got in his/her card.

As the board has different spaces and in all of them you can find different drawings, the story or anecdote can also refer to it.

The first time I visited Colombres and Porrúa

... I visited the Museum of Emigration in Colombres

The foundation of the Latin Americans Archive-Museum of Emigration is located in the locality of **Colombres**, in the council of Ribadedeva. This place is a sign of the migratory past, where the interested visitor will find several reasons behind the understanding of numerous buildings, social acts and part of the present folklore of Asturias, that are the result of those families who crossed the Atlantic Ocean.



The rest of the building shows a permanent exposition of the different aspects of the emigration: for instance tickets that show the emigrants departures and arrivals to the new ports.

The Spanish social centres nowadays show signs of vivid activity, and these new social centres arose thanks to the great efforts of the Asturian peasants. In this sense all of the memories and objects of their departure together with the nostalgia of the emigrants for their country, marked the Asturian emigrant character during decades.

... And I visited different houses and learned about the lifestyle of those who lived in Porrúa.

The beautiful town of Porrúa, part of council of Llanes, is famous for preserving its own identity and for being the home of an important museum. This museum contains humble jewels which were a part of Asturian social life in the towns and it is of great historical value.



The museum was opened in the year 2000 and was formed as the result of an initiative started within its own neighbourhood. The *Llacín Cultural Association* which is in charge of organizing the popular annual *Mercaú Astur of Porrúa* also put a lot of effort into the initiative.

The museum is formed by rows of houses facing each other, which are in turn joined by a narrow corridor. They are "little Asturian houses" and seem hospitable at first glance.

We can find everything in this ethnographic museum, with regards to the traditional economy of the time including an old stable and the room used for the production of cider, which is very old and almost mystical.



Finally, we leave the house-museum with the thought that we leave behind a time dominated by the routine of traditional jobs. By visiting this museum we have had an idea of the social relationships in a small community in which work and spare time were very much linked.

The first time I met Alan Kennedy

In his own words...

‘Originally from Glasgow in Scotland, I have lived for the last 20 years in Spain where I have worked as an English Teacher for the Publisher Macmillan, as the local organizer for the region Murcia /Albacete/Alicante and for the last 9 years as a storyteller/teacher trainer, taking my project, **Storytime**, round the whole of Spain and in Italy’



‘Before coming to Spain, I finished a music degree in Music Composition and latterly worked with various theatre groups, mainly as musical director /musician and actor.

In starting my own storytelling project, **Storytime**, I was inspired by the figure of the old Celtic storytellers, **seanchaidh** (pronounced shenachie), who kept the stories alive with dramatic telling. In this project I have used mainly Celtic legends, true stories and apocryphal tales’.

His workshop...

We all have a rich collection of individual stories of things that have happened to us. This workshop will start with some simple techniques of simplifying anecdotes into easily understood chunks and also the basic ideas in storytelling.

The second half of the mini course will use those basic tools to be able to work on individual personal stories in a classroom situation, being able to change the language level according to the needs of your students.

Maybe... the first time I tried different Spanish tapas and paella

The chef was...

Jaime Llano Díaz (Ribadesella, 1969)

Expert in tourism and the hotel industry, his extensive career started over 25 years ago at McDonald's Restaurant in Oviedo in 1986. He also worked at Delfa Restaurant at Gran Hotel de Sella (Ribadesella) and today is collaborating as a Banqueting Manager for Manzano Catering, owned by the renowned cook Nacho Manzano. He combines this activity with show cooking and offering traditional meals for City Councils both in Asturias and in the Basque Country.

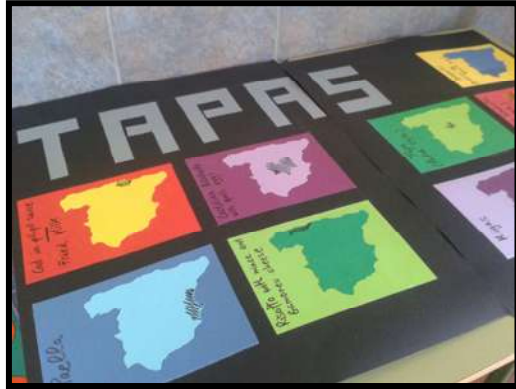
As regards his teaching practice, he has worked as a Food Technology teacher - specialising in Cooking and Bakery - for the last 22 years, most of which he has spent at IES de Llanes Secondary School. He also gives lifelong and occupational training courses, has led various Gastronomic Congresses and has worked teaching with different Hotel Industry and Gastronomy Associations in Asturias.



The group of students who cooked with him were...



And the menu was...



TAPAS

- Gazpacho (Andalusian Cold Tomato Soup)
- Cod in pil-pil sauce
- Castilian Ratatouille with quail eggs
- Tripe (Madrid style)
- Octopus brochette (Galician Style)
- Shepherd's crumbs

SHOW COOKING

- Paella
- Risotto with mince and Gamoneu cheese

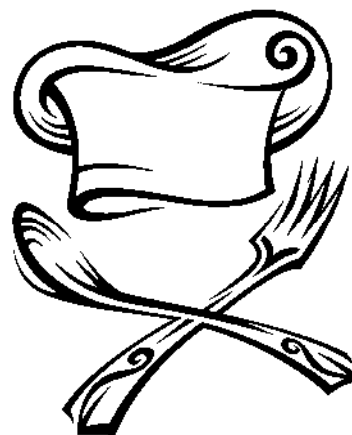
DESSERT

- Fried Milk
- Saint James' Cake

Would you like to try yourself?



Here are the recipes!



GAZPACHO (ANDALUSIAN COLD TOMATO SOUP)

INGREDIENTS

- 1500 gr. whole red tomatoes
- 2 green peppers or Italian peppers
- Half an onion
- 4 cloves of garlic
- 1 piece of cucumber
- 150 cl. virgin olive oil
- 35 cl. sherry vinegar
- Hard bread
- Salt
- Water



PREPARATION

Soak the bread in a small amount (a few tablespoons) of water.

Place the tomatoes, bread, cucumbers, onions, garlic and peppers in a blender. Blend until the mixture is smooth.

Once the gazpacho is completely blended, pour it into a large non-metallic bowl. Stir in the oil and vinegar and blend all the ingredients together. Add salt and water if necessary to get the right texture. Mix well, cover and refrigerate for at least 1 hour.

Garnish with the chopped vegetables and diced bread, if desired. Serve gazpacho chilled.

Tip: The easiest way to peel tomatoes is to boil water in a medium saucepan. As soon as the water boils, turn off heat and place the tomatoes in the hot water for 1 minute. Carefully remove the hot tomatoes. The skin will come off easily.

HISTORY

Gazpacho descends from an ancient Roman concoction based on a combination of stale bread, garlic, olive oil, salt and vinegar. As Romans worked to build roads and aqueducts across Spain in the scorching heat, this creamy soup replenished them with the necessary salt and vitamins lost through physical exertion.

Later, shepherds and farmers added vegetables to make it more hearty and satisfying. Because tomatoes and bell peppers were not indigenous in Spain, these ingredients were not added to the soup until after Spain's discovery of the New World. Since that time, gazpacho has remained relatively unchanged.

COD IN PIL-PIL SAUCE

INGREDIENTS

- 4 slices of desalted cod
- 5 cloves of garlic
- Half a chilli pepper
- 300 millilitres of olive oil



PREPARATION

Pour the oil in a large pan. Peel the garlic cloves and brown them. When they are done, remove the garlic from the heat. Chop the chilli pepper and fry it.

In the same oil, fry the cod on both sides for four minutes (you have to cook it at a low temperature, about 50-60°C)

Keep the cod whey in a bowl for later.

When the oil is warm, put some in a pan and mix it with a little whey. Then mix the ingredients with a strainer.

Add the rest of the oil slowly and the whey while you continuously stir until the sauce is thick. And we have the pil-pil!

Add the cod and heat it up. Serve on a plate and pour the sauce over the fish with the browned garlic and chilli peppers.

Advice: Cod is very salty. Before it can be eaten, you have to put the fish in cold water for a day, changing the water every eight hours. Don't forget to put the fish in the fridge.

HISTORY

The drying of food is the world's oldest known preservation method. Traditionally, salted cod was dried only by the wind and the sun, hanging near the seaside.

Cod is from different places in the world, but "bacalao al pil-pil" is a traditional dish from the Basque Country, in the north of Spain.

Pil-pil is made with cod, olive oil, garlic and chilli peppers.

A clay pot is often used.

The name "pil-pil" comes from the sound produced during the emulsion process. "Pil-pil" is the Spanish onomatopoeia for the sound made when the whey bubbles burst ("pop" in English). The garlic helps to mix the sauce.

CASTILIAN RATATOUILLE WITH QUAIL EGGS

INGREDIENTS

- 12 quail eggs
- 1 green pepper
- 1 red pepper
- 1 onion
- 2 cloves of garlic
- 1 large courgette
- 1 large aubergine
- 2 spoonfuls of tomato sauce
- Flour and eggs to fry in batter
- Olive oil
- Salt
- Spring onion



PREPARATION

Chop up the garlic and fry it softly in a saucepan with a splash of olive oil. Add the chopped up onion and the red and green peppers. Add the tomato sauce and stir. This is the “pisto” you will be using later.

Cut the courgette and the aubergine into oblique slices, put them in a serving dish, add salt and pepper and let them settle to release the water.

Fry the slices in batter with a lot of olive oil. Strain them on a plate with some kitchen roll. Crack the quail eggs and fry them in a saucepan with olive oil. Put them on a plate. Alternate aubergine and courgette slices with pisto, and, to finish, place the eggs and a little pisto. Take it out of the mould, decorate with some spring onion and serve.

HISTORY

This dish was probably made by Manchego countrymen in the open air. The dish combines the ingredients according to the time of the year, although tomato and pepper are staple elements. It’s a recipe made by poor countrymen, who used the vegetables that they had. Pisto is a Castilian word that means “something to chop up”.

Another theory claims that in 822 the great Ziryab arrived in Al-Andalus from Bagdad with princess Al-Buran’s wedding dish, which was made with aubergine, courgette, onion and quince. The quince was replaced by tomato and pepper in the 16th century.

TRIPE (MADRID STYLE)

INGREDIENTS

- 2 kg. of tripe, snout and veal leg in pieces
- 3 Asturian black puddings
- 2 cantimpalo spicy sausages
- 1 large onion
- 1 head of garlic
- 2 bay leaves
- 2 teaspoonfuls of La Vera paprika
- 2 spoonfuls of flour
- 2 Cayenne chili peppers



PREPARATION

The tripe is already clean enough but you should wash it in cold water under the tap. Once clean, boil it (I use the fast cooker) with a piece of onion, the garlic (except for three cloves), the bay leaves and salt.

Cover it with water and add an inch more, cover the pot and leave it to cook for 45 minutes. Then uncover the pot, add the black pudding and the spicy sausages.

In a frying pan, put some oil and poach the rest of the onion and the garlic, all finely chopped. Once it has begun to colour, add the flour and stir. Then add the paprika and remove the pan from the stove so it doesn't burn. Stir a little and put it in the pot.

Boil everything together until the pudding and the sausages have added some flavour to the tripe, for about 30 minutes. Leave the pot uncovered for this.

Before serving, crush the chilis in a mortar, add some stock from the tripe and stir well. Put the sauce in a boat so that each one can help himself.

This casserole is at its best when prepared the day before.

HISTORY

The origin of this dish in the gastronomy of Madrid is unknown.

The first recipes date back to 1599.

This dish was first created in taverns and with time has been served even in the most prestigious restaurants. Some theories support that Asturian emigrants brought this traditional dish. Nevertheless, there are different variations of this dish in Spain and in Europe (France and Rome). Every place makes a subtle change to the recipe that distinguishes it from the others.

OCTOPUS BROCHETTE (GALICIAN STYLE)

INGREDIENTS

- 1 kg. of octopus
- 2 potatoes
- Water
- Olive oil
- Salt
- Cooking salt
- Sweet paprika



PREPARATION

Peel the potatoes and put them in a pot with boiled water and some salt.

Drain, cut and put them aside.

Prick the octopus with a fork three times in the boiled water until it shrinks. Then, leave it in the water to boil for 30 minutes.

Let it cool and cut into chunks with the scissors. Put it aside.

For the presentation, take a wooden dish and put the potatoes and the octopus on it. Dress with a good splash of olive oil and sprinkle with sweet paprika. Season with cooking salt.

To make the octopus meat softer, freeze it for 24 hours to break its muscle fibres. Defrost it a few hours before cooking.

HISTORY

The name in Galician for Galician-style octopus is "pulpo a feira" (fair-style octopus) for a very simple reason. During the cattle fairs, the farmers would buy or sell cattle, sell their farm products, etc, and buy groceries such as salt, sugar and other products they didn't have daily access to.

The trip to the town where the fair took place took a long time and most people would stay for lunch or dinner. Those who stayed near the fair venue could eat octopus (as we mentioned before, it was a very typical dish in fairs).

SHEPHERD'S CRUMBS (SPANISH MIGAS)

INGREDIENTS: (4 servings)

- 300 gr. grapes
- 350 gr. 1 day-old/stale Bloomer bread
- 100 gr. bacon
- 50 gr. spicy sausage
- 1 leek
- 1 carrot
- 1 spring onion
- 5 cloves of garlic
- Water
- Olive oil
- Salt
- Parsley



PREPARATION

To prepare the broth, clean, peel and chop the spring onion into four pieces and put them in a pot with water. Add a diced carrot and a chopped up leek, together with 2 cloves of garlic (these shouldn't be peeled). Add salt and bring it to a boil. Cook it for about 15 minutes and set aside.

Slice the bread and put it into a dish. Use a ladle to soak the bread in the broth. Cover with a cloth or kitchen towel and leave it to stand.

Peel and chop the rest of the cloves of garlic and poach them in olive oil. Finely chop the bacon and the spicy sausage and add them to the frying pan. Strain with a skimmer and leave aside in a dish. Remove the oil from the frying pan, crumble the bread with your hands over the hot olive oil and gently fry for 15 minutes, continuously stirring. Add the bacon and the spicy sausage and mix it all well. Finish cooking on high heat so that a crust will form. Leave it to stand.

Clean the grapes, take off their stems and sauté them in a frying pan with a dash of olive oil. The migas are served with the grapes as a decoration and a sprig of parsley.

HISTORY

The Spanish migas or shepherds' crumbs is a traditional dish developed by shepherds, which could be easily prepared over a fire in a single pan and whose base was stale bread. It is traditional in the centre and south area of Spain and, as is often the case with traditional dishes, there are many variations of migas, as well as with its accompaniments - from sweet to salty. The first include grapes, melon or pomegranate and the last eggs, spicy sausage or green peppers.

PAELLA

INGREDIENTS

- 600 gr. of rice
- 300 gr. of chicken
- 200 gr. of rabbit meat
- 250 gr. of green beans
- 1 can of crushed or fried tomatoes
- 1/3 tablespoon of saffron
- 1 clove of garlic
- 1 -2 litres of chicken stock
- Salt
- Virgin olive oil



PREPARATION

Start by heating half of the oil and - once warm - add the chicken pieces and rabbit meat, and let it cook for 15 min. Once it's fried, put it aside on a dish. Add diced tomatoes, without seeds and peeled. Let it braise for about 5 minutes, mashing the tomatoes with a skimmer. Strain it and put it in the paella pan.

Add the rest of the oil to the paella pan. Add the diced green pepper. Add the fried chicken and rabbit. Keep stirring with a wooden tablespoon, without letting it go brown. Add salt and the chicken broth, hot but not boiling.

Shake the paella pan a little taking it by the handles so that the broth covers it all over. All this should be cooked on medium heat.

Meanwhile, in a mortar mash a little bit of garlic and the saffron, with a little bit of salt so that it doesn't slip, and wet it with a couple of spoonfuls of lukewarm water. Pour this mixture on the rice and shake the paella pan again.

When the broth has reduced to half, decorate the paella with the red pepper cut to strips and the green beans. Let it cook for about 20 minutes.

Once the rice is cooked and the broth has reduced, remove the paella pan from the stove and cover it with a wet cloth, leaving it to stand for about 5 minutes.

Serve it with some large unpeeled slices of lemon as a decoration.

HISTORY

Paella is a Spanish rice dish that includes different combinations of vegetables and meats, characteristically seasoned with saffron, but it can also have other spices depending on the recipe and the area in Spain it comes from.

The paella dish is a perfect union between 2 cultures that existed in Spain: the Romans, who brought the pan, and the Arabs, who brought rice.

There is an old story about how the Moorish kings' servants created rice dishes by mixing the leftovers from royal banquets in large pots to take home. It is said by some that that word *paella* originates from the Arab word “baqiyah”, meaning leftovers. The term paella actually refers to the pan that it is cooked in. This pan grew in width instead of depth, in order to get maximum evaporation.

Most experts agree that the dish was developed in the Spanish city of Valencia, which is where the Romans introduced irrigation and then the Arab conquerors that brought the rice perfected it. Many say that the best and most authentic paella still comes from Valencia.

RISOTTO WITH MINCE AND GAMONEU CHEESE

INGREDIENTS

- 1 kg. of Basmati rice
- 1 l. of cream
- 200 gr. of minced sausage
- 200 gr. of Gamoneu cheese
- 1 onion
- 1 green pepper
- 2 cloves of garlic.
- 50 gr. of olive oil



PREPARATION

Cook the Basmati rice in abundant salted water for no more than 10 minutes. Cool down under the cold water tap.

In a separate pot, fry the vegetables with the oil, add the mince and fry all the ingredients well. Add the cream and cook until it has thickened. Add the rice and, when the mixture is hot, add the cheese. Then add salt and sprinkle with fresh herbs.

LECHE FRITA ("FRIED MILK")

INGREDIENTS

- 1 l. of milk
- 125 gr. of corn flour
- 150 gr. of sugar
- A little lemon peel
- 1 cinnamon stick
- Butter and caster sugar to grease the tin
- Flour and egg for the batter
- Ground cinnamon and sugar



PREPARATION

Heat up most of the milk with the sugar, the cinnamon stick and the lemon peel; use the rest of the milk to dissolve the corn flour in a bowl. Add the hot milk to the dissolved corn flour and strain the mixture.

Heat on low and stir it constantly with a wooden spoon to prevent lumps from forming. The mixture should become thick.

Grease a tin with butter and sprinkle with caster sugar.

Spread the mixture in the tin (3 cm. more or less) and put it in the fridge.

Leave it to cool and then cut into small pieces.

Dip the pieces in batter (flour and egg) and fry them in not very hot oil.

Remove them from the heat and drain them on paper.

Finally, dip the pieces in batter (mixed with ground cinnamon and sugar). This last step is optional, but highly recommended.

HISTORY

Though various regions claim to have invented the dish, the origin of this recipe is unknown; commonly, it is considered to have originated in San Sebastián, from where it spread throughout the country.

Convents invented the dish to use up the leftover milk, as electricity or fridges didn't exist at the time for preservation.

SAINT JAMES' CAKE

INGREDIENTS

- 600 gr. of ground almond
- 500 gr. of sugar
- 600 gr. of butter
- 100 gr. of wheat flour
- 10 whole eggs



PREPARATION

Take the butter, mix with the almonds, sugar and wheat flour.
Once mixed add the eggs one by one until the dough is homogeneous.
Bake at 180°C until the cake has browned.

HISTORY

This delicious almond cake is named in honour of Santiago (St. James), the patron saint of Spain. His remains are buried in the city of Santiago de Compostela, Galicia. During the Middle Ages, the pilgrimage to Santiago was the most important pilgrimage in the Christian world.

Today, many people still make the trip to Santiago, not just for religious reasons, but as a cultural, historical or active vacation. The origin of the cake is not certain, but it may have been brought to Galicia by a pilgrim.

Nowadays, this cake is sold all over Santiago de Compostela and is popular amongst tourists and pilgrims.

On the other hand, the legend says that this cake was made only for rich families. Sugar and almonds were too expensive. The first news that we have of this cake dates back to the year 1577, when Pedro of Portocarrero visited the University of Santiago to study the meals served there.

The first time I learned about dances of the world

My teacher was...



Javier Muela, who started his career with Dances of the World in 1983 and has attended many different workshops in different countries such as France, Greece, Italy or Russia.

He has been working teaching the Dances of the World for 29 years and has given more than 500 workshops where around 8,000 people have taken part.

He also works with teachers who use these dances as a tool in their classroom to show the children and teenagers other music, dances, cultures and traditions. Using these dances, music and traditions as part of a learning process and a way to understand other cultures

The dance workshop...

Our aim was to have a good time dancing with other people and to get to know their culture through their dances.

We have been taught easy dances from different countries: mainly Europe, Israel and the United States of America. We will dance in groups and sometimes in pairs, encouraging participation and a good feeling.

All the dances are easy and everybody can learn them and we have even had some dances from the countries our partners come from.

The first time I danced "La danza prima"



The group of students who played music, danced for us and taught us how to dance La Danza Prima.

In the bagpiper's words...

'The first time I saw a group of people dancing "The Danza Prima" I was five or six years old. It was at a summer celebration in my grandmother's village. I have really nice memories of everybody dancing together.

This dance dates back to ancient times and - to this day - we can still see examples of it in many villages and towns in Eastern Asturias.

Usually, at local festivities groups of dancers perform traditional local dances. To end the event, everyone comes together to dance "The Danza Prima".

This Asturian Dance has three main characteristics:

- it is collective, so it is danced in groups (and anyone can join in)
- it is circular (dancers, holding hands, form a circle that widens or narrows as they rotate counterclockwise)
- it is choral (without instruments, a dancer is the lead singer and the rest are the chorus members)

"The Danza Prima" can be named differently in each place, depending on which patron saint is being honoured at that celebration (Dance of San Juan, Dance of Santa Ana, Dance of San Antonio...)

Usually, "The Danza Prima" is danced around an important element of the festival - such as the fire or a tree - or in the vicinity, such as the church, the town hall, the main square...

Come to dance "The Danza Prima"!!!

These are the lyrics from the songs we all danced and enjoyed...

Que viva Llanes, que Llanes viva
que viva Llanes toda la vida.

Saludemos compañeras a todos en general
con la mayor armonía comencemos a cantar
Que viva Llanes, que Llanes viva
Que viva Llanes toda la vida.

Vamos andando el camino, poquito a poco y despacio
Viva la gente de honor que nos viene acompañando
Que viva Llanes, que Llanes viva
Que viva Llanes toda la vida.

Tiren tiros y más tiros y voladores al cielo
Que para estas ocasiones nunca ha faltado dinero
Que viva Llanes, que Llanes viva
Que viva Llanes toda la vida.

Vamos andando el camino, poquito a poco y despacio
Viva la gente de honor que nos viene acompañando
Que viva Llanes, que Llanes viva
Que viva Llanes toda la vida.

Dicen que murió el raposu, ay lelelelere, ay lelelelere
Camín de la romería, ay lelelelere, ay lelelelere
Si se murió que se muera, ay lelelelere, ay lelelelere
Buenas gallinas comía, ay lelelelere, ay lelelelere
Que no te puedo olvidar mi vida, que no te puedo olvidar mi alma
Que no te puedo olvidar mi vida, que me tienes robadita el alma

En un casco de centollo, ay lelelelere, ay lelelelere
Tengo de beber morena, ay lelelelere, ay lelelelere
Toda la sidra de Asturias, ay lelelelere, ay lelelelere
Para olvidar una pena, ay lelelelere, ay lelelelere
Que no te puedo olvidar mi vida, que no te puedo olvidar mi alma
Que no te puedo olvidar mi vida, que me tienes robadita el alma

A perrina y a perrona, ay lelelelere, ay lelelelere
A tres reales y a duro, ay lelelelere, ay lelelelere
Se vendieron ayer tarde, ay lelelelere, ay lelelelere
Les moces desti lugar, ay lelelelere, ay lelelelere
Que no te puedo olvidar mi vida, que no te puedo olvidar mi alma
Que no te puedo olvidar mi vida, que me tienes robadita el alma

HIMNO

Asturias, patria querida, Asturias de mis amores
Quien estuviera en Asturias, en todas las ocasiones,
Tengo de subir, tengo de coger la flor
Y dársela a mi morena que la ponga en el balcón
Que la ponga en el balcón, que la deje de poner
Tengo de subir al árbol y la flor he de coger.

**Come, share the story;
the story of Llanes**



**Not everyone is in the
photos but ...
we remember them
all**





2012-2014

★★ Most of the pictures and images in this dossier have been taken or designed by the participants in the project. The rest, which come from different sources on the Internet, are used non-profit and just for educational purposes.