

Activity title	Description
<p>The story telling cards (full session – up to 40 minutes)</p>	<p>A really nice way to help children construct their own story, is using the Storytelling Cards, based on Props storytelling method, where the basic elements of the story are chosen randomly, by pulling out one card from every category.</p> <ol style="list-style-type: none"> 1. Characters: child, adult, animal, idea, spirit, machine, thing, plant 0. Setting: farm, village, otherworldly, city, mountains, forest, arctic, ocean, desert 0. Time: olden, modern, future 0. Problem: Caught stealing, Told a lie, Saw or heard a secret, Lost something, Been captured, Under a spell or curse, Goes to forbidden place, Finds forbidden object, Has enemy, Is undervalued, Is unrecognized, Causes jealousy, Forgets something, Broke something, Does not like something, Needs something, Needs to escape or hide, Needs to rescue someone, Needs to rescue something, Needs to prove worth 0. Inner Traits That Cause Original Trouble: Is greedy, Dangerously curious, Doesn't follow advice, Is lazy, Is pessimistic, Is blindly in love, Is enraged & seeks revenge, Is naive & trusting, Is clumsy, Is untrained, Lacks confidence, Is foolish 0. Inner Traits That Aid Solution: Is courageous, Is resourceful, Is imaginative, Is kind, Is generous, Is clever, Is loyal, Is strong, Is optimistic 0. Solution: Has helper, Magical, Non-magical, Is rescued, Is transformed, Discovers skill, Finds magic, Helps self, Exercises cleverness, Uses inner traits, Journey undertaken to obtain solution 8. Conclusion: Returns to original setting new in some way, Is rewarded, Is wiser, Is transformed, Comes with gift or treasure 0. End: Lives well, Passes luck or reward on to others, Has positive impact on the world, Offers wisdom
<p>The Gianni Rodari techniques (can be implemented over different</p>	<p><u>THE FANTASTIC HYPOTHESIS:</u></p> <p>Rodari suggests that we wonder “What if...?” and leave our imagination free to harvest the craziest scenario. Great novelists have played with a similar idea too. “The Metamorphosis” by Franz Kafka, could be a good example: what would happen if a man woke up</p>



*consecutive
or not
consecutive
sessions)*

on an ordinary day, only to realise that he has been transformed into a disgusting cockroach?

In order to form the hypothesis, we just have to choose a known situation and introduce a random element.

For example, what would happen if an alien landed at our school? Or if the Reggio Emilia city could fly? What if a crocodile knocked on your door, to ask you for some basil? Let the children's imagination go wild!

They have amazing possibilities to match the unmatched!

THE CREATIVE MISTAKE:

In every mistake lies the possibility of a story. The Lapponia ("Lapland") turns into the juicy village of "Lamponia" (lampone=raspberry), the Lago ("Lake") of Garda becomes L'ago ("the needle") of Garda. Many of the mistakes that children make are autonomous creations, inspired by phonetic or semantic association, which they need to assimilate to an unknown reality. This is how the "pasticchina" (the little pill) becomes a "mastichina" (a little mastication). For example, writing "casa" (home) with two "s" offers the opportunity to invent a story about a man who lives in a "cassa" (box). From one word, we can obtain many mistakes, which are many stories. We can invent from mistakes. Also, laughing at mistakes is the first way to get rid of them. The exploitation of the mistake, voluntary or involuntary, is an interesting and subtle case of the now known fantastic binomial. The meaning of the "wrong" element can only be inferred from the meaning of the first: this is how "Quore" (Cuore = Heart) is a sick "heart" that needs a dose of vitamin C.

OLD GAMES:

The search for the fantastic theme can also take place through games already practiced by the Surrealists, such as cutting out newspaper headlines and mixing them together to get news of absurd, sensational or simply entertaining events. These compositions can just entertain or offer the opportunity to create a story.

Alternatively: you write a list of questions that already configure events in series, for example, Who was it? Where was he? What did he do? What did he say? What did the others say about that? How did it end? etc and then you give the list to the first of the group who answers the first question, folds the sheet so that nobody can see what he/she has answered and gives the sheet to the second who answers the second question and so on. The answers are then read one after the other as if it were a story.

The same procedure can be applied to compose a multi-hand drawing. One child can draw something that is the shape of the eye. The other child continues the drawing. He didn't see an eye there. He saw a chicken, so he added the legs. The third one perceives this image as a pot and draws a flower. So we have a really strange, obscure object here. From this point on,

continue with creating a story with this hero. Once again, a movement from nonsense to meaning. As Rodari reiterates that "the stimulus of imagination also arises in this game from the intuition of a new bond between two elements brought into contact by chance".

THE STONE IN THE POND

In this exercise, Rodari compares the word to a stone thrown in the pond. Similar to a word "thrown into the mind at random" produces waves. It causes an endless series of chain reactions, involving experience, memory, fantasy and the unconscious because the mind does not passively assist to the representation but it co-creates it. For example: the word "stone" refers to all the words that start with st, the words that start with a "st", or the ones that have the ending "-one", like throne or drone or words that have a similar meaning with this word, like rock or pebble etc. This shows how "any word, chosen at random, can function as a magic word to dig up fields of memory that lay under the dust of time". Also from every word we can build acronyms that form a meaningful sentence.

S even
T oys
O f
N igeria
E scape
S chool

This could be a start for an interesting story too.

POPULAR FAIRIES AS RAW MATERIAL:

Fairy tales were the raw material of many fantastic procedures: just think about Perrault, Calvino, the commercial exploitation of Disney. "The Grimms, Andersen and Collodi were - on the fairytale side - among the great liberators of children's literature from the edifying tasks that its origins (linked to the birth of the popular school) had assigned it". Andersen took the characters out of the limbo of "no time" and put them into the present. Collodi made children the protagonists. They were innovators without perhaps knowing it and certainly without the widespread knowledge of the fairy-tale heritage that we have today. Rodari counts on this and begins to illustrate some fantastic games to "treat" the classic fairy tales.

AT GETTING THE STORIES WRONG

This game consists in telling a known story but in being intentionally wrong in some of its parts (Little Yellow Riding Hood, instead of Red). In order to be successful you have to play it at the right time. Children are conservatives

regarding stories: they always want to listen to the same ones, they want to recognise them. Listening to the changes they can get annoyed because they don't know how to react (the new character is good or bad?). When the story has exhausted its value for them, then they will be ready to let it go and will accept the changes. The novelty becomes pleasant because it leads them to challenge each other, to discover that they are able to jump into the void. This game can be therapeutic because it helps the children to let go of certain fixations: it defrauds and ridicules things that before were scary, it establishes a boundary between real and imagined things. Rodari also points out that these mistakes should be done in the points that characterise and structure it, not in the changes from one significant node to another.

FAIRY TALES IN REVERSE

"A variant of the game of making mistakes in stories consists of a premeditated and more organic reversal of the fairy tale theme". Imagine that Little Red Riding Hood becomes bad and the Wolf becomes good or that Tom Thumb wants to abandon his parents and so on... The reversal can be applied to one or more elements of the story. The stories originating from the overthrow of historical facts are particularly funny.

WHAT HAPPENED AFTER

Since we know the characters and what has happened to them, we can play to invent what happens after the end of the story. The fantastic binomial consists of two elements of the fairy tale that are analysed at an intuitive level and then readapted. This happens easily when the children wonder what happened to a certain element that particularly struck them ("privileged theme"), such as "What happens to the boots of The Cat with boots?". Imagination continues through "inertia" and becomes an autonomous reverie which must then be rationalised into a story.

SALAD OF FAIRY TALES

Mix different fairy tales, "choosing a new road that will be, in some way, the diagonal of the two forces acting on the same point". Then Pinocchio becomes the eighth dwarf of Snow White and the clash of the two energies forces the stories to recompose themselves in a new result. The fantastic binomial in this case is made up of two proper names: two proper fairy-tale names.

CREATIVE ANALYSIS:

Many stories have secondary characters and we know nothing about them. These characters can be taken as a starting point of a new imaginary story, to try to imagine what are their stories: where he/she comes from? , What was their role in the story, etc.

<p>Creating and writing without words (provided by ECAN) 1/2 session</p>	<p>This session focuses on the works of two artists and their methodologies that they use to create their works. The children act as art critics. The artists and works examined will be David Hockney’s landscapes paintings and his use of colours to express feelings and the work of Lowry and his figures and use of the world around him.</p> <p>The objectives of this activity would be for the children to:</p> <ul style="list-style-type: none"> - understand the art and illustration is a means of expression and creativity just as the written word. As this may be their instinctual way to express their thoughts. - break down the fear from literacy as something very intimidating. - analyse artists’ use of the world around them in their making and understanding. - understand that not everything has to be literal and realistic which is where creativity comes to play. - learn methods to analyse the work of artists. - understand the use of scrapbooks as common practice for a practitioner: how vital these are in building ideas, compiling notes, drawings and seeing their own work and ideas develop.
<p>Additional story-making exercises (provided by Accesophia) 10-15 minutes each</p>	<p>Inventing new words: Creating word maps/stories around a context where some unknown (scarcely or widely used words) are used. Creating a non-sense (or looking for new invented “sense-s”) will boost imagination and for sure will provide a good laugh. A more ambitious alternative would be creating a whole new language.</p> <p>Travel through books: The novels describe wonderful, sometimes magical spaces. Some of them are real, others invented. In both cases students can explore these places through some research or with their own imagination. They can even create a travel guide – again, real or imaginary.</p> <p>The key word: Prepare eight cards per team; each has a word: friendship, freedom, dialogue, justice, truth, companionship, courage, ideal, etc. Cards are deposited in an envelope. The workshop leader forms the teams and hands out the work material. Explain how to perform the exercise: people remove one of the cards from the envelope and every participant comments on the meaning that attributes to it. Then the team chooses one of the words and prepares an allusive phrase/short story. Each team introduces itself: they say the name of their members and the phrase/short story.</p> <p>Vote for fun: Creating a story and voting for the end or the beginning or even the characters.</p> <p>Ball to Complete the Sentence: Arrange the participants in a circle and tell them that they will now discover their talent for extemporaneous speaking. The members of the circle will throw the ball to each other, while saying a simple, descriptive phrase (<i>the placid lake, the little girl, the beautiful skyline of the city, the terrifying gray bear, the softball, etc.</i>). Since there are no rules, there are no wrong phrases either! The group throws the ball and speaks in</p>



turns until everyone has gained confidence in their ability to say a phrase and throw the ball. When you think it's time, wait for the ball to be thrown at you and pause. Congratulate them all on their verbal virtuosity and tell them that they have risen to the advanced level with surprising speed. Now they will play again, this time with only one rule: their sentences must be related to the sentence that precedes it. That is, a person will say a phrase and throw the ball and the person who catches it will finish formulating it. Try a couple of passes. Throw the ball and say: "the new member... The person who catches it should say something like, "who organizes the carnival". This person will then throw the ball to someone else, saying perhaps, "You want to sell popcorn ..." And whoever catches it could add ... "and cotton candy." The person turns and throws it to another, saying, "the little girl ..." That person grabs it and says "she needs glasses." and so it continues. Do this until everyone, or at least almost everyone, is comfortable with their ability to speak extemporaneously.