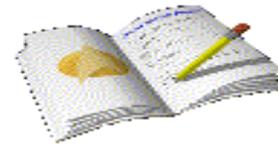


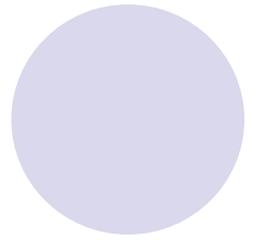
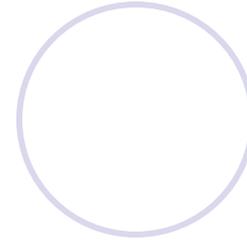
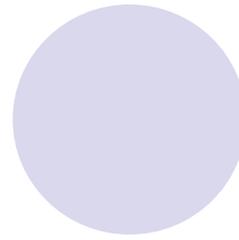
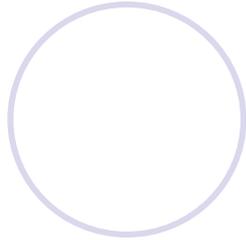
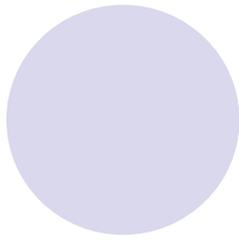
Miki and Maggie: un laboratorio di Storytelling



Laboratorio modulo 3

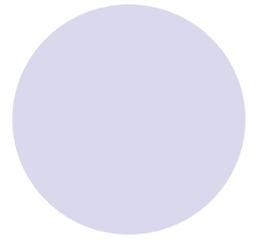
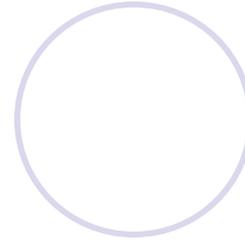
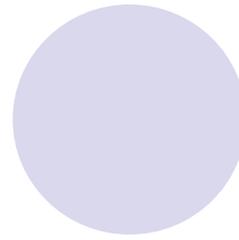
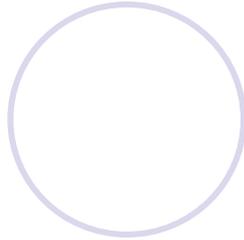
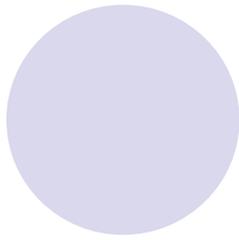


Ins. Angela Eddario



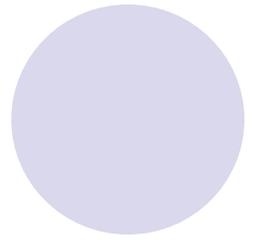
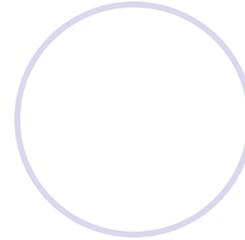
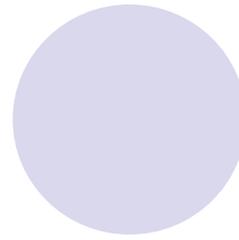
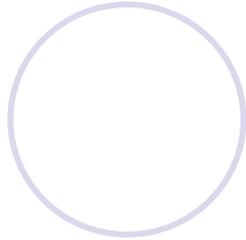
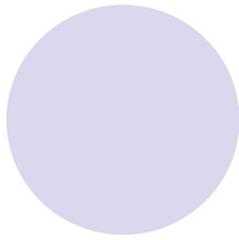
- The history of “Miki&Maggie” is very effectively lent to be introduced, for its simplicity and clarity, also to groups of pupils of the first class , that set out therefore to the study of a second Language, toward which the motivation can be very scarce.





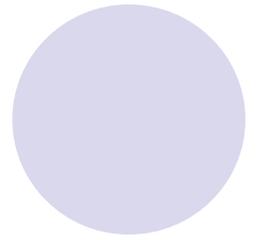
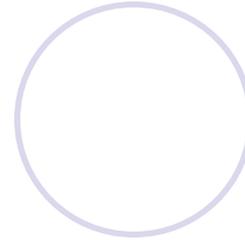
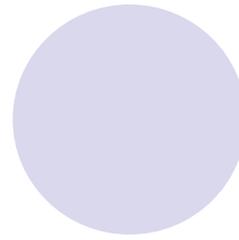
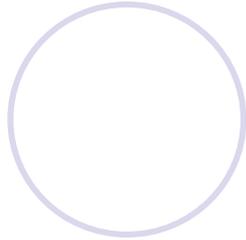
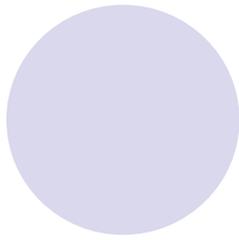
- The group class has already started to the listening of stories, with simple fabula, to the discovery of the characters, to the reflection on the context space-storm, to the dramatization, everything always used as preparation to contents and activity contemplated to the acquisition of knowledges and the development of ability in Italian Language.
- Whereas, therefore, this practice is already used and become somehow family, it doesn't result difficult neither traumatic neither artificial the storytelling in a language different from the proper one. This, however, provided that you respect some well precise rules:

- 
- The story has to be simple, and with right, least linguistic items, in relationship to the planning of the UA of reference.
 - The story has to be brief not to frustrate the motivation that was been able to arouse.
 - The story has to have some element of familiarity with the world of the pupil.
 - The story has to be right to dramatizing and not only to reading, because it has to favor in pupils the development and the use of all the languages, records and not.
 - The story results more interesting if after it is possible to also propose it in audio or, better , video version(videocassette or PC).



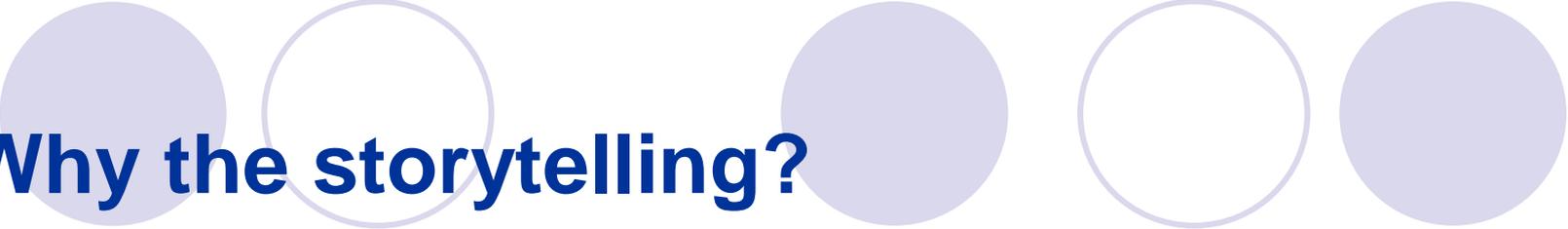
- Besides, I think that the pupils would be gladly lent to dramatize histories, at least in the measure in which the teacher uses him to realize this practice: an experience that is **una tantum** it doesn't encourage them but inhibits even more them, if they are not on the way to manifest the emotions, the fears, the feelings, in short to risk and to reveal themselves.

Besides, they are always ready to live new experiences, but fresh, vital, playful, happy experiences.



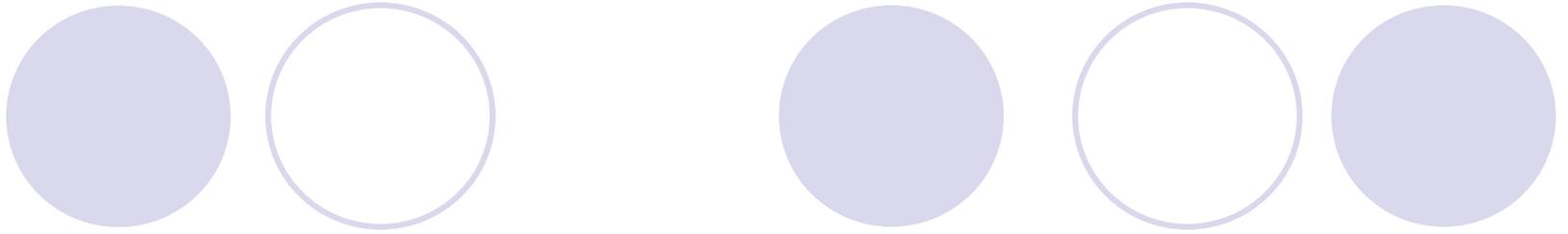
- Here is another aspect that I like some about storytelling, that its social dimension.

When I tell them stories in Italian language, I use the technique of the circle time and I know that, besides looking at me, in the topical moments of a tale, they winks, small push with the elbow of assent are given, they smile themselves, the arm they are tightened, they tighten the ones to the others, in short they share the emotions, they meet them on the plan of the emotions, they participate of a something.

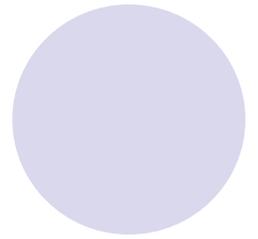
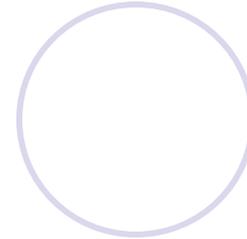
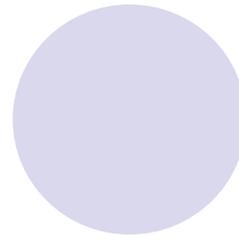
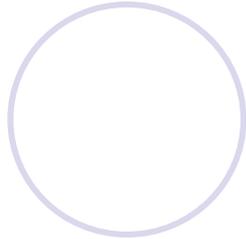
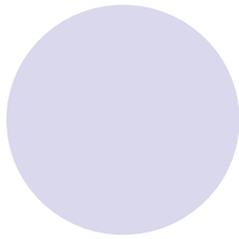


- **Why the storytelling?**

I verify day by day that one of the principal problems who introduce all the children, independently from the personal abilities, it is also the lack of attention and concentration for a brief time period; this turns into lack of motivation if the teacher doesn't put all the possible strategies to arouse of it into effect.

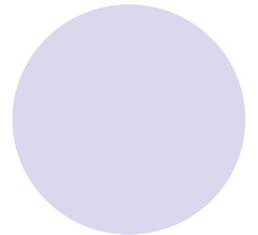


Nevertheless, as soon as I say "Now I tell you a story", the situation is already modified; but the story has to be a lot "practical", namely the best result is if I lower me in the characters, if I use the correct tone, if I alternate suspense breaks, if I resort to the mimic language, but above all if I directly involve them asking to dramatize. Doing rather listening, feeling themselves emotionally involved, reciting a part, allows that everybody, but really all, also the hyperactive or very timid children, want to participate in that "game." It is very useful the REAL, of which I had a small experience a long time ago.

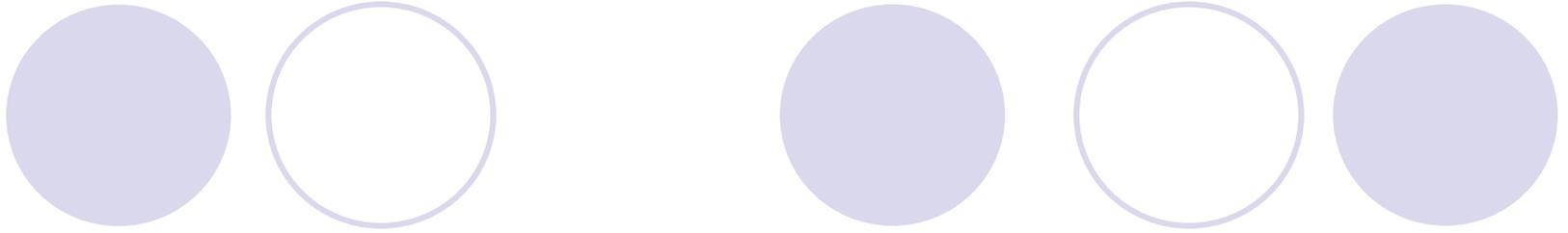


- It is really important to destine a space, always the same and that become family to the narration, : later "**The emotions angle**", we have created the angle "**I tell you a story**" and above we will put another poster with the title "**STORYCORNER**".

To characterize it, I used the crisp paper, attached to the wall like of the puppets show (we keep in mind that the spaces are those that are and we don't have available the futuristic scenery of the schools that can be defined really such, GULP!?!). Besides I hold important that the narrations in the two Languages happen in the same angle, not only for the practical motives already quoted, but also because the objectives are the same and in the optics of the unitary learning it would seem me ridiculous the contrary one, especially keeping in mind that I operate from specialized.

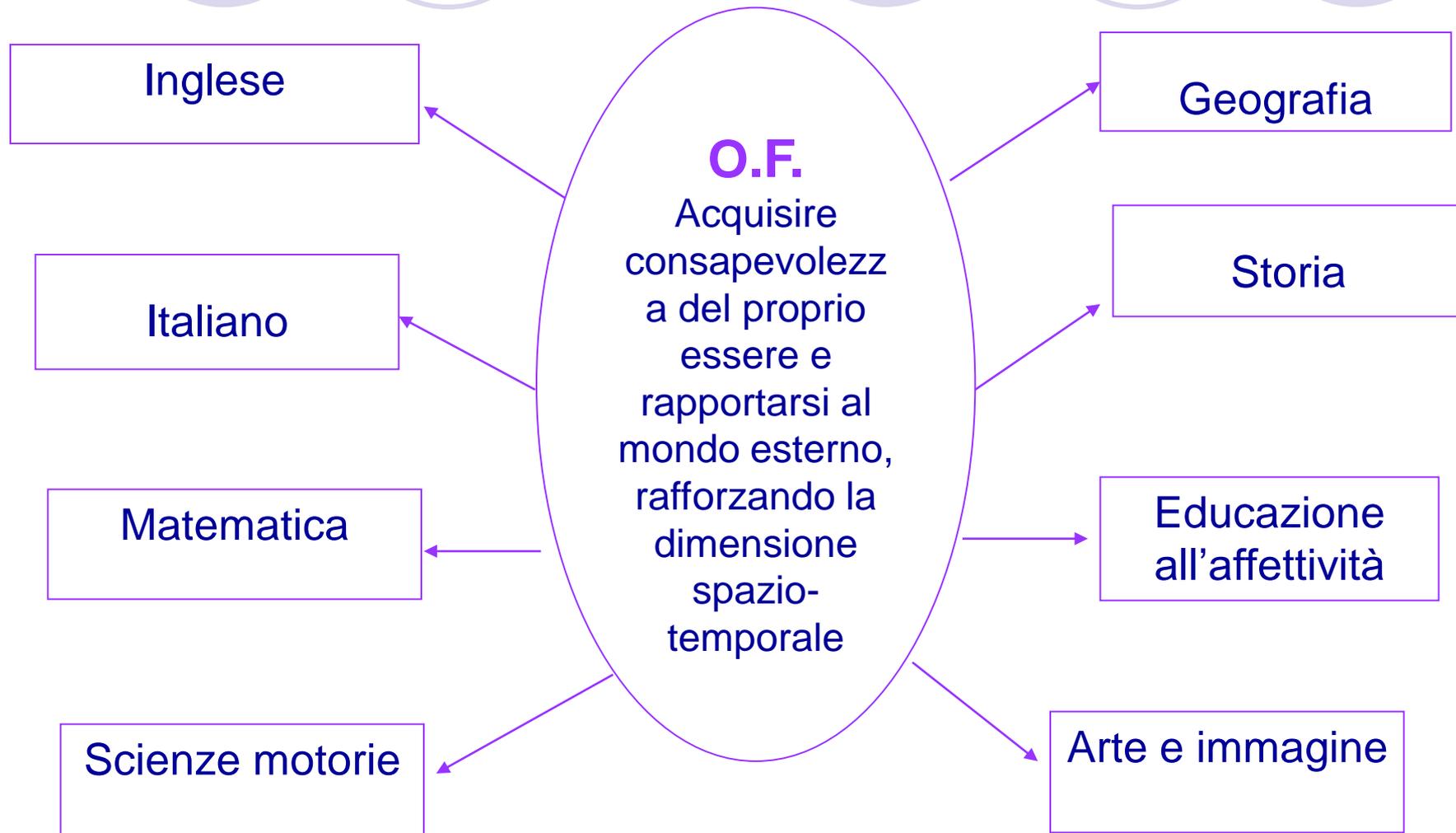


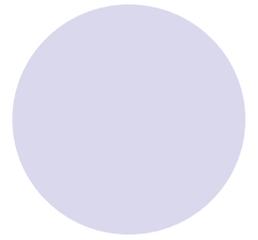
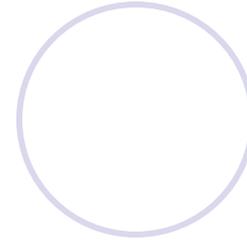
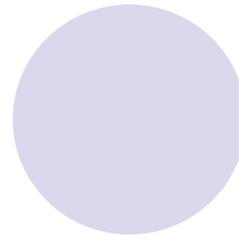
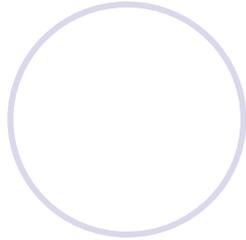
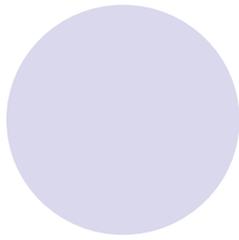
- According to the activities to be proposed for the understanding of the story and for the acquisition of the spatial coordinates in it contained, I certainly arrange with the "dramatizing", that allows the active share of the pupil from cognitive, emotional, bodily, mimic as well as linguistic point of view.
- The used formalities of job are obviously tied to the type of proposed activity: the circle time corresponds to the narration, individual or collective formality correspond to the graphic representation or to the interaction with the teacher , grouping correspond to the dramatization.



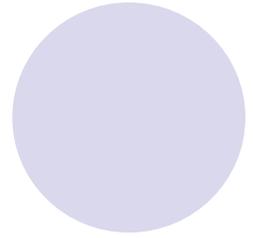
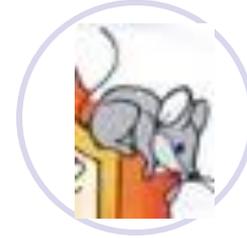
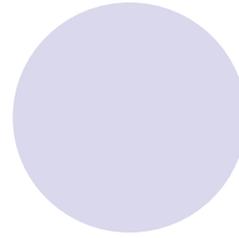
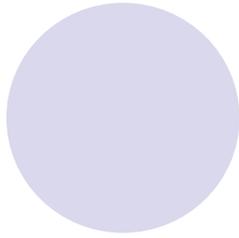
- The story of Miki&Maggie gives the possibility to effect further runs and I would opt, in the first class, for the spatial coordinates and for the knowledge aware of the space-classroom and relative objects. I find this very simple and coherent matter both with the story and with the formative needs of the pupils of the aforesaid class.
- The following map renders explicit the objectives of the planning of the itinerary of Language English according to the U.A of which it is integral part, with the possible connections to other disciplines.

U.A = Io: comincio a conoscermi





- To such intention, I think that the link with the other disciplines is not a close element, namely in the planning of an UdA I hold is very important that every of them, who in greater who in smaller measure, contributes to plot its plot and to be the cultural substratum, through which the pupils can turn knowledges and ability into competences.

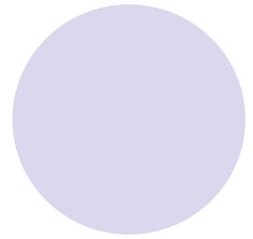
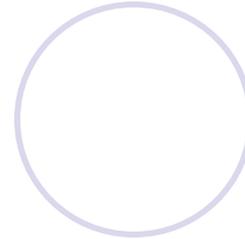
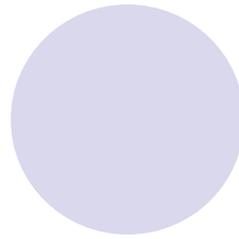
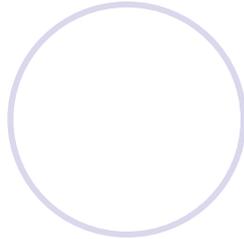
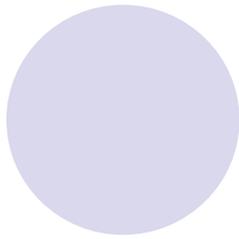


Miki&Maggie

FIRST LESSON

WARM UP

To stimulate children to reflect on the theme of the family relationships and the importance to listen to the suggestions of the adults of reference, I call to their mind the fable of "Little Red Riding Hood". In first place because it is surely family to all of them and in second place because it proposes the situation of the disobedience, the negative experience and the reflection on the importance to listen to the suggestions of parents.



I ask if it has also happened never to them to disobey to his/her parents, to tell the experience lived in the angle of the stories and then to verbalize it through a sketch.

I hold to specify that, this phase of warm up, preparation and stimulus to the motivation is already started in the hours of Italian and Art and Image (from myself), in the optics of the unitary learning, therefore I cannot specify possible temporal scannings.

Angela Eddario