

**EXAMPLE N. 4****LITTLE GIANT LITTLE HERO**

- Utilising the techniques of Gianni Rodari, the children are stimulated to invent a story from which a giant cardboard book will be made. The construction of a giant book is to highlight the contrast between the “world” of the giants and the protagonist, little and “different”. This type of work allows teachers, educational leaders and parents to confront, in a playful way, the complex themes of diversity and acceptance of others.
- Times:** The book is the result of a workshop of 14 hours carried out in 7 meetings.

| <b>AIMS</b>  | <b>CONTENTS</b>   | <b>MATERIALS/METHODOLOGY</b>  |
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| <ol style="list-style-type: none"> <li>To reflect on the demands and diversity of others.</li> <li>To promote understanding of others to aid acceptance.</li> <li>To aid knowledge and utilise some expressive-manipulative techniques.</li> <li>To guide the children to express themselves freely creating suitable conditions.</li> </ol> | <ol style="list-style-type: none"> <li>The story<br/> <b>Little Giant Little Hero</b><br/>           A long time ago, there was, and perhaps there still is, a strange village with enormous houses, one kilometre high.<br/>           They had windows as big as houses and gigantic doors. The beds were extra-large and the pillows as big as wardrobes.<br/>           Everything was so big, so big that they were gigantic. Who could live in those houses?<br/>           Giants lived there!<br/>           They were enormous and frightening.<br/>           With the strength of one arm only, they could uproot a centuries-old oak tree.<br/>           It was very easy for them to sweep up the leaves from the village streets, a single puff was enough!</li> </ol> | <p><b>Materials</b></p> <p>Some of the materials used for the construction of the book are salvage materials. The cloth material, sawdust and paper are mixed up in their colours and glue to transform them into expressive settings and characters. The techniques used allow the children to be free to transform and invent regarding the collective project.</p> <p><b>Methodology</b></p> <p><b>1. Invention of the story</b></p> <ol style="list-style-type: none"> <li>The teacher presents the beginning of the story until a question is asked. (In the example presented: A long time ago, there was, and perhaps there still is, a strange village with enormous houses,</li> </ol> |

They could cover a kilometre with one leap and, with each step, the ground trembled.

All the inhabitants of "Gigant City", as the village was called, lived happily together in harmony until, one day, a strange giant was born – a giant he was not!

He was so small and never grew: for this reason he was called Little Giant.

You can well imagine what it meant for Little Giant to live in that village.

Everyone teased him because he was small, with no-one being afraid of him.

He was so different from the other giants who ate a cow for breakfast whereas for him, a few biscuits were enough.

Imagine the shame when he went to drink at the pond! It was the same story every morning: he always fell in, under the amused gaze of his companions.

When they travelled, the inhabitants of "Gigant City" were so fast that, not only could Little Giant not keep up with them, but he always finished by collapsing in their footprints.

All in all, whoever looked at him laughed and he, by now, always felt more alone and sad.

But, one terrible day, "Gigant City" was shaken by an earthquake: the ground trembled, the houses collapsed and all the giants were trapped under the rubble.

No-one could move or call for help.

They were frightened and in despair.

At a certain point, a crack appeared, so one of them tried

one kilometre high. They had windows as big as houses and gigantic doors. The beds were extra-large and the pillows as big as wardrobes. Everything was so big, so big that they were gigantic. Who could live in those houses?)

b. The pupils are invited to continue the story. Each child freely intervenes, raising a hand, only when he or she feels emotionally ready or believes to have an idea which can be coherently inserted in the text.

c. For choosing the personalities or when the silences become too long, brain storming comes into operation.

d. At the end of brain storming, the children evaluate, choose and, at times, combine ideas and elements which emerge from a group to proceed together towards the drafting of the story.

## **2. Making the book.**

a. Reading the story thoroughly and subdivision in narrative sequence (each sequence usually corresponds to one page of the book).

b. Choosing the format and dimension of the book.

to slip an arm through it, but there was nothing to do because he was too big. He called a friend and asked him to try. The friend moved nearer the crack, pushed with all his strength, pushed with his shoulder and punched, but nothing!

Then, united in strength, they tried all together, but it was useless!

It was at that point, that Little Giant, plucking up courage, approached the giants and said:

"Perhaps I can pass, can I try?"

He tried and, naturally, was able to pass and, without losing time, ran for help.

A short time later, help arrived and all the giants were saved.

From that moment, the Little Giant, who was never considered to be anyone, became a hero.

Everyone was grateful to him and realised it was unfair to tease him.

To excuse themselves, they built him a strong, solid and comfortable house.

Moreover, they decided to have a big party in his honour and, as thanks, the giant carpenter, the giant shoemaker and the giant tailor worked to prepare many nice things suitable for a mini-giant.

The Little Giant could not have been happier: he had a new house, beautiful presents and, above all, many wonderful friends.

At last, he felt one of them.

c. Draft of the "menabò", synthetic outlines of the composition of the different pages (drafts of pagination) to hang in the class.

d. Drafts in pencil, on each page, in a rough way, the illustration which is to be created, inserting backgrounds, characters, ... and choosing the type of animation which is to be given to the pages.

e. The creation of small groups who work on single pages; within each group each child creates a part of the illustration (totally at liberty to interpret and choose the materials) working on pieces of thin cardboard.

f. Collecting and assembling the details on the pages of the book depending on the positions decided on the drafts.

g. Inserting some parts of the text. It is recommended to insert in an unusual way and not traditional utilising the techniques which are generally adapted to the type of book, to the size and layout, to the illustrations and relative animation.

- Hidden text: to identify in the illustration a subject which can contain the text within it.

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|  |  | <p>- The book in the book: to create, on the first page or on the cover, a pocket which can contain a small book with the text.</p> <p>h. To bind the pages together.</p> <p>i. Preparation of the cover to indicate the author, title, publishers and an illustration. The cover is created at the end when the thickness of the book is definite.</p> |
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