

OLIVA GUERINI MORONI

READING and WRITING

proposal for an operating project



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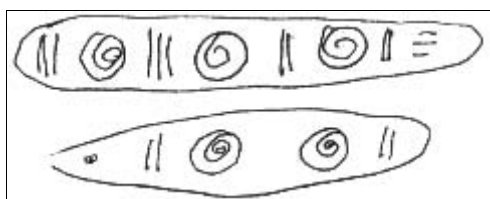
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1. INTRODUCTION.

The aim of this handbook is to offer an operating track for the learning of reading and writing. However, before entering the heart of the discussion, I will use some pages to broadly illustrate how I came to outline this working hypothesis.

Interest in the signs and in the image, during my years of teaching at school, lead me to deepen the theme of the child's graphical expression from scribble to graphical representation and to writing.

I have considered several Authors, from art to psychology, from pedagogy to anthropology. By studying the ancient art, I found the straight sign repeated on the objects and the circular signs on the "churingas" of the Australian aborigens.



"... these are small rock or wooden plates carved with abstract patterns which illustrate the body of the mythical ancestor or the places where the myth is living ..." (Leroi-Gourhan, 1977)

"... one can use spirals and circular coils of the Australian aboriginal art to illustrate almost anything, even if for us they are only abstract art. Only because the abstract symbols of the neolithic art actually represent the external reality, they could become the actual first writing of the western human kind ..." (Ehrenzweig, 1977).

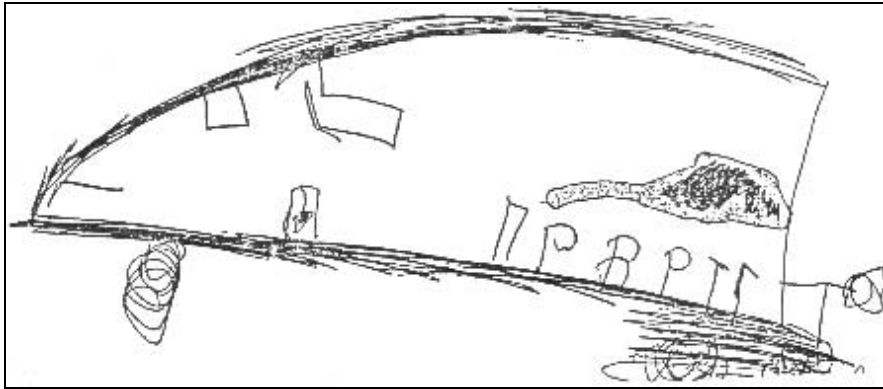
To the study of books I coupled the direct observation of the birth of the sign in some 3-year-old kids. I reviewed the different methods proposed for the teaching how to write and read. I was also interested in the way computers can read.

By observing the children's drawing, I became more and more convinced that nowadays, although in a pre-school age, children are very much attracted by the written material entering every house.

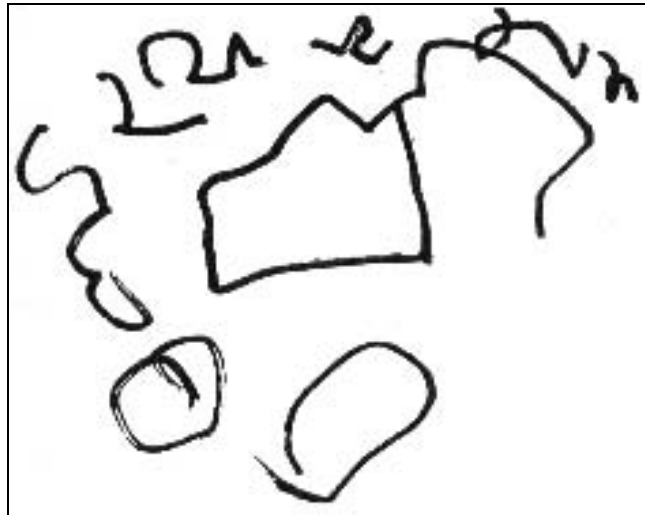
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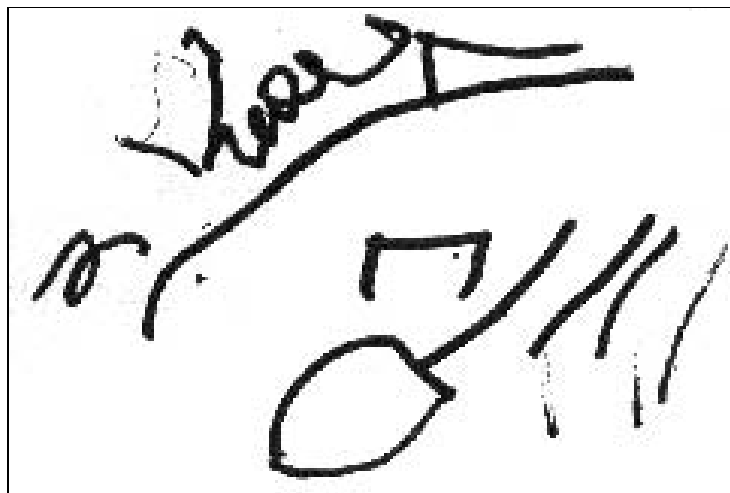
Kids copy titles from the newspaper, to imitate the adults' writing both in capital letters and in italics. They see words (...verbal shapes...) on the TV and on the computer, on advertising posters and, eventually, they "write" their name with clear satisfaction.



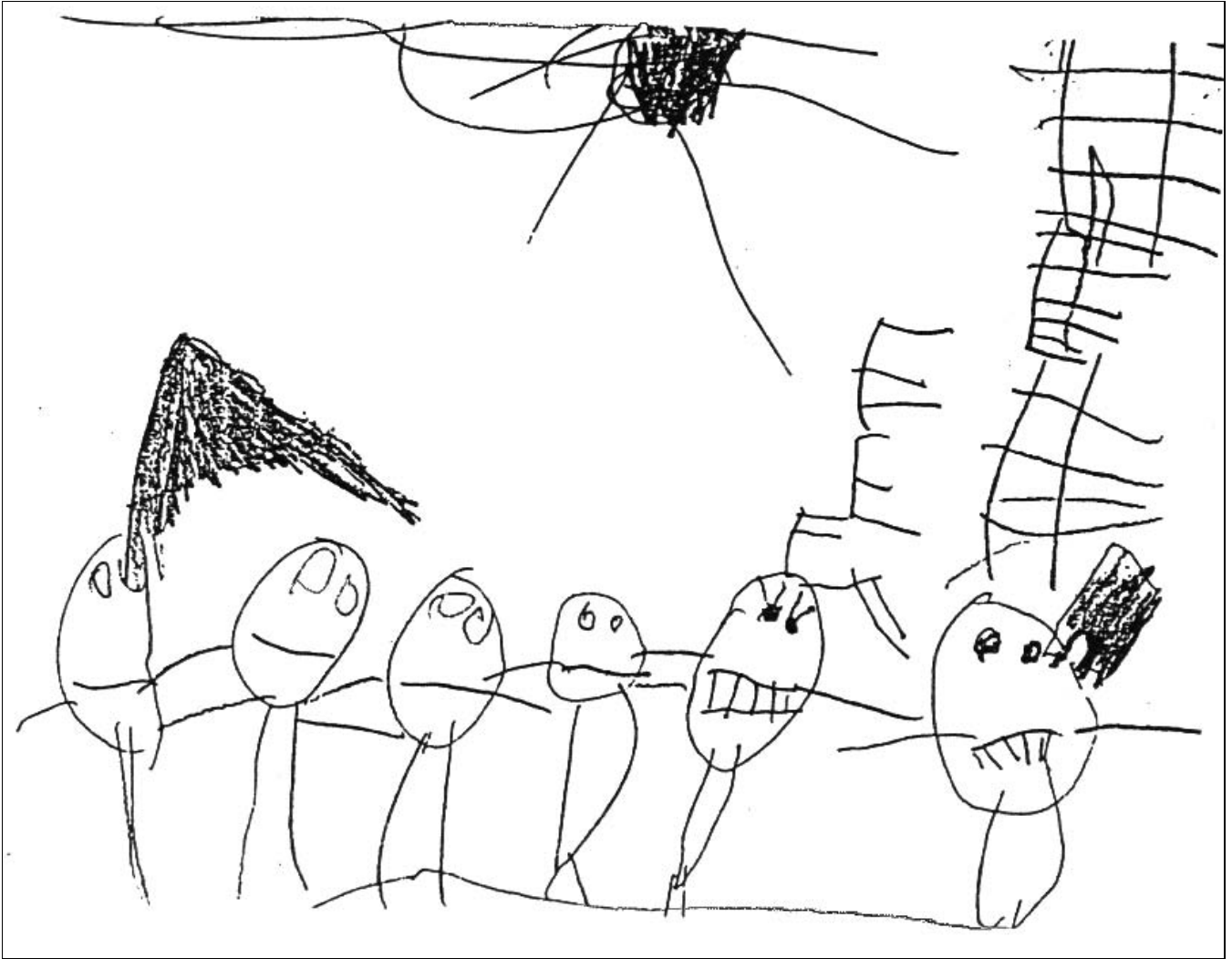
"The airplane" - Roberto, 2 years and 10 months old.
The child already writes the identification codes of the airplane.



"My house and my name" - Stefano, 2 years and 7 months old.



"All this is my name" - Stefano Bastiani



*"The children play ring-around-a-rosy.
On my head I have my hairs and my name as well.
My name is Fiorenza and my mother taught me how to write my name.
My mother takes the ladder and climbs up to the sky.
My mother and I have very white teeth.
Look, the cloud went towards the sun and this is a big mountain"*
(Fiorenza, 3 years and 2 months old).

To give the happiness of writing and reading to so young kids it was necessary to build up a proper material. I was busy with many other things, but I was keeping on being interested in the problems related to the visual and auditory perception and to the various types of writing. In the composition the use of dashing allowed endless combinations, but, above all, it was possible to shift from the iconographical to the verbal expression and viceversa, with freedom in the perception of the polyvalence of the mark.

While observing kids at the nursery school, I saw an analogous action, formally, even if, obviously, the contents were according to their age. In the previously shown drawing by Fiorenza, the same configuration was used for an alphabetical letter (F) and for the hairs, before being transferred to the ladder and the teeth.

"Polyvalence of the mark"

With this idea clear in my mind, I came back to work on the basic mark and every day it became clearer and clearer to me that they should satisfy these characteristics:

- 1) to be already present in the childish expression;
- 2) to be fit for ideographical pairings significant to kids;
- 3) to allow consistent and practically explicable subdivisions;
- 4) to build up the symbols of the talk by means of one or two pairings and, thus, presenting a very low degree of difficulty;
- 5) then, to allow order and proportion in height and width while constructing the word;
- 6) to represent autonomous material for composition, writing and reading with an active participation of the child;
- 7) above all, to be based on the "construction" of the printed lower case, because that is the prevailing type within a common written page, and therefore to allow the child to approach any text from a book to a newspaper.

"Making marks is relative to single, autonomous, graphical entities, i.e. those combinations of straight and curved lines building up the alphabet ..." (Pozzi, 1981).

What helped me in circumscribing the search and the selection of the basic signs was the observation of special material used in USA several years ago for teaching how to read. In this material the problems of perception and, in particular, the difficulties in learning of meaningless configurations, were taken into account. Some basic signs with different subdivisions were highlighted by colours in the letters and in the words on reading handbooks printed in capital. The teaching offered by this and other researches had been already adopted by many teachers who started the teaching of the alphabet in capital letters and who were happily followed by all the children. But then, in the passage to the lower case and to proper reading, the children were facing almost a new language. Therefore my interest was directed towards the printed lower case in order to think not only about reading but also about writing and about an active use of the material.

Without losing touch with the graphical language of the child, the progressive ability to focus and the shapes and the relationships in the space of the page, I experimented with different approaches and materials for long time. While working with difficult children, I understood that for some of them the obliqueness was not graphically obvious. Therefore, if the material had offered, e.i., the ready-made V sign, it would not have been possible to point out difficulties for the child in understanding the oblique direction, midway between horizontal and vertical.

It was necessary to try to solve the problem of segmentation, of pairings and of proportions. Eventually I obtained seven signs to manage and to combine (like the seven notes!, I thought).

With the use of three primary signs the child could manage the construction of the alphabetical signs and the learning of such shapes occurred in very short times. The graphical difficulties were thus overcome and the interest and the commitment could be rapidly shifted to the differentiation of the sound, to experience the movement, and all the matter could become harmonic and significant. The traditional mnemonic, beating learning of the alphabetical letters was no more looking adequate to me not only for the pre-school-aged children, but also for the 6 years-old children. Instead, the teaching procedure proposed could lead the child from shapes significant to him/her to the conventional shapes of the verbal expression.

Through manipulation, the skill obtained in the sense-motorial experience could be transferred to the graphical sign. The learning of reading and writing could be seen as a part of a wider expressive experience involving the whole human being.

At the end I thought about writing down a proposal, a track not only for a teacher, but also for a parent or for an adult interested in facing the adventure of teaching how to read and write.

My initial references have been the programs of the graduation course in Psychology of the Faculty of Arts, University of Padua, and of the Brera Art Academy in Milan, and also free and enlarged contacts. Among the latter, I wish to acknowledge:

- all the adults, parents and pre-school-aged children with whom I worked privately
- the county nursery school at Gardone Val Trompia (Brescia)
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- the teacher M.G. Pasotti, State Primary School, Lumezzane Fontana (Brescia)
- the school teacher B. Cadeo, Brescia
- the educationist G. Cotelli, Co-operative Association "L'Aquilone" , Gardone V.T. (Brescia)
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- Prof. V. Mantero, School Inspector, Pedagogic Co-ordinator of the Association for the teaching to the blinds, Brescia
- Prof. A. Cibaldi, School Inspector, Director of the International Art Gallery for the Pre-Adult Age - Rezzato - (Brescia)
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- Precious to me was also the help given by my children Marilena and Franco Moroni.

2. THE EVOLUTION OF THE SIGN

Reading and writing ... It is well known that it is a complex operation, but these two words recall essentially signs and sounds to the mind.

By considering the sign, I observed the evolution of it in three children, Fiorenza, Sara and Stefano, 2 years and 9 months, 2 years and 10 months and 2 years and 4 months old, respectively.

At the beginning they were at the scribble stage. They were observed during weekly meetings over four months in a nursery school. The transition from a drawing to another in the same child was favoured by specific and programmed activities, by games mimicking movement in the school hall, manipulation of materials, slides and use of musical instruments.

Fiorenza, Sara and Stefano worked in a group with other children: Emanuele, Roberto, Enrica, Tiziana, and eventually also Paolo.

For the analysis of a selection of drawings by Fiorenza, Sara and Stefano it is surely useful to refer to the concepts reported below and expressed by scholars and researchers.

"... If the child traces a circle to represent a head, this circle ... is ... an actual invention, an important conquest which the child achieves only after an industrious series of attempts ..."

"... We must give credit to Gustav Brisch to have been the first (Munich, 1926) to demonstrate systematically that the graphical and pictorial practice evolves according to its own, defined laws, starting from the simplest patterns by means of a process of gradual differentiation ...". " ... Being an art teacher, he was not able to make use of the psychology of perception, but his discoveries support and are supported by the new trends in that field ..." (Arnheim, 1981).

"... From the scribbles one shifts to basic diagrams which turn to combinations and aggregates in the search of balance and order ..." (Kellogg, 1979)

"... The shape can never be considered as a conclusion, result, aim, rather genesis, becoming, essence, ..."

"... Shaping is movement, action, shaping is life ..." (Klee, 1979).

"... The first tracts, initially continuous, then discontinuous, circles, curves, oblique to vertical to horizontal lines, are determined directly by the ripening of the motional processes and by the symmetry axis represented by the bodily axis, which determines their direction ..." (Bouton, 1980).

"... The acquisition of a knowledge and, above all, of a group of knowledges (any knowledge, including the perception of an isolated element, is an integral part of a system, even if elementary), does not take part in an exclusively additive way, rather it implies continuous reorganizing starting from elements or relations which are initially privileged: from continuous decentralizations, thus starting from preliminary centralizations ..." *"... By filiation from the perceptive indices, it is not possible to obtain either systems of signs (which assume the social life with its aspects of ruled conventions, etc.), or systems of symbols. The latter, truly, can be conceived as connected to sensorial and motorial manifestations mediated by initiation, but initiation is not obtained by perception. On the other hand, anything we know of mental imagining nowadays indicates that it does not represent a simple extension of perception. Rather it assumes an active and schematizing reproduction, exactly like imitation, from which it is undoubtedly derived from inner projection..."* (Piaget, 1975).

"... Any real experience gets its comparisons from the bodily support in the situation (according to the different meanings of this word), i.e. in relation to time and space perceived in the body." "... Seen from living beings thoroughly different from us, man would appear obsessed by time and space, which dominate his worries in all the forms of thinking from the beginning of civilization ..." (Leroi-Gourhan, 1977).

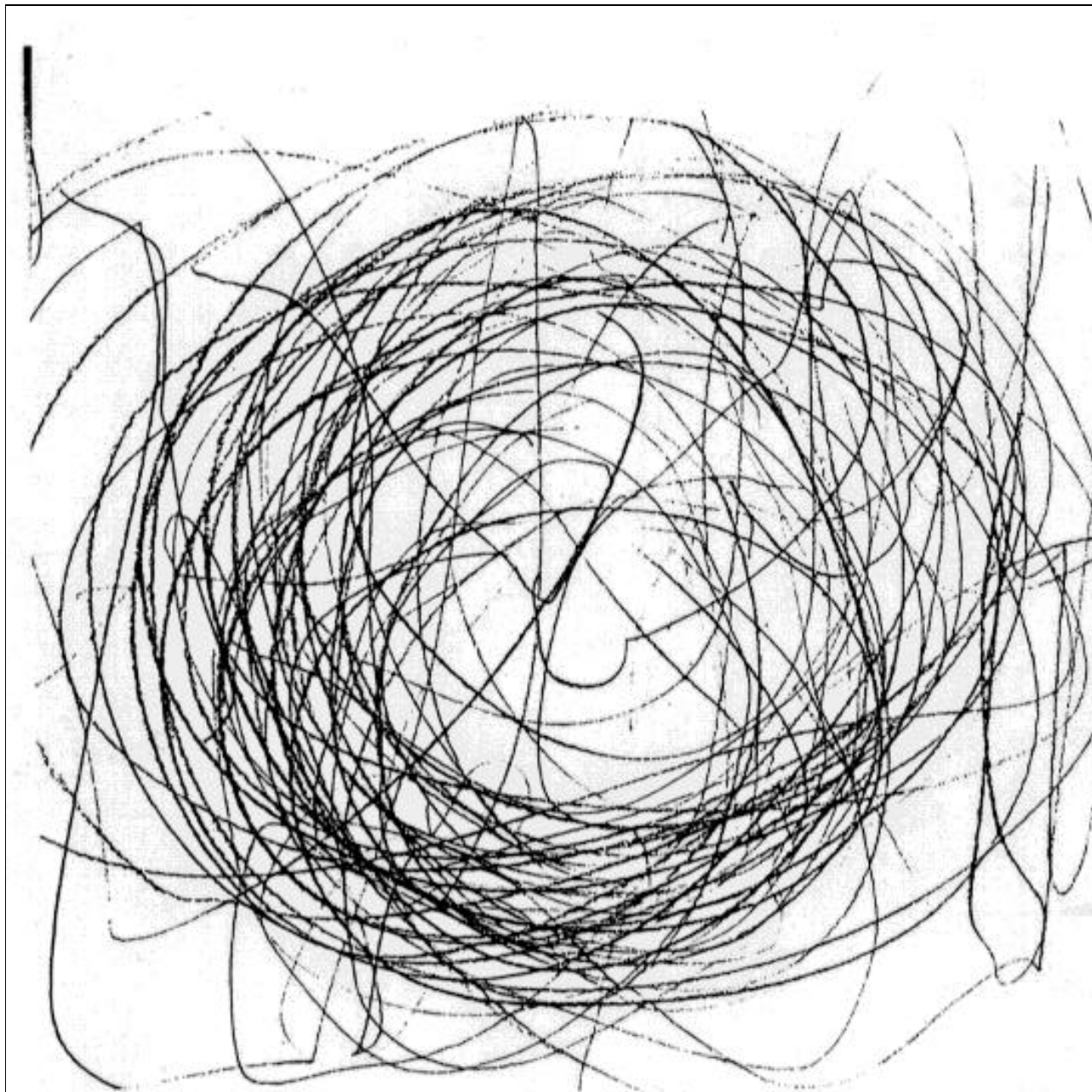
"... The art of representation always starts from an indication of meanings rather than portray of the nature and can never depart much from this reference point without abandoning also any indication of space and time...". "... I claim the perception of isomorphism is what creates the meanings of things in the human mind ..." (Hofstadter, 1984).

"... What else is the so-called conceptual image, the rough pictorial marking by a child or by a wild man if not the statement of his supremacy ...?..." (Gombrich, 1985).

"... But still a definition is needed of this extremely transient word "meaning". It may be convenient to define "meaning" as general as possible. Meaning can be considered as an approximate synonymous of structure, redundancy, information and restriction... The essence and the "raison d'etre" of the communication is the creation of redundancy, of meaning, of structure, foreseeability, information and the reduction of the casual component by means of restrictions ..." (Bateson, 1984).

2.1 Evolution of the sign in Fiorenza*

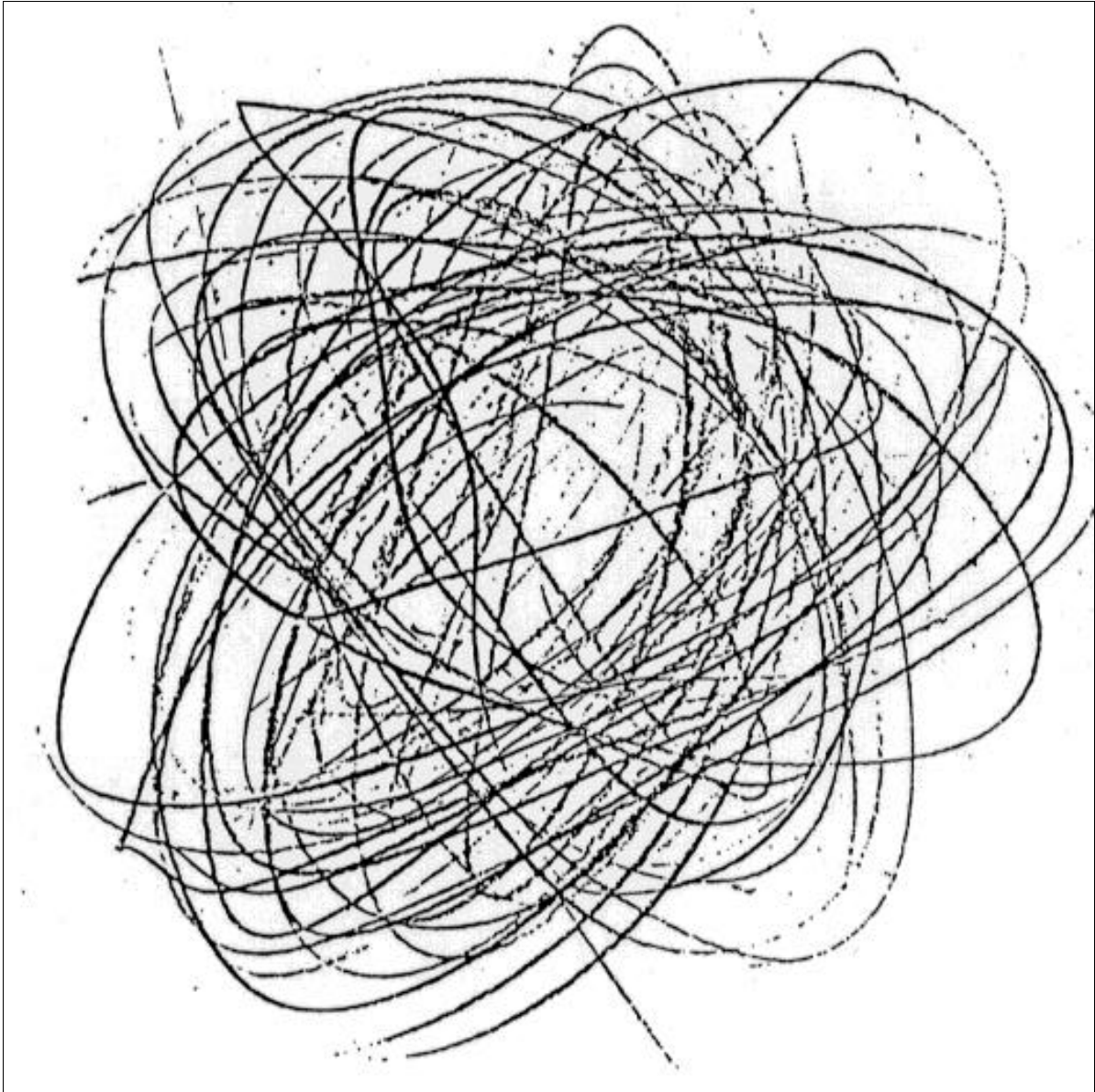
Some documents



Initially Fiorenza traces regular lines in circle and never gives a denomination of the drawings.

In the meantime we play with clay, make small balls and try them: by a light push they must roll. The little ball which immediately stops is discarded by the children who cry out "It doesn't work!", so the author must shape it better.

* 2 years and 9 months old at the beginning of the experience



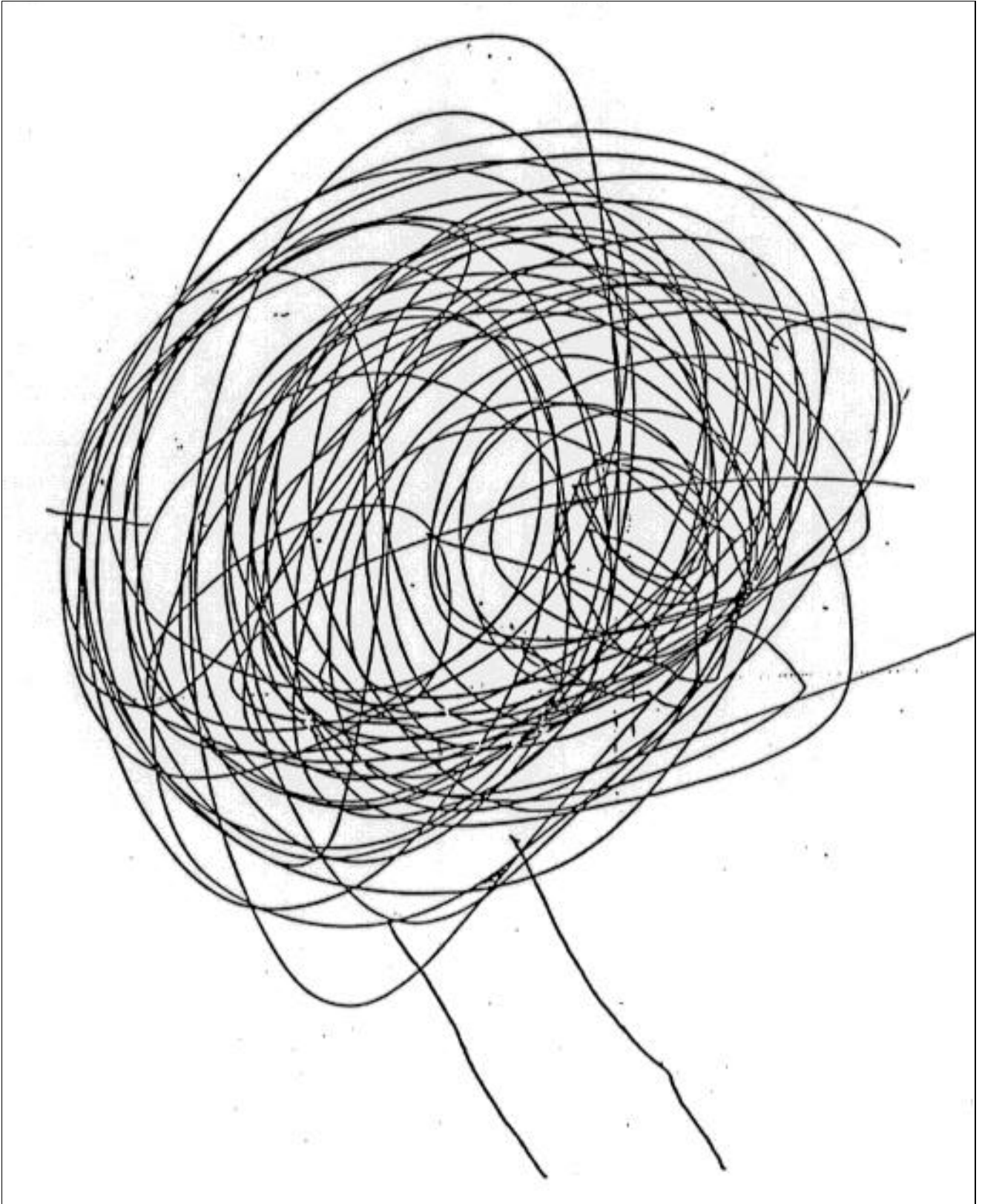
Fiorenza repeats the same pattern, but this time she defines the drawing: "*Here is the ball!*".

Related activities

The child can make use of short, 40 cm-wide strings of gummy material (which can be easily broken but also re-attached by the simple finger pressure), of 25 cm-long plastified iron thread, woolen thread/, scissors with rounded tips, paper stripes.

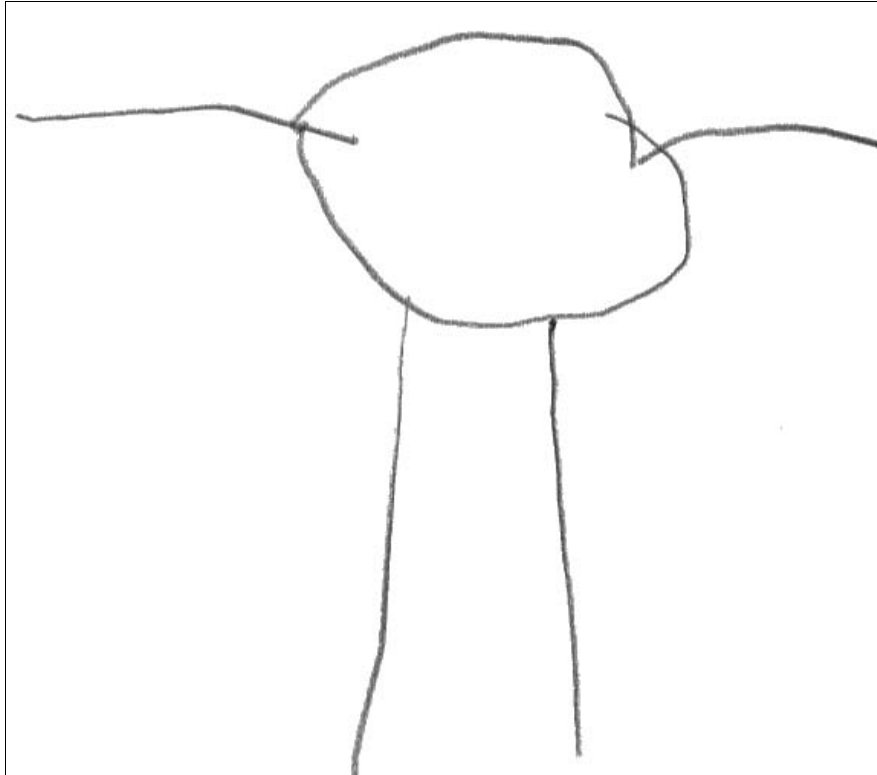
This material can be used as a manipulatory set by which one can draw on a plan, subdivide and compose. This material can be bent, can build up a vertical construction if put on small clay boxes, can make crowns, necklaces, rings, bracelets, to be worn for fun. Some children put the plastified wire around their head, keeping it below their chin. Then they stand up in group and walk around in the room pretending to be old women.

With the help of the teacher, Fiorenza proposes to write to Santa Lucia, in order to get a lot of iron wire and gum wire for playing as a present. The idea is welcome by anyone enthusiastically.



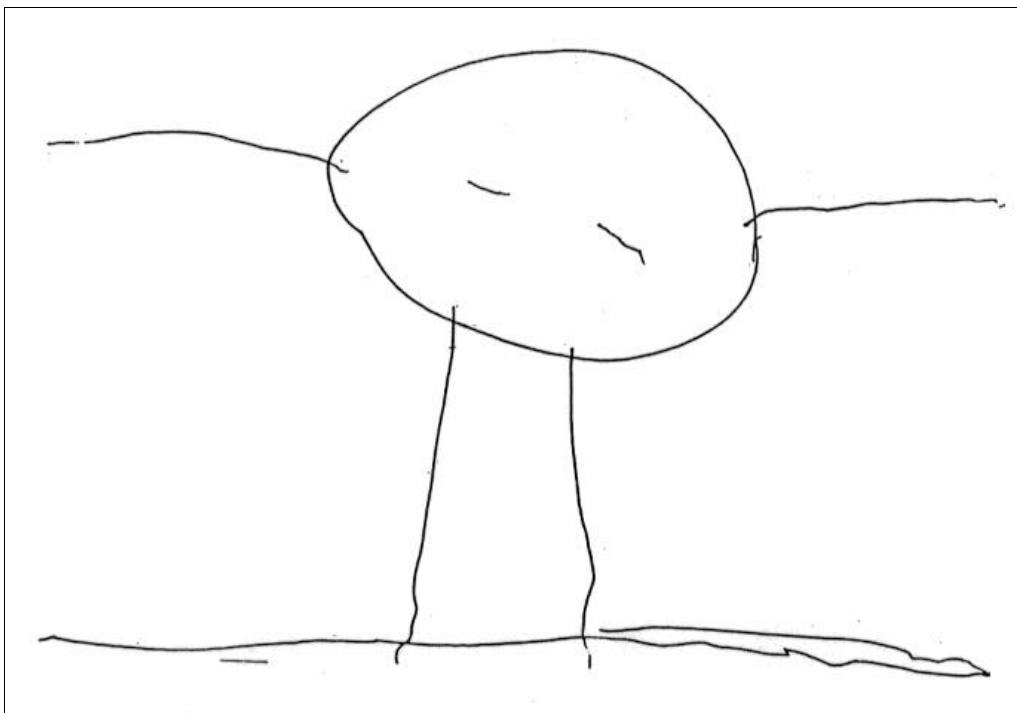
"Here is the ball walking".

From the scribble with circles and ellipses two steep, almost vertical lines are drawn, while short horizontal segments depart laterally.



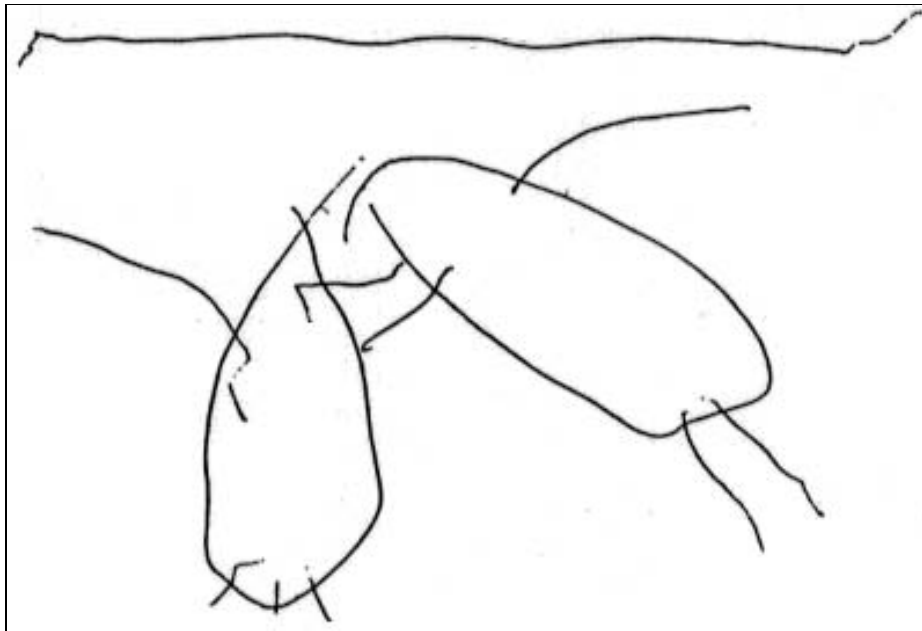
"Here is the child".

Fiorenza is able to control the mark and closes the circle. She traces two vertical lines (legs) and two horizontal ones (arms).



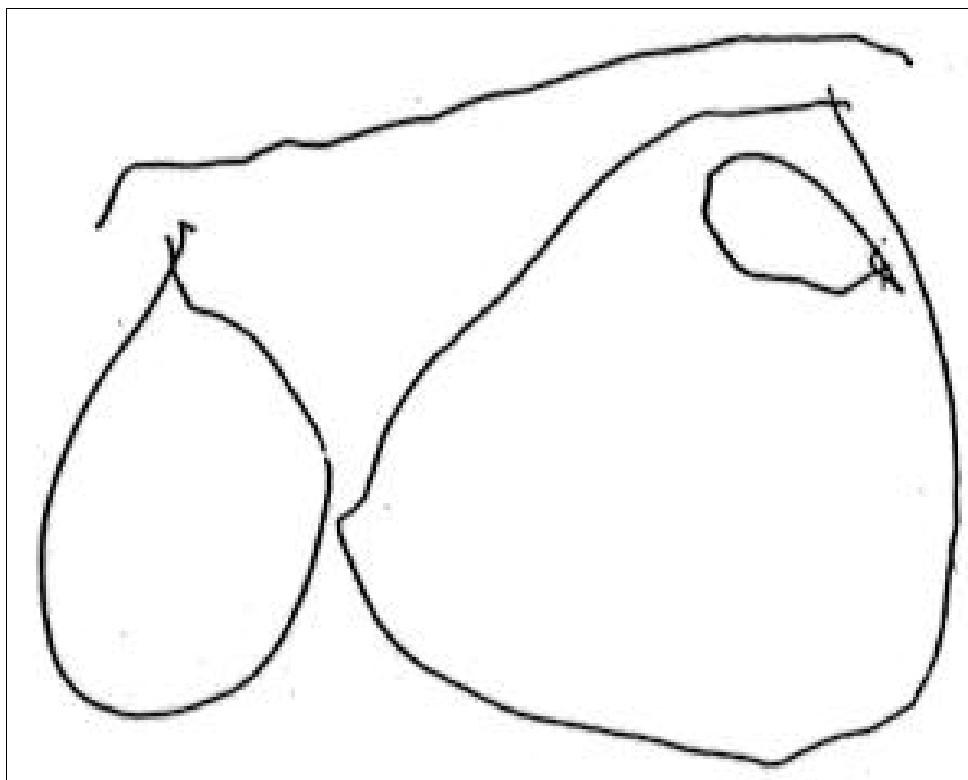
"I have drawn the child".

The drawn child has a support: the profile of the ground (baseline); in the closed line two short horizontal dashes (eyes) appear.



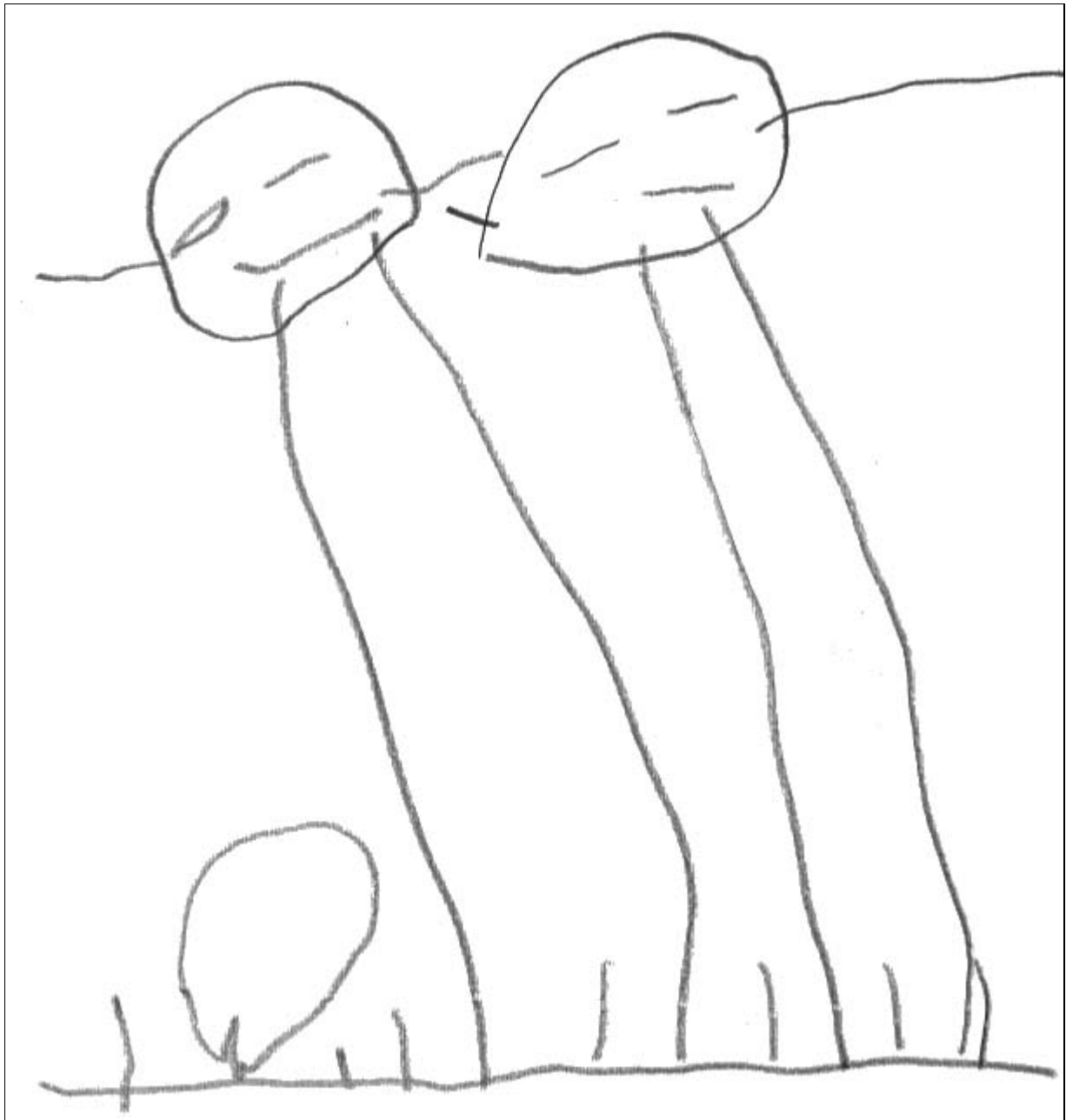
"Here are the children and the sky".

The children are represented by the loops and the horizontal lines. While the baseline is neglected, the skyline is introduced instead.



"Here are the houses and the sky".

The houses are represented by two wide-bottomed loops. Additional loops are for the windows. Again the baseline is neglected and the skyline is represented instead.

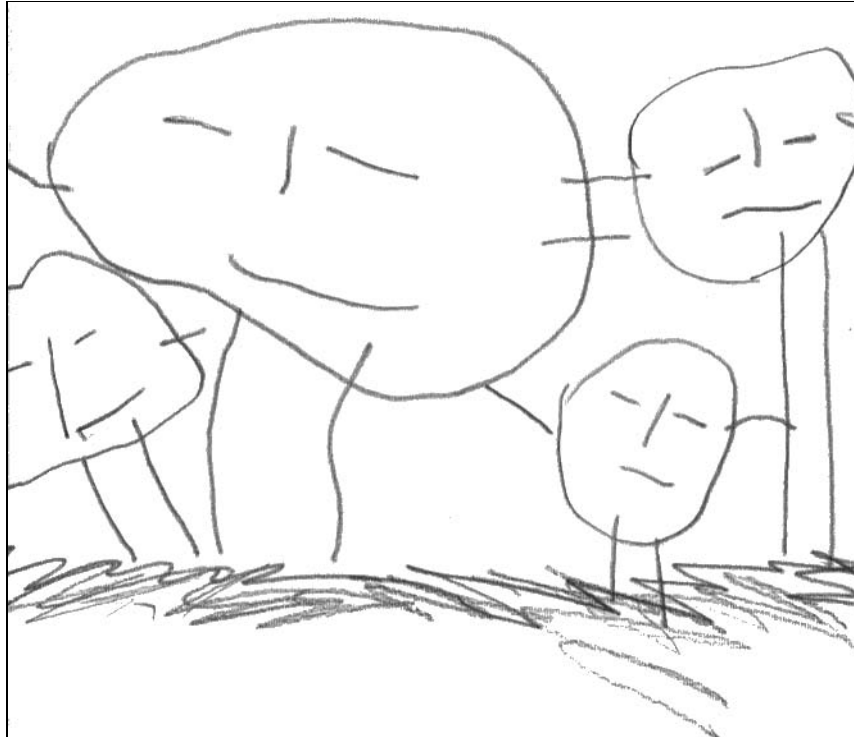


"The children play with the ball on the lawn and there is much grass".

A loop is used also for the ball. In the two shapes three horizontal lines appear: the eyes and the mouth, the arms and the body/legs. Vertical lines also for the grass. The baseline is present.

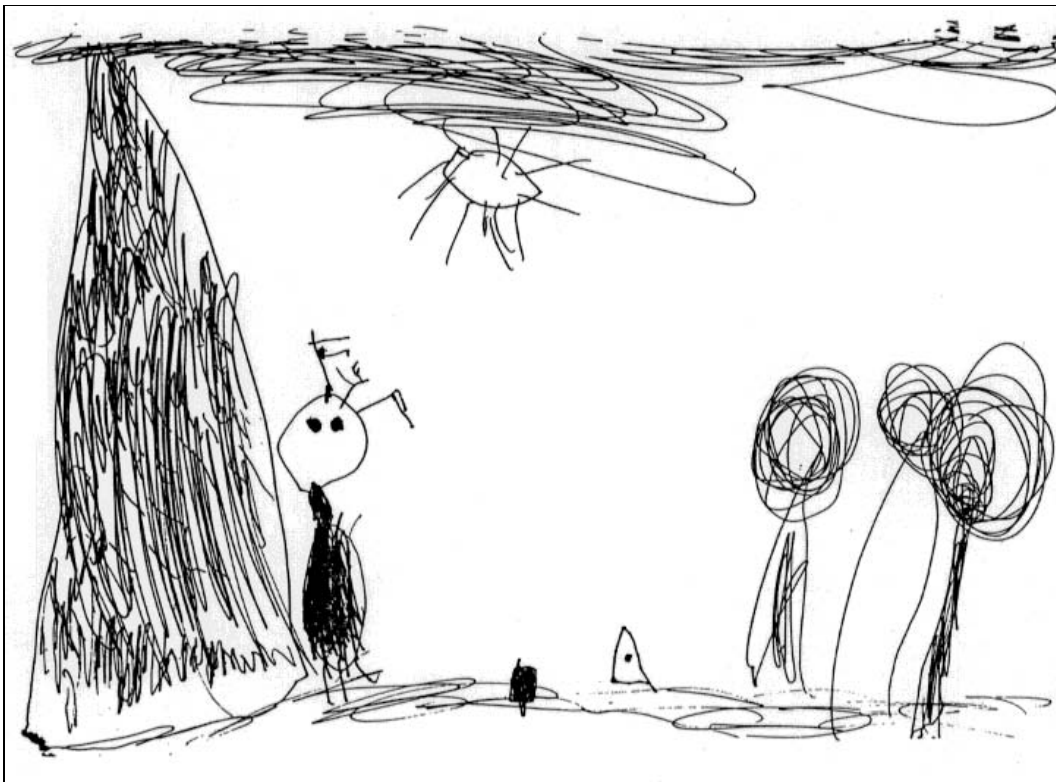
Connected activities

The children can use wide or thin brushes and water-holders. They dip the brush, paint their own face without being afraid of getting dirty or reproached. They paint eyes on their closed eyelids, the nose, the nails, etc... They paint on their school-mate. They experience sensations of cold and wetness on the painted zones. The children express their excitement and happy wonder by small screams and exclamations.



"Here is the children's ring-around-a-rosy".

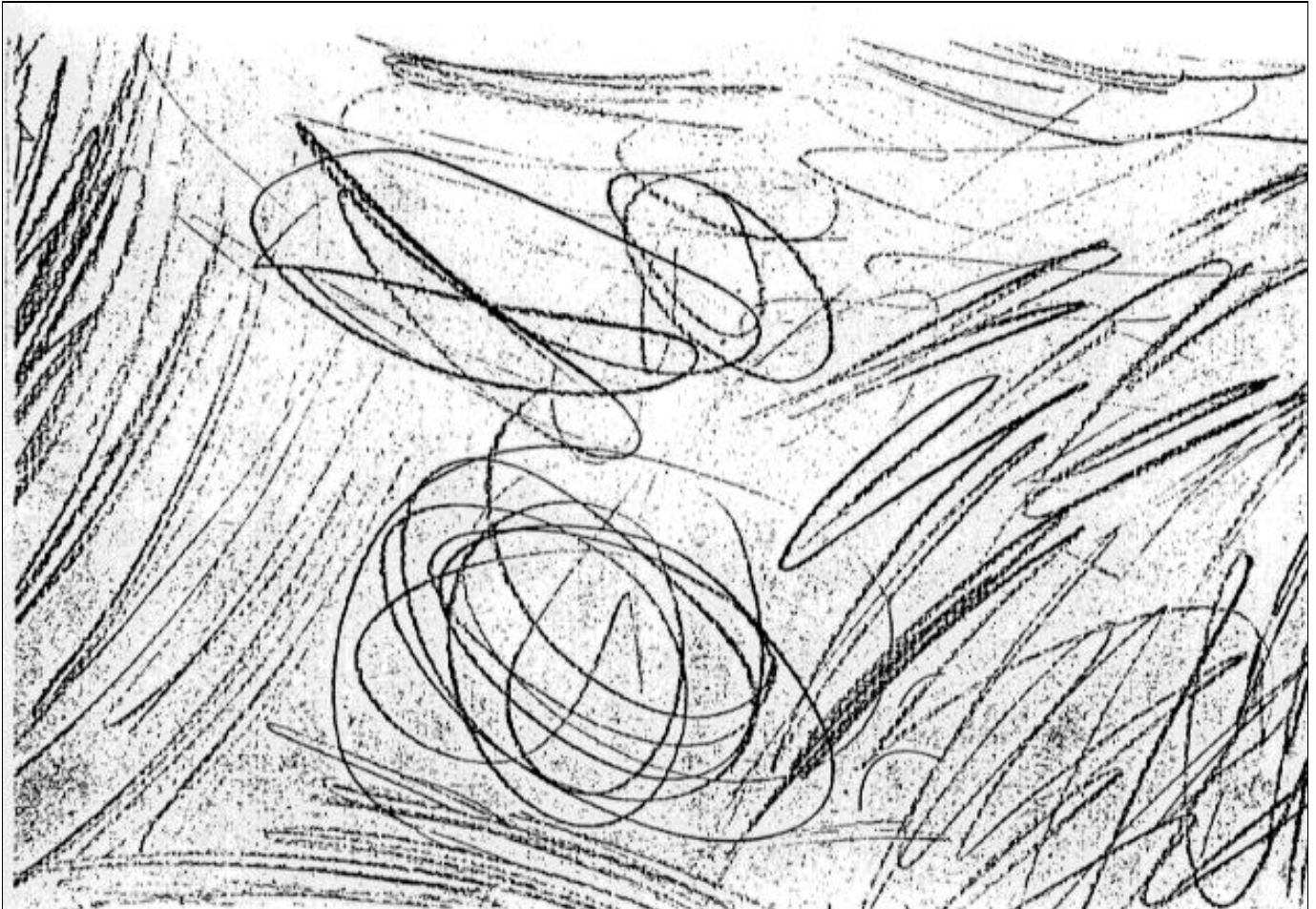
The shapes are kept close to one another. In the loops three horizontal lines appear: eyes, mouth and nose.



"I am disguised as a ghost; on my head I have my name written -Fiorenza- and my hairs. There is an ant and a very small ant in the cuddle. I climb the mountain as tall as the sky".

2.2 Evolution of the sign in Sara*

Some documents



Sara makes irregular scribbles and uses the whole sheet. She does not give definitions.

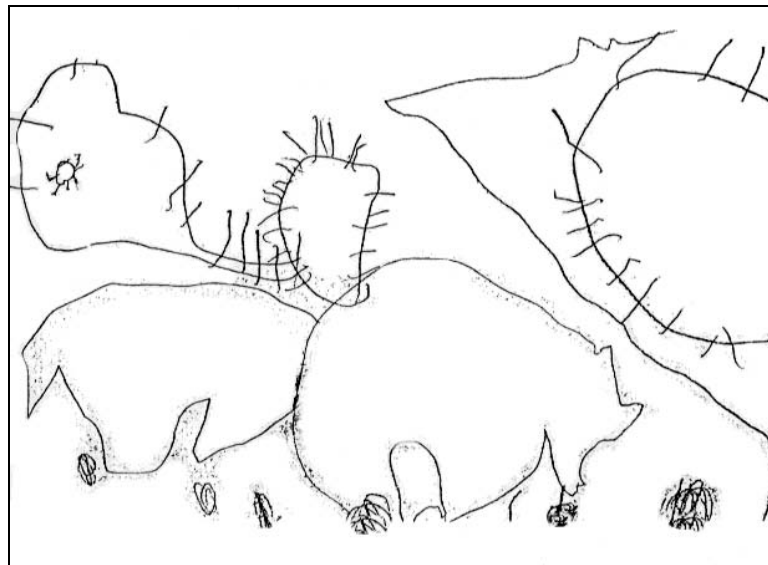
Connected activities

With water only and a paint brush the children paint over wide sheets of opaque and dark paper. Some of the children overlap the mark and speak about wonderful colors which they afterwards change continuously according to the variations that, by speaking and by fantasy, they make on the painted object (man or animal). At the end the sheets are left to dry up and everything disappears.

* 2 years and 10 months old at the beginning of the experience



Sara departs from the scribbles with some loops which she calls houses, and overlapping elliptical marks (rough color filling), which she calls *balls*.



Three different drawings: the thick and overlapped marking for the balls, the neat loop for the houses, the loop with variable length in all directions for the *big sun*, the *sun* and the *ant*.

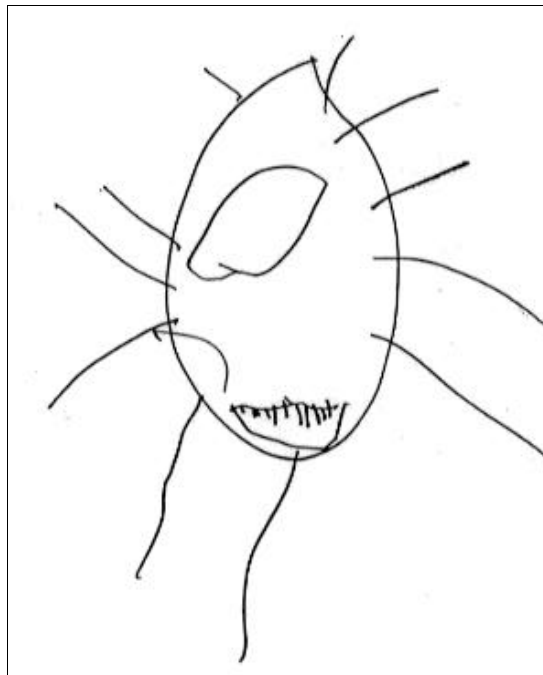
Connected activities

Clay instead of plastiline is preferably used to mould because it is not greasy. The teacher moulds something related to what a child is doing, then he/she goes to another child and tries to create some connections. At the end the teacher gathers his/her manufactures back in a ball of clay. The children quickly imitate the teacher and amuse themselves while observing their shapes disappearing in the growing clay ball. Some manufactures are however kept and put on the shelf.



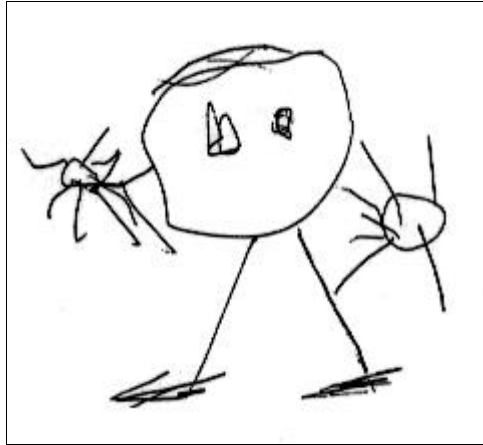
"I made the sun with the legs".

On the close line many marks are shifted to the top, while at the bottom two vertical marks appear separated.



"I drew the sun with the legs".

The procedure of the previous drawing is repeated. Inside two closed shapes a big eye and the mouth with teeth appear.

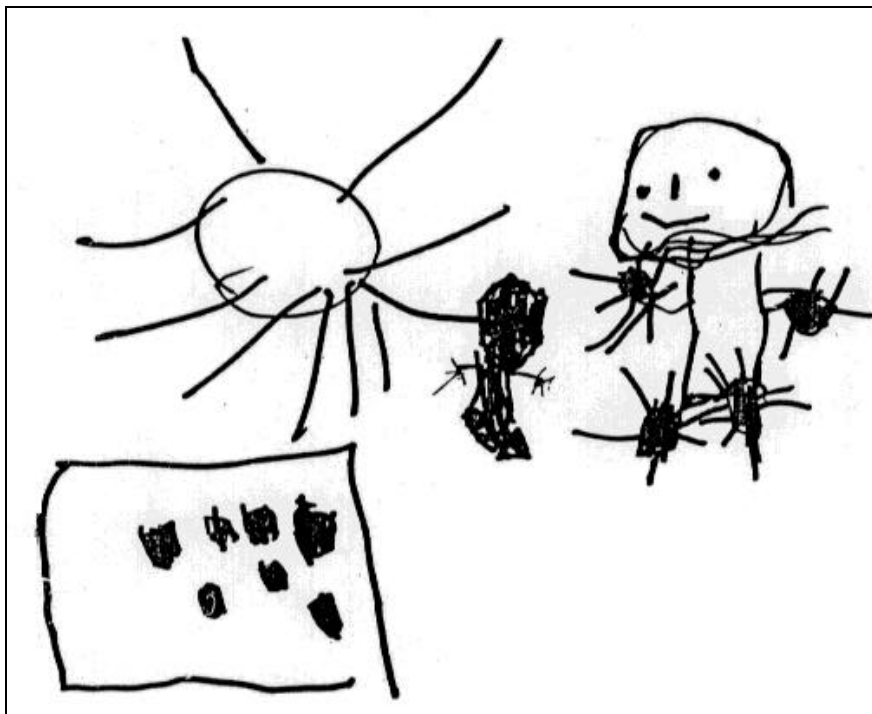


"I made the child".

The radiating shape is transferred to the representation of the hands. At the bottom a rapid dashing represents the feet.

Connected activities

For moulding the children can also use colored waxes. In the centre of the table the teacher puts some cardboard rectangles or circles on which every child, at will, carries what he/she moulds by him/herself. The teacher observes and takes part to the activity by creating particulars useful for giving a connection between the shapes moulded by the children. The shapes which stand up are praised, whereas the teacher "blames" the wax "children" which do not stand up and remain flat, as if painted on the table. The authors of the "flat children" must look for new strategies in moulding and the teacher helps them.



"I have drawn the child, the painted child, the sun, the house".

The radiating shape is used for the sun, the hands and the feet; in the latter, however, the centre is filled with colour. In the head the child has differentiated the shapes of the eyes, of the nose and of the mouth. A closed shape with horizontal and vertical marks represent the house and other painted, closed shapes the windows.

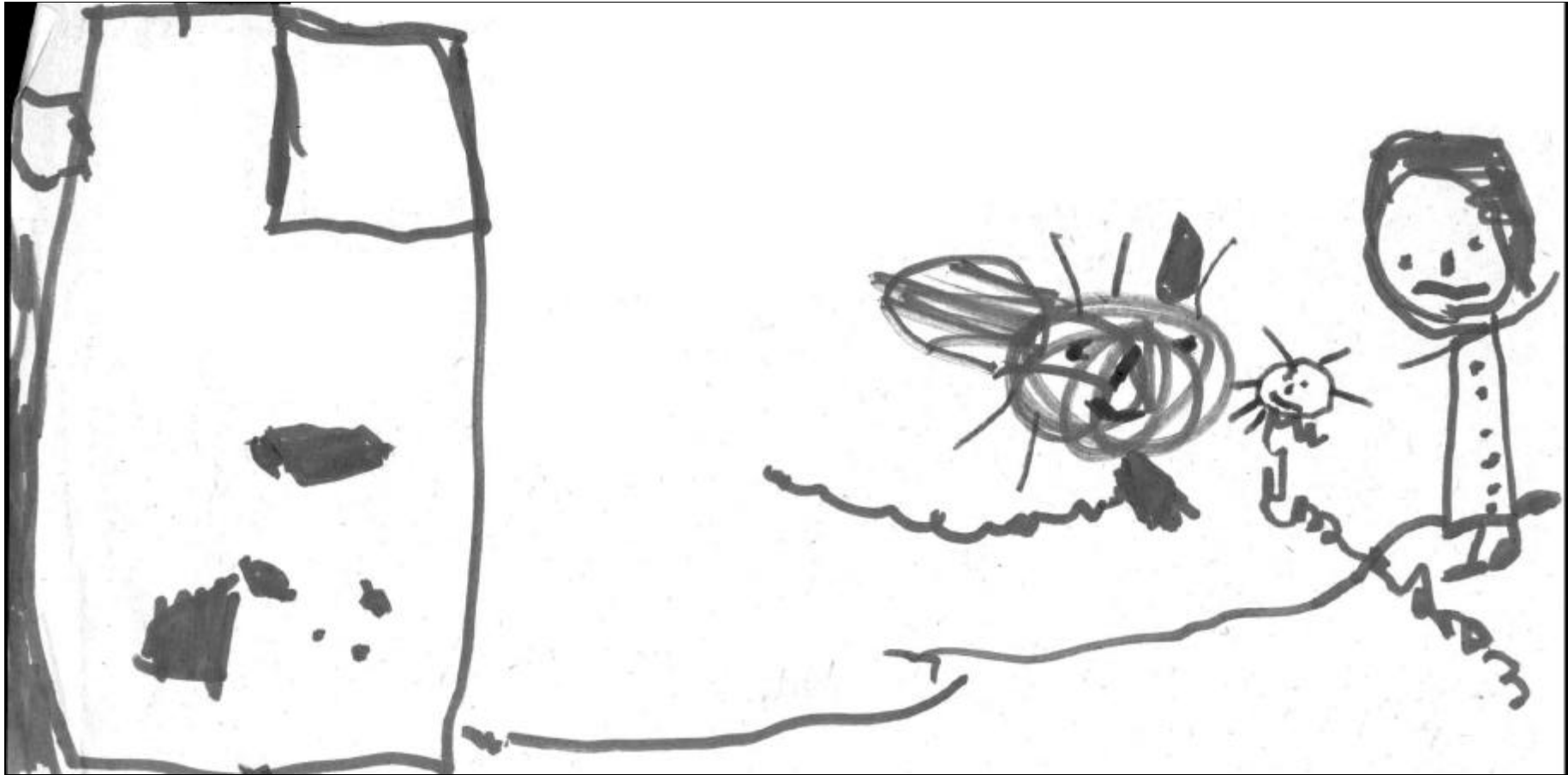


"I drew the child".

In the drawing the arms are omitted. However Sara introduced nose and mouth (by vertical and horizontal marks) and a hint of the body.

Connected activities

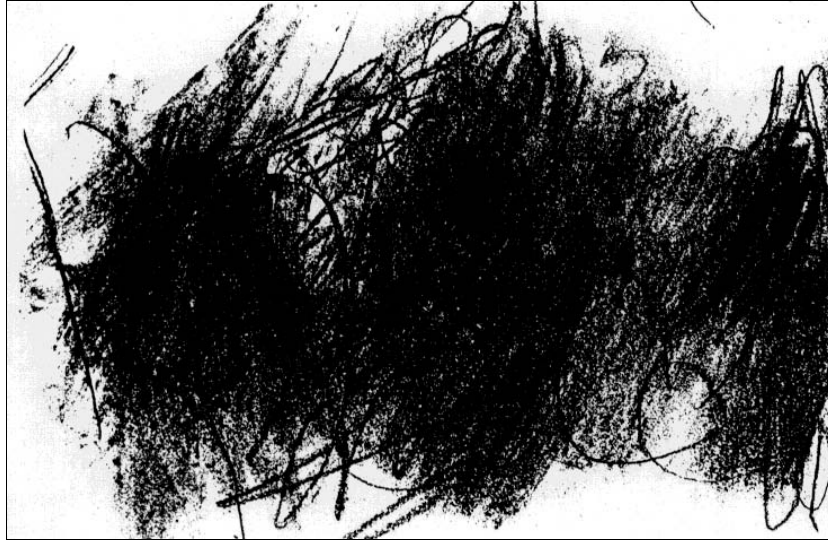
The children work in groups of 3-4 components. They draw with some white chalk over long sheets of dark paper laid on the floor. The children fill all the free space. They invent names for the colours, change them, overlap them: a child is black as a cellar" and soon after "as green as a devil". The teacher is careful because children changing position often try to crosscut the big sheet on their knees, thereby destroying all the work done by the mates.



"Mom goes home to clean up all the dishes. There is the cat and also the snake".

2.3 Evolution of the sign in Stefano*

Some documents



Stefano chooses the charcoal pencil, draws, spreads the colour with his fingers, but does not give any definition.

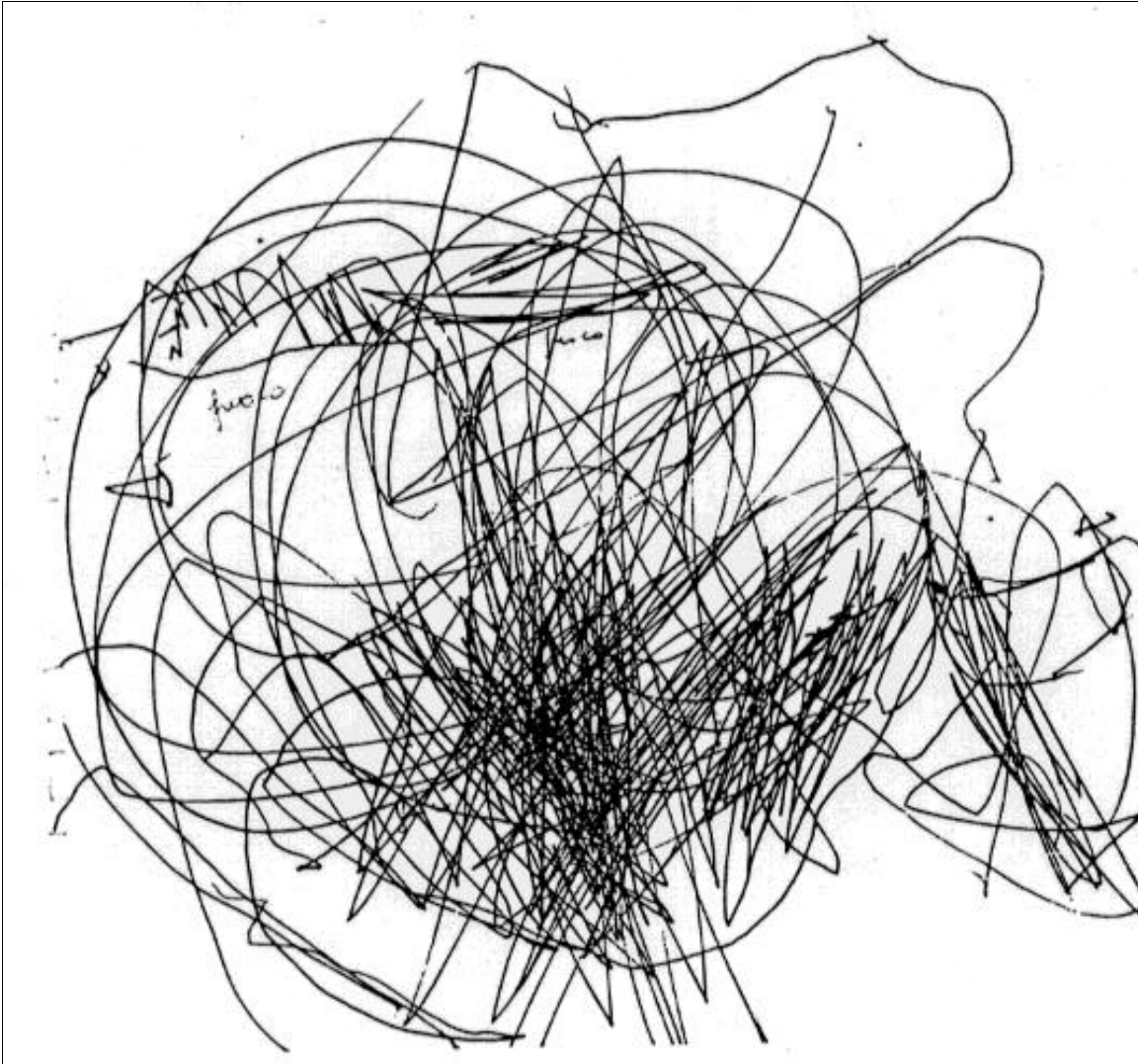
Connected activities

The children can use felt pens, wax pencils, coloured pencils, ink pens, charcoal pencils, etc.. At first many choose charcoal and coloured pencils with pleasure, but then they refuse them because they see their hands dirty and, worried, they ask to go and wash themselves. This happens also by using glue. On the contrary, Stefano quietly goes on with the charcoal pencil.



Horizontal and vertical movements: no definition given.

* 2 years and 4 months at the beginning of the experience

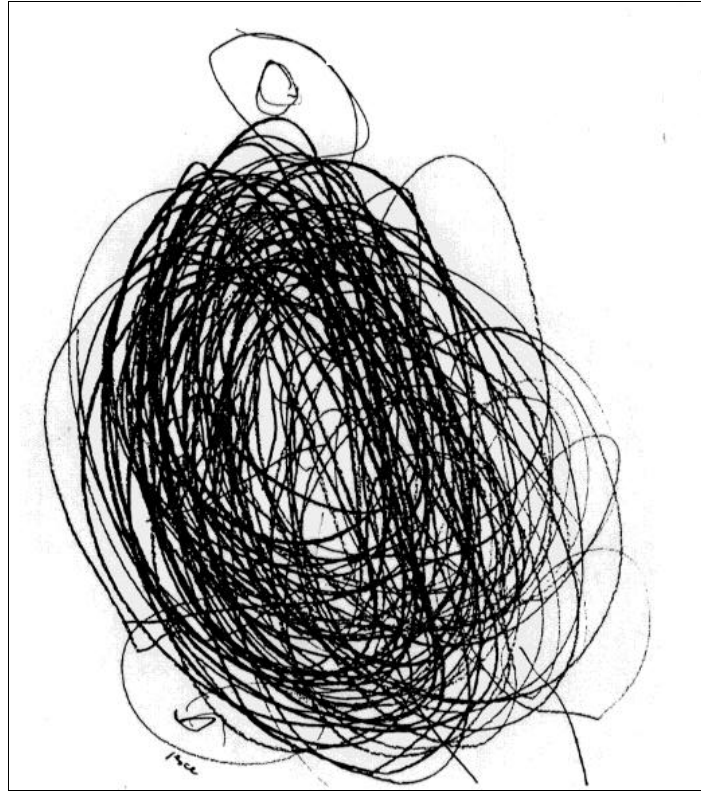


"It's the fire, all fire".

Connected activities

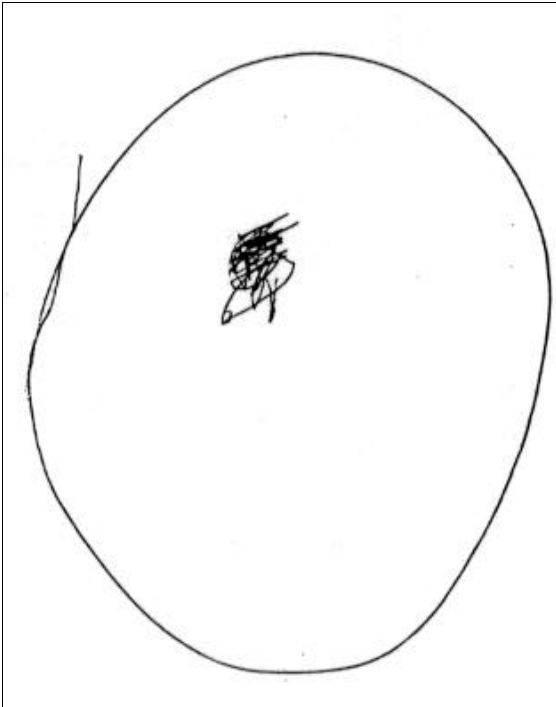
The teacher shows some slides made of transparent, neutral or coloured film, thin, permanent felt pens and frames. These are series of 6 or more slides in which, as in a mini-cartoon, one can see a dot moving along a trajectory and leaving a track, or else a line grows slowly, bends, stretches and closes itself in a loop. Two lines start from opposite points and crosscut, two trajectories intersect, a dot moves along a direction and then comes back, etc...

The children observe, make comments, recall images, accompany the vision with sounds typical of movements "aaaa-aa ... sbang!", with hand gestures and bending of the body.



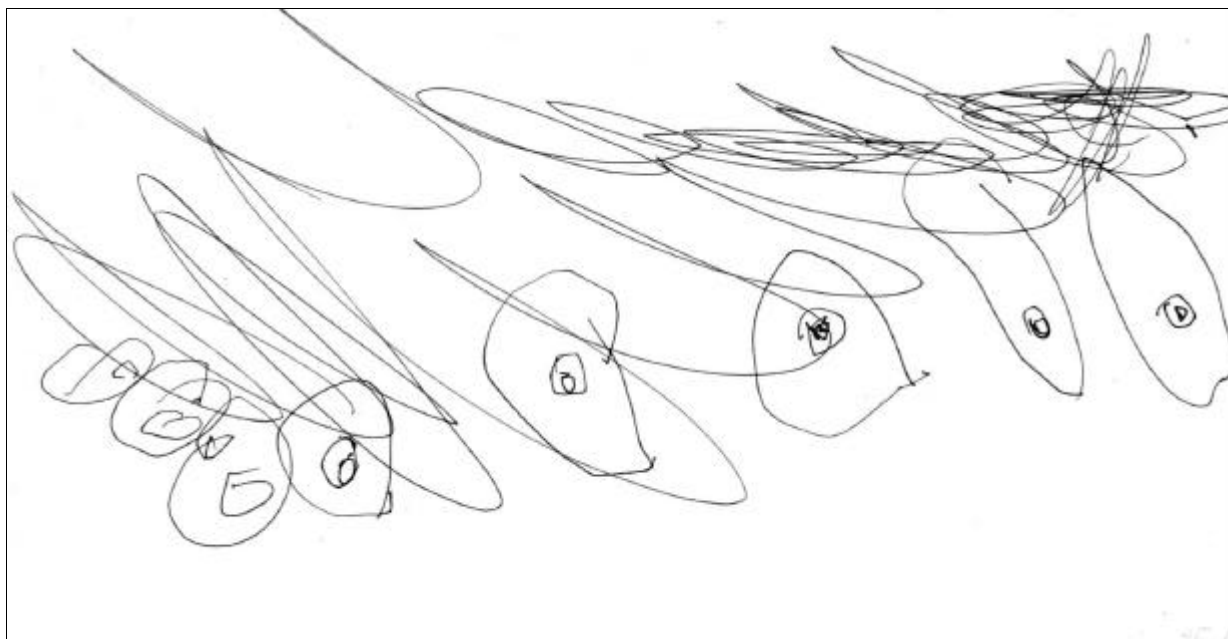
"The fish"

The movement is regular in circles: noteworthy is a first attempt of the control of the marking in two small "closed" shapes which the child calls "fishes".



"It's a poisonous apple".

The child perfectly controls the mark and stops it in a circle with a colour filling.



"The small birds".

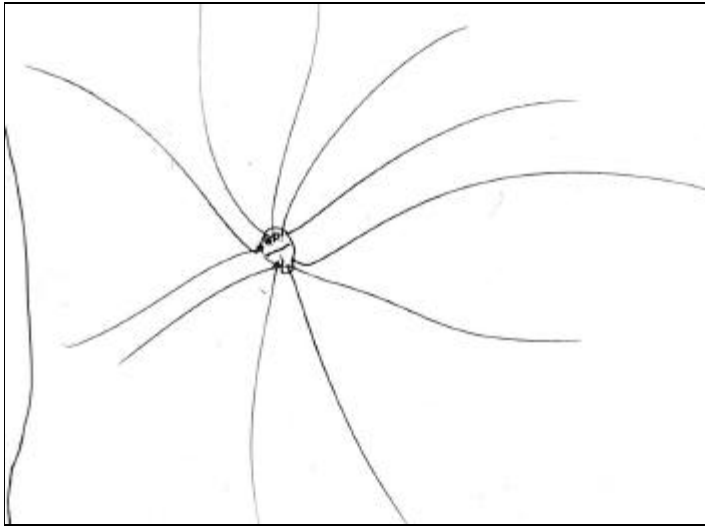
The scheme used for the poisonous apple is transferred to the birds. The "small birds" are eight. The quick marking over them represents the flight and the air as well.

Connected activities

In the moulding activities with clay, the teacher builds and continuously connects shapes according to children's themes. Objects made of different matters, such as "Lego" bricks, plastic toy animals, wire arches, are included in clay and over them the children position coloured "pongo" birds.



"The big and the small birds".

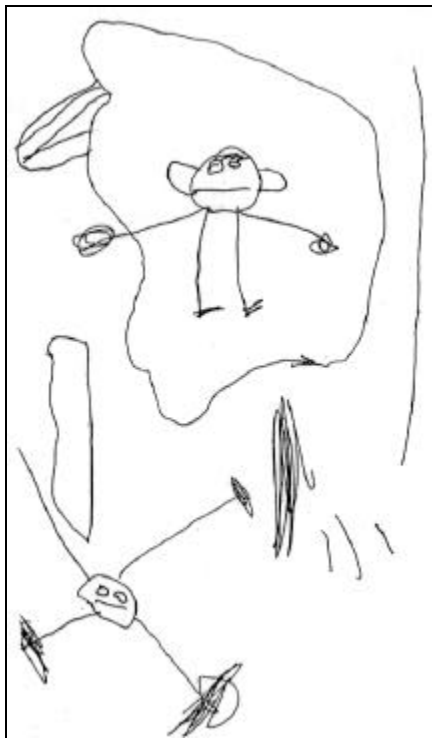


"It's a spider".

The attention of the child is shifted on to the directions.

Connected activities

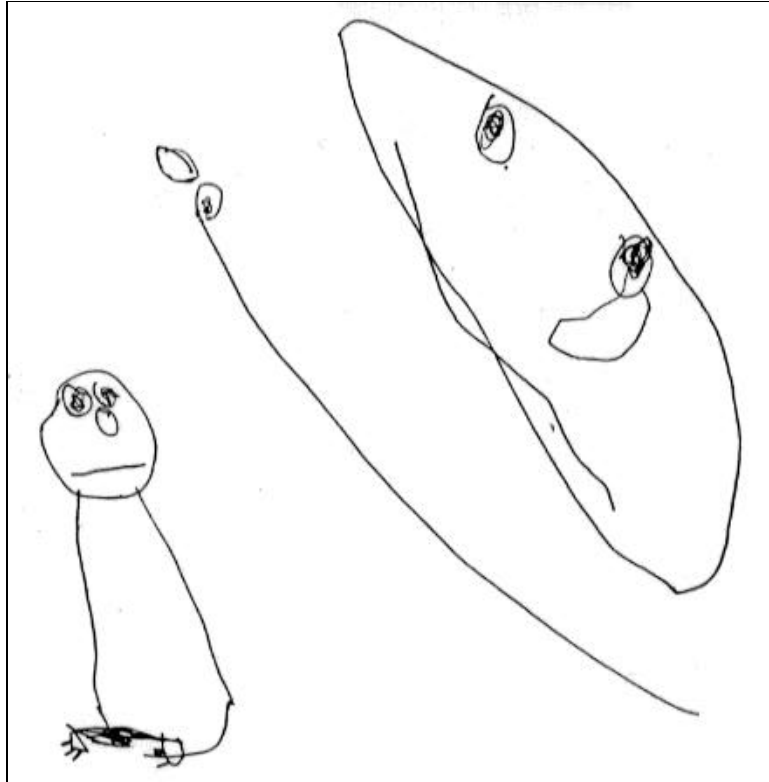
Patchworks are made by thin stripes of black glossy paper cut by tipless scissors or by tearing the paper. The teacher offers the child also long gummy licorice stripes to be cut or used for compositions. These licorice stripes should not be eaten but "strangely" they become shorter and shorter and eventually disappear!!!



"The monster in the house".

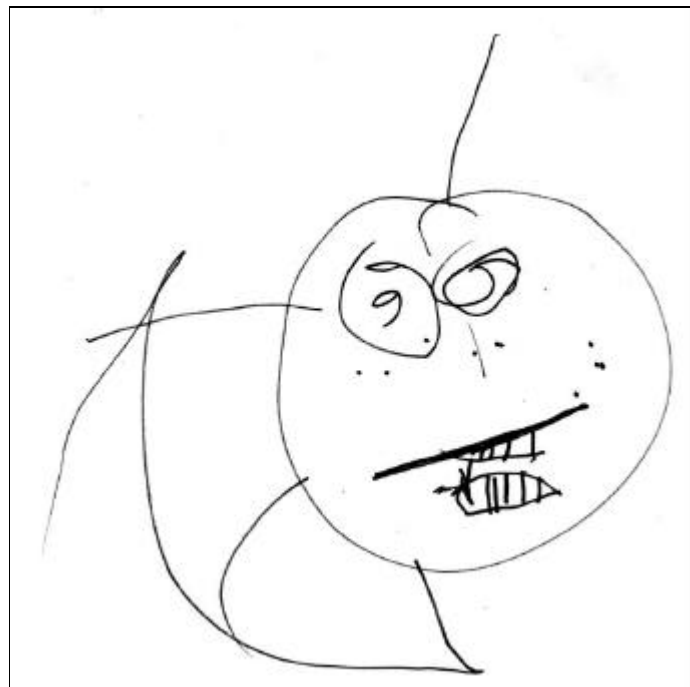
Closed, horizontal, vertical and oblique. The "spider" is near a "small" house without door. The "monster" stays in a "house" with a door. On the right side, on the contrary, vertical lines represent the monster's "rockets".

Hands, fingers, fists, arms, legs and the whole body are used while playing by mimicking movements. By breathing wind is blown on small pieces of white paper which can represent any thing or any animal pushed all around by the storm until they are disappeared on the ground. By the fists of two or three children a long train is made, by the fingers a dancer, by the hands a flame in the fireplace, by the head and the arms slightly open a mountain is made on which one climbs and walks down.

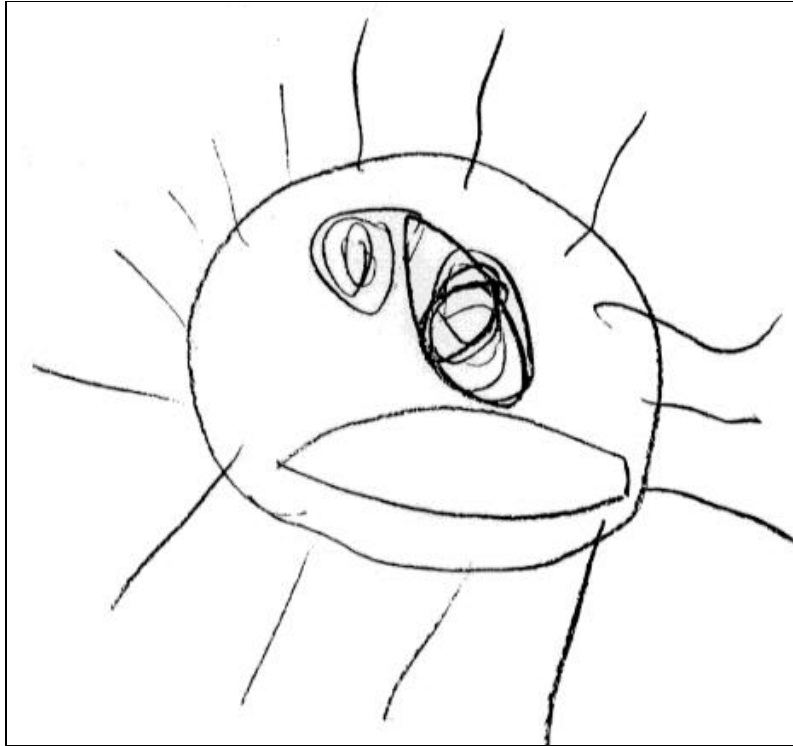


"The monster, the snake and the child".

In the figure the nose appears. The arms are neglected, but the body becomes differentiated. The "monster" is only head; the "snake" is head and body and then there is the "child" with the radiating shape for the feet.



"The monster fish".



"The sun".

The shape of the mouth changes.



"Three children".

In the mouth teeth appear and the body becomes differentiated.



"I have drawn the witch with one leg, the poisonous apple, the witch's sticks, the witch's bad words and the song "Star little star, the night is coming up ...".

The bad words are drawn by a continuous and whirling mark, the nursery rhyme is represented by two detached dashes: the first one corresponds to "star little star" and the second one to "the night is coming up". The radiating shape is transferred from the feet to the hands.

Connected activities

The teacher uses all the objects producing music which are kept in the school: tapes, small bells, dishes, a cymbal, maracas, etc.. A piano can be played by one of the teachers. Also slides and cards representing space-space and space-time relationships can be used.

After about 4 months, when our meetings are about to be over, the child Paolo is included in the group. Paolo is of the same age as the other and is lively, open, clever but has never attended a nursery school. The freedom and the ability acquired by the children we have taught to stand out in front of the uncertainty and of the hindrance Paolo shows while drawing. Fiorenza, Sara and Stefano work at the same table with Paolo and two other children, Emanuele and Roberto. As we have seen, they draw and make comments with ease.

Paolo stares at them and listens immobile, charmed, then he overcomes the embarrassment, grabs a sheet of paper and ... paints dots as well.



Dotting and no denomination.

In the meantime Emanuele is drawing and commenting: *"The sea, Daddy who is swimming and the child going to the beach, the long road, the big sun, many houses and the road: a very long road to the beach and the baby rabbit with the ears"*.

Paolo observes and, stimulated by Emanuele's talk, draws closed shapes whom, however, he does not name.



Closed shapes and no name; vertical lines, two shapes and no comment.

Roberto is drawing and saying: " *Here is a complicated house with bricks, a car with a man, two houses and then many houses with nobody because everybody is dead; a road, the water, a bridge, a fish locked in a box with a chain, many bridges and many rocks, two small men, one is Dad*".

Roberto shows his drawing to Paolo and says "Look, his ears, all came down!".

Also Paolo starts drawing horizontal and closed lines very densely, he does not give any verbal comments.



In conclusion, it is possible to observe and isolate the dashing marks used with skill by the children looked after: the closed shapes for the head, the ball, the house, the window, the fish, the sun, the hands, the mouth, the birds, and marks in different directions for arms, legs, nose, grass, teeth, rays, hairs, etc..

From this moment onwards, at will the teacher can help the children in focalizing the shapes, the positions, the relationships in the space of the sheet and make them learn without difficulties the conventional forms of the verbal expression by means of the basic signs by operating in the way which will be illustrated afterwards.

**3. BASIC SIGNS: manipulation and writing
CONVENTIONAL SIGNS**

In the learning of reading and writing, the pupils can be 4 or 5 years in age, be starting the primary school or be teenagers with problems.

Independently from the pupils' age, it is necessary to verify first that they can reach skill in the management of the graphical expression, at least as with Sara, Fiorenza and Stefano. Then, quietly, it will be possible to introduce them to reading and writing.

The approach with adults belonging to a group of alphabetization will be different. Often they are not or little familiar with the graphical tools and, at the same time, they are in a hurry to learn how to read and write. In these cases, therefore, it is preferable to start immediately with manipulation of and writing with the basic signs.

3.1 The sign and the humans *

It can be useful to wander about the world of the signs in order to make the child to understand the origin of what is called alphabet. By observing ancient panels, we can understand that when a group of human beings departs from the used signs without having the time of telling and transmitting to someone their relationships with those signs, an alphabet can die and be lost in the ocean of the shapes. And, nevertheless, in our mind the traced signs still recall human beings who were communicating to one another, but we cannot find the key anymore to that talking, which appears to be mysterious and incomprehensible to us and makes us excluded and deaf.

	•	•	•	•	Vocall facerte
Vocall	∩	V	↑	↗	
Nasall	∩		↑		
•	∩				
•	⊙	∩	∩	∩	
•/•	∩	∩	∩	∩	
•	∩	∩	∩	∩	
•	∩	∩		∩	
•	∩	∩	∩	∩	
•/•	∩		∩		
•	∩			∩	
•/•	∩	∩	∩		∩
•/•	∩		∩	∩	∩
•	∩		∩		∩

Sillaba di valore ignote

Fig. 88 - Il sillabario hittita arcaico

The Hittite syllabarium according to Gelb (...).

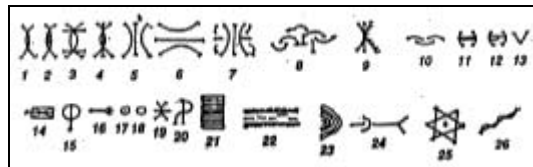
* D.Diringer, *L'alfabeto nella storia della civiltà*, Giunti Barbera, 1969.

SEONI	SEONI	SEONI
A A A P P A P P P A A	M M M M M M M M	C C C P P P O P
E E E	F F F M M W W N N	P P P
A A A P P C	Z Z Z (W W W)	B B B K K R R
D D D A	Q Q Q W W	S S S Z Z S S
E E E E E E E E E E	W W W W W W	T T T
F F F	H H H	Y Y Y Y
I I I	K K K K K	Q Q Q Q Q Q
B H H K K	L L L L L L	X X X T T Y Y

Alphabets from Beotia

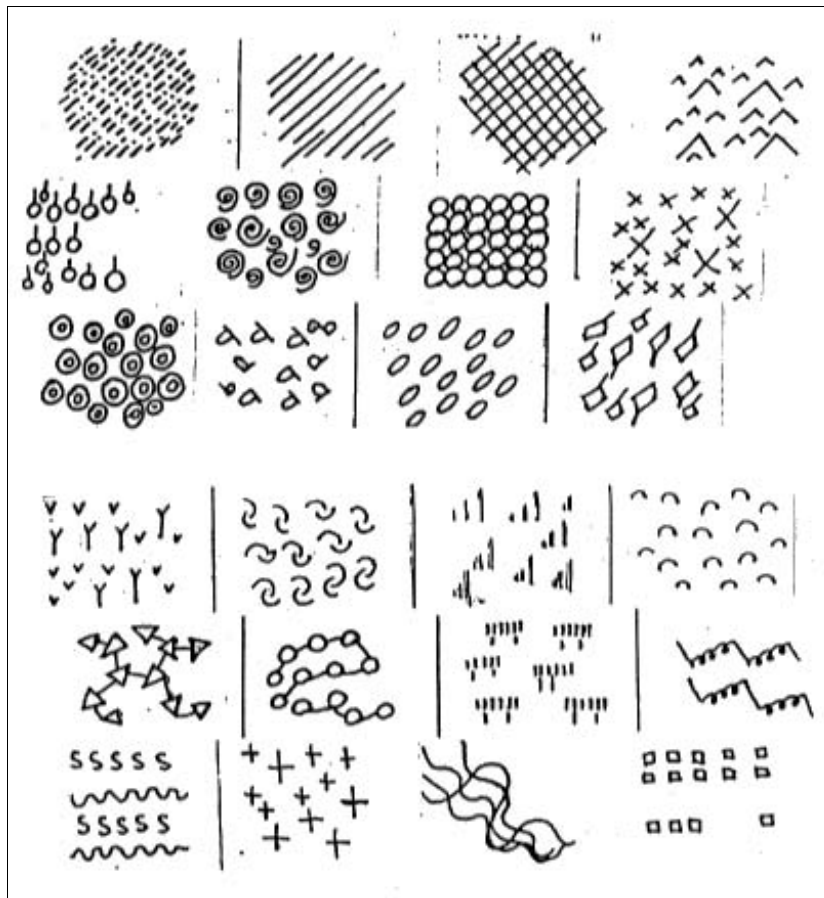


Pseudo-hieroglyphic inscription from Byblos and another aenigmatic inscription from Byblos.



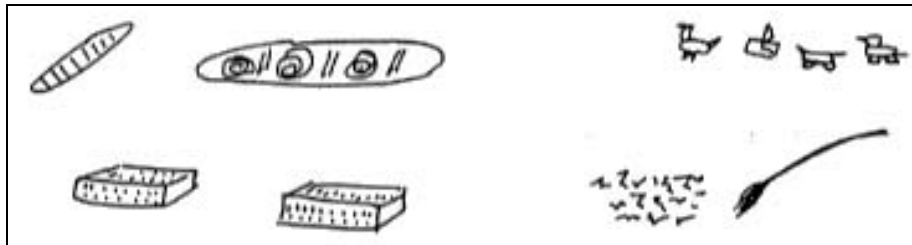
Some signs from the Nsibidi writing.

After having traced freely several signs, the teacher can ask the child "What do you see?", "The flying saucer". "Or else?". "The doughnuts". "Or else?". "The dishes". Etc..



May some of these signs be employed to invent an alphabet?

The teacher conveys short accounts on the relations between man and signs to the child:
 The dashes and the spirals on the pre-historic rocks or on the Australian churingas;
 The peoples who were writing by means of drawings;
 The peoples who were writing on pages made of bricks (what heavy exercise books!);
 The Chinese who write by a paint brush;
 The computer which analyzes the signs with its hardware.



The signs and the press

Here are some pages of a newspaper. Some titles will be read aloud by the teacher a bit emphatically and then:

"Dad, Mum, brothers and sisters, they all read the newspaper. Why can't the kids do it as well? These are words written in Italian, not in Chinese!!! Halas, hurry up kids, let's read!!!!"



These strange exhortations to the class can create a bit of embarrassment and excitement. Someone would lose his/her temper with the teacher and would cry out "But, alas, when are you going to teach us how to read and write?".

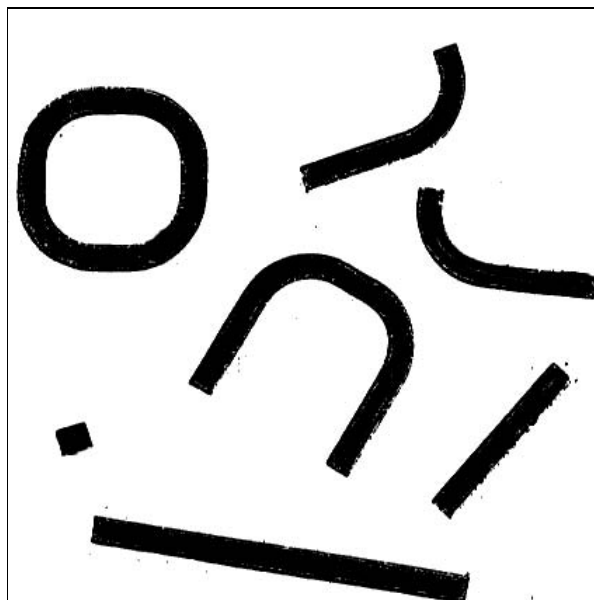
IMMEDIATELY!!!!

3.2 The basic signs

Before working with the pupils, it is better to go through the basic signs together and plan an operating system.

The basic signs selected are no more than seven and are conformable to the characteristics previously mentioned and considered useful for our aim:

- they are already used in the child's graphical expression;
- they are introduced by ideographical matchings to impress the child with significance;
- they are amenable to consistent subdivisions, which can be explained by use;
- they build up the symbols of the language by assembling two or three parts, thereby with a very low degree of difficulty;
- while building up the word they allow order and proportion in height and width because this is prevailing in a common printed page, so it is possible to approach any text, from a book to a newspaper;
- they can be arranged as an independent material for the composition, writing and reading, and can require the active participation of the child.



3.3 Operating scheme

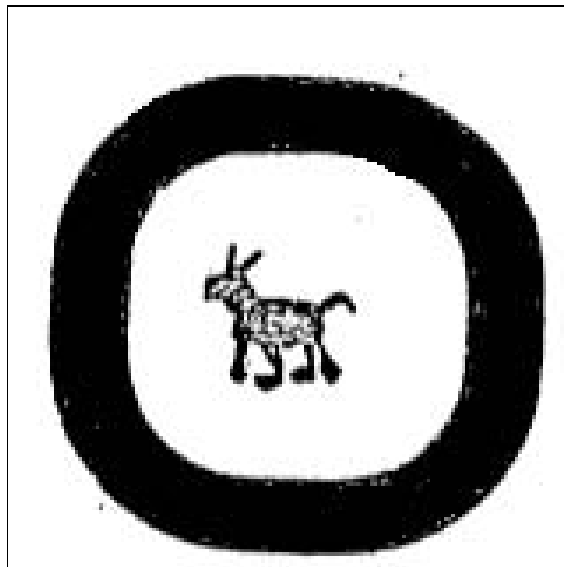
It is necessary to face the problems relative to the sign and then to the sign connected to the sound. The points to examine are shown in the following scheme:

<p><u>Sign</u></p> <p>(composition of the conventional sign by means of the basic signs)</p>	<ul style="list-style-type: none"> - visualization and graphical representation - ideographic matching - movement and graphical representation - writing of the basic sign - composition of the conventional sign - difficulties and appropriate operations (interventions) <p>Writing of the conventional signs; shapes = exploration similar shapes = differentiation</p>
<p><u>Sign and sound</u></p> <p>(Composition of the word by vowels and consonants; translation)</p>	<p>Noises and sounds: listening, recording; production, imitation Sound and movement - sound and drawing- sequences, rhythms similar sounds = differentiation</p> <p>listening and production of the alphabetical sound word = vowels + consonants = word</p> <p>Translation from sound to sign Listening, composition and graphical reproduction (writing)</p> <p>Translation from sign to sound: visualization and synthetic verbal reproduction (reading)</p> <p>Difficulties</p> <p>Development of the graphical and verbal expression.</p>

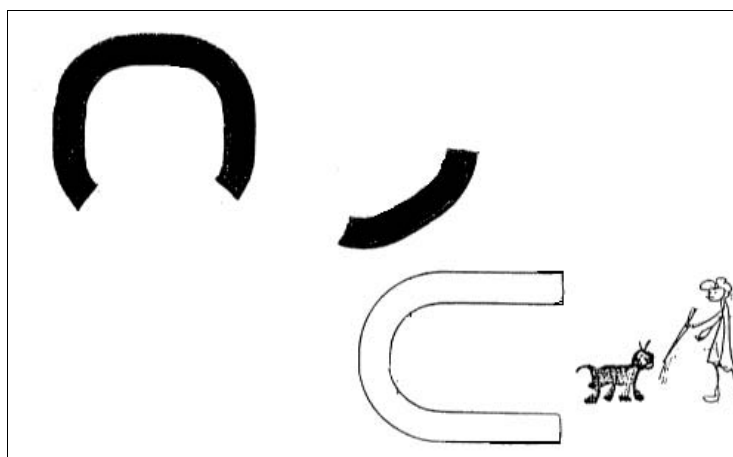
3.4 Basic signs: recognition

The teacher and the children build up an animal with clay or else the teacher gets hold of a small plastic animal which will be used for an ideographical matching.

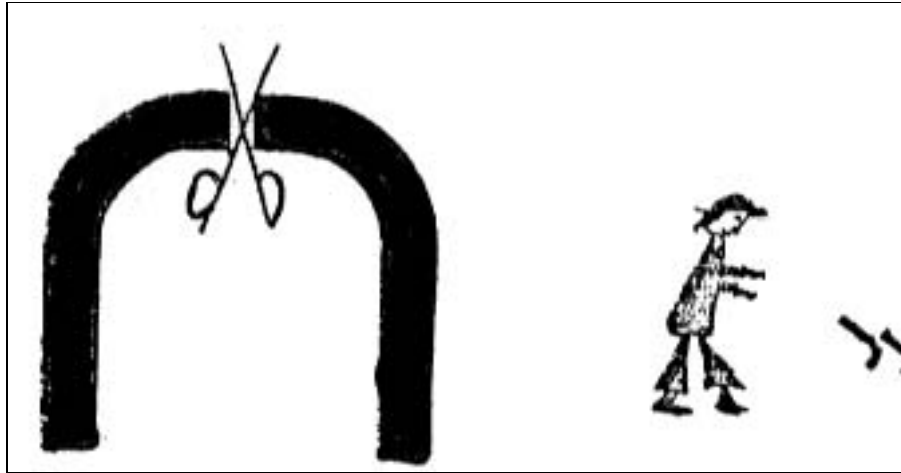
Now the children are given a "closed" as an enclosure with the small animal positioned in the centre.



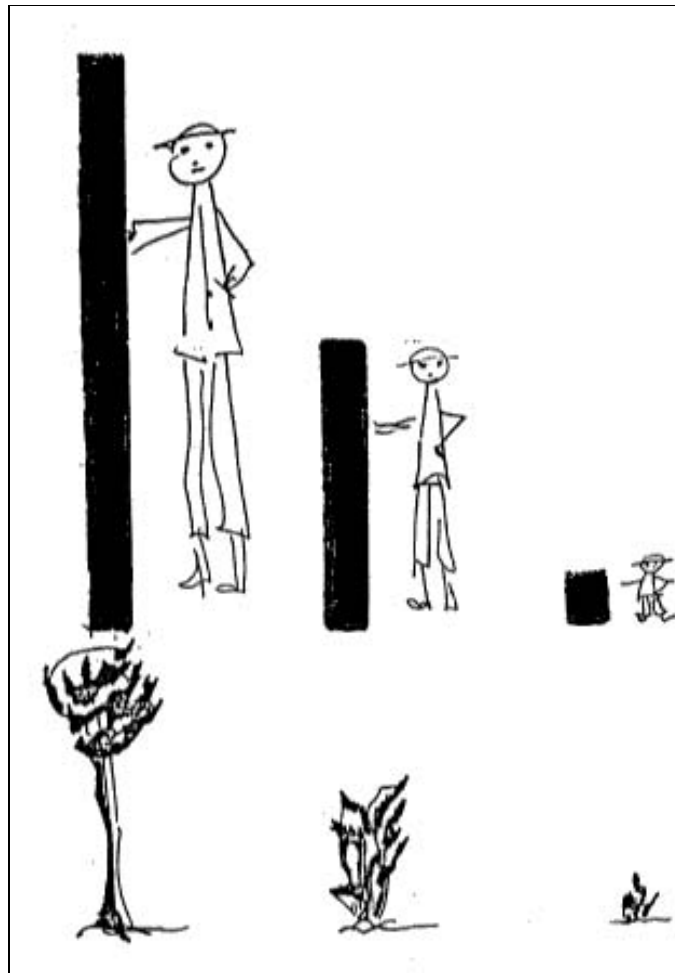
With the scissor an opening is made to open the enclosure. The operation must be done by the child, even if this may be difficult for his/her tiny hands.



The animal can go out and can be pushed gently by a small stick.










The enclosure is now useless, it can be cut into two pieces and set aside.



Also the sign used as a small stick to push the small animal out of the enclosure is now subdivided with scissors: three pieces are therefore obtained which can be related to the height of the children at the nursery school (tall, medium, small), or else to the trees (big, medium, small), to the grass (just sprouted, medium, tall), etc..

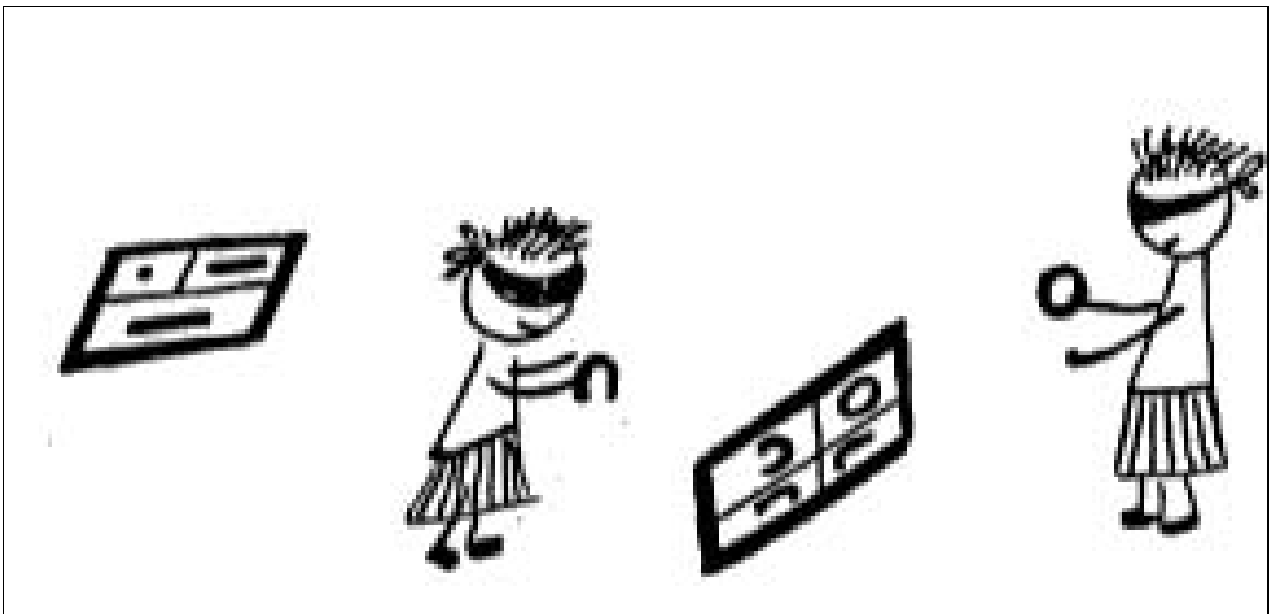
Therefore we have obtained 7 signs which will be put neatly in a pigeon-hole container or else in seven containers of any type.

Let's play to the recognition.

Some pieces are taken out of the boxes and the child will have to put them back properly. In a class the teacher gives seven signs to any pupil. The signs, positioned on the table, will be explored with closed eyes, or, kept in a pocket, they will be found and recognized by the touch and taken out at the teacher's command:

" From the pocket let's take a "closed", now an "open", a "broken", ... Let's grab a big, a medium, a small, ...



3.5 Shapes and movements *

What is obtained by the basic signs is also experienced by the movement.

The children and the teacher stand up and go to play.

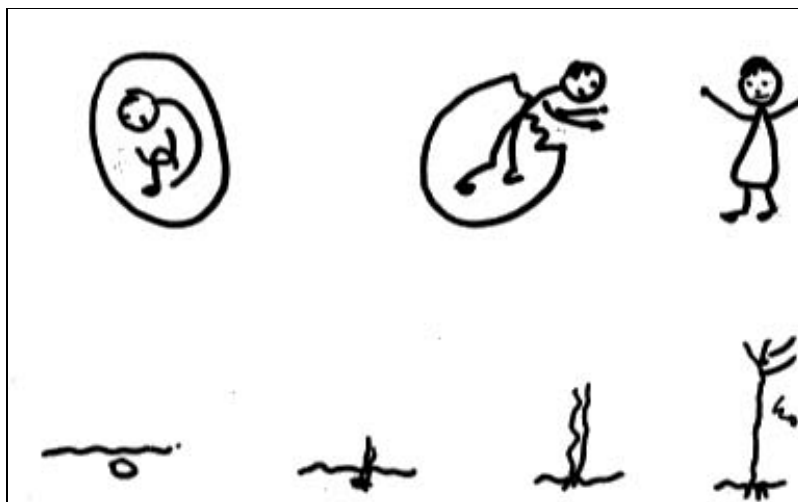
"Let's think about curled shapes. Let's try to pull back in ourselves, let's become smaller and smaller. With bended knees, let's bend to form something closed: the egg of a hen, of a canary, of an ostrich".

Little by little the teacher speaks about the possibilities of a growth, of the employment of the surrounding space.

"Let's try and break the shell. Let's put the hand, the head, the chest out. Let's stretch, let's stand up, we are free!"

These actions may be highlighted by means of sounds and words which come out spontaneously, like clapping the hands or beating a drum.

"Again crouched: we are a seed underground, then laboriously a small plant sprouts little by little, grows up and becomes a tree".



"The seed sprouting in a soil full of pebbles must force its way upwards or get around the heavy stones. Any inch upwards is a battle: force, tension, twisting, struggle against the pression.

A hero who is trapped in a terrifying mud swamp must conquer wearily his freedom from the quick sand.

An elf who is trapped under a fallen trunk must fight to get free.

The mist is raising above the lake.

A ghost raises from below a rock.

The dancer lightly stands on tiptoe".

* Keyho D. W., *Aesthetics and movement - Journal of the Canadian Association for Health Physical Education and Recreation, Ottawa Ont. 1973-1975*

Again let's play.

Crouched, the head is kept over the knees, the arms around the legs. The teacher knocks at the child's back and asks: "*Who are you?*".

Everyone, in turn, must give a different reply and then will be able to stand up.

"I'm a little rabbit". "Welcome, little rabbit!"

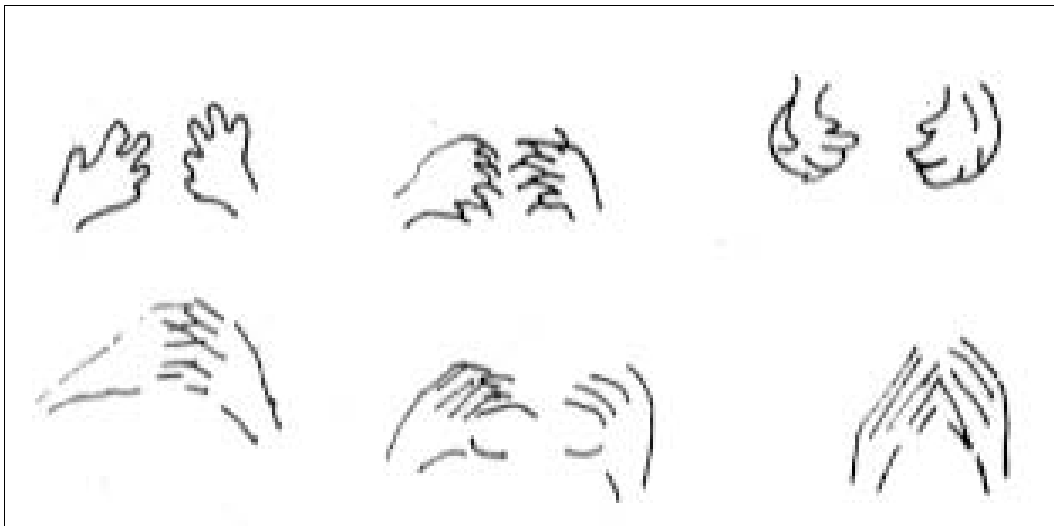
"I'm a monkey." "Welcome, monkey!"

"I'm a little rabbit." "Sorry, the little rabbit already came!", etc..

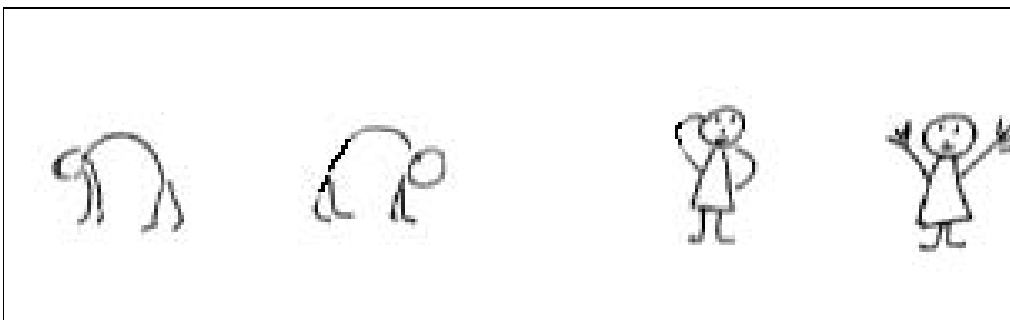
Once free it is again possible to use the different parts of the body. Therefore let's play with arms, legs, hands and feet.

Hands are moved in a quick way to make people understand they are happy hands, or agitated, nervous, frightened hands; or else quietly, sweetly; little by little they become harsh, bad, tight, closed in a fist or around something. Everything goes by and the hands become again open and happy.

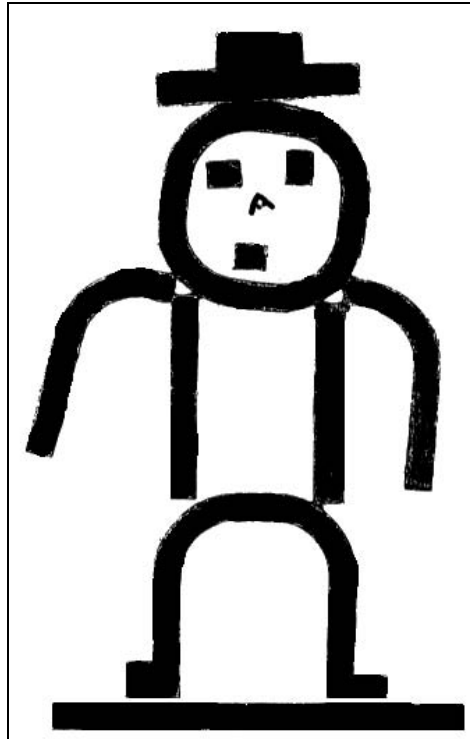
Let's play with the fingers, thereby making up bridges, tunnels, loops, crossings, obstacles.



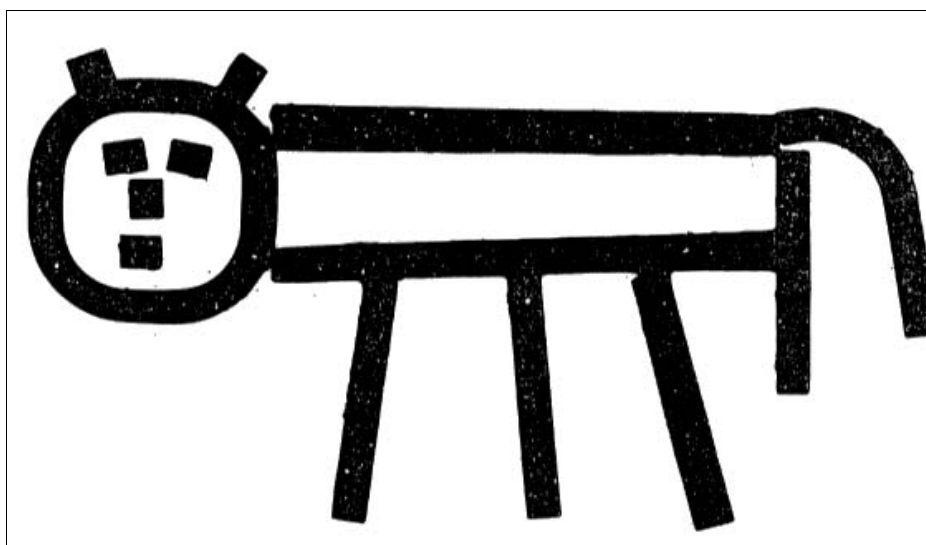
The whole body is elastic, soft, obedient and allows us to compose many shapes.

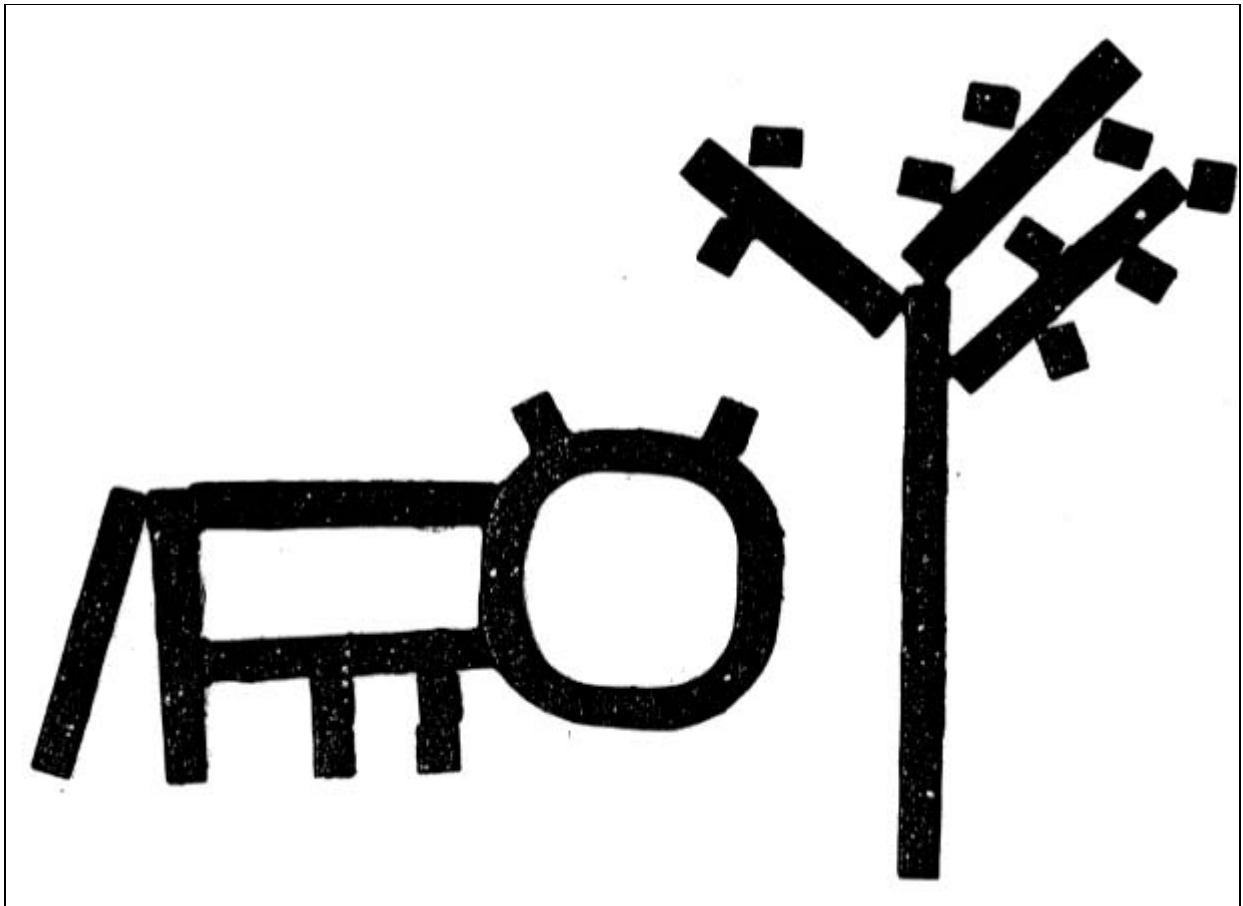


Anytime the children have the basic signs at disposition (if they are not invited to activities programmed by the teacher), they will spontaneously make drawings on the table, they associate and cooperate to have more pieces available. The children are let play quietly, then the teacher passes by, observes their compositions and invites each of them to go and see what the other schoolmates have done. With the same pieces, the others have built up scenes different from one another. At the end, everything is destroyed and the basic signs are put back in their containers.

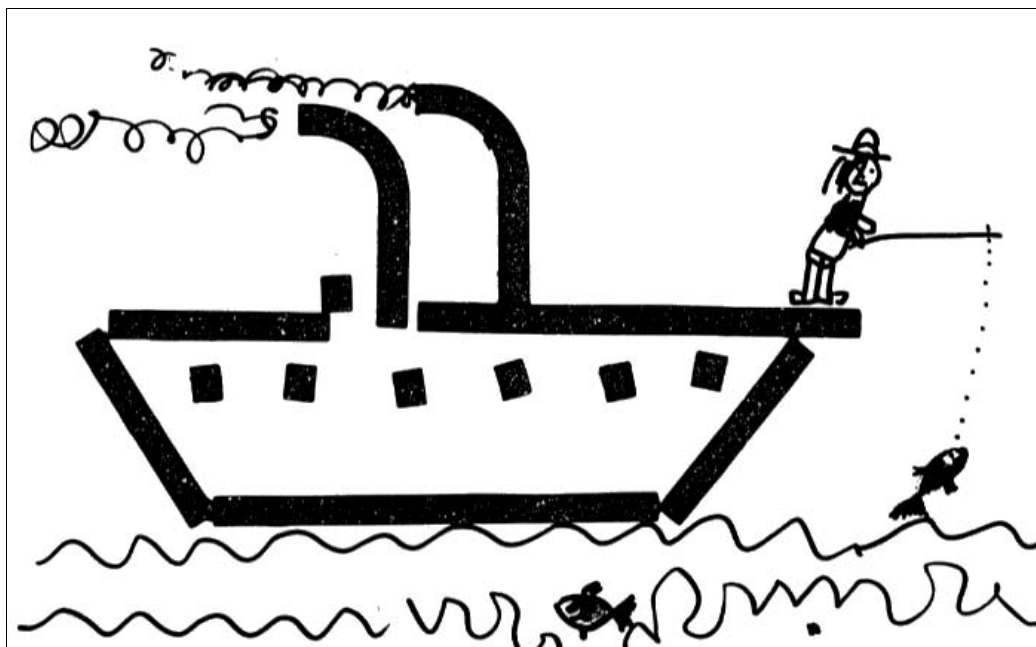


Composition and patchwork by means of basic signs





Composition and patchwork by means of basic signs



Patchwork completed by means of drawing

3.6 Conventional signs

The moment has come to introduce the child to a new use of the basic signs and, in particular, to some matchings useful to build up letters of the alphabet and then words.



a - f - g - t - j = three signs

b - d - e - h - i - m - n - p - q - r - s - u - y - k = two signs

v - z - x - w = repetition of the same sign

By observing the degree of difficulty that the combinations of the signs into alphabetical letters represent for the child, one notes that this difficulty is low, because the different parts to be matched are never more than three.

Therefore we choose the definition "easy combination" for the making of letters and "difficult combination" for the making of words.

3.7 Basic signs and combinations

Easy combination

To introduce the child to the alphabetic combinations, these must be built up in front of him/her on paper sheets or other surfaces. On the sheet the teacher will have to trace a central baseline for the horizontal composition and a small, coloured square on the top as a reference for the vertical direction.



How is the procedure?

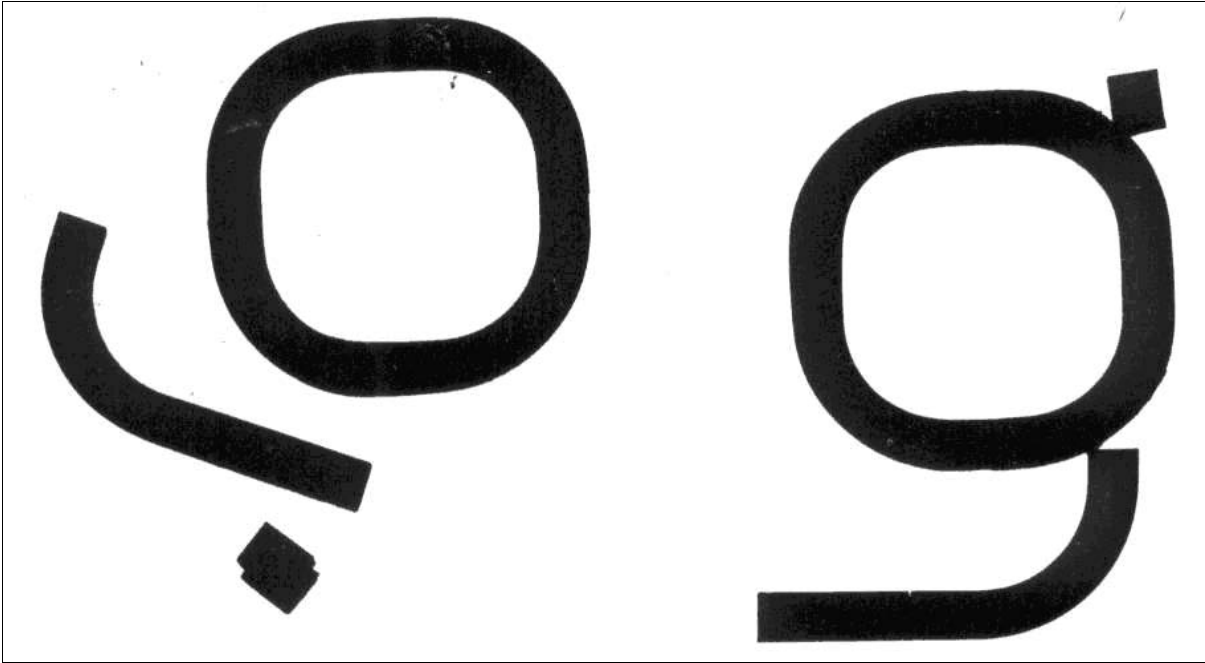
Attached is a number of basic signs made in resistant material. These basic signs can be used freely or else by application of bi-adhesive tape on the back in order to form fixed pairings which can also be explored by the touch.

The model given to the child for each alphabetic letter must have well visible joints between signs, with the parts slightly apart so that the different basic signs employed can be recognized.

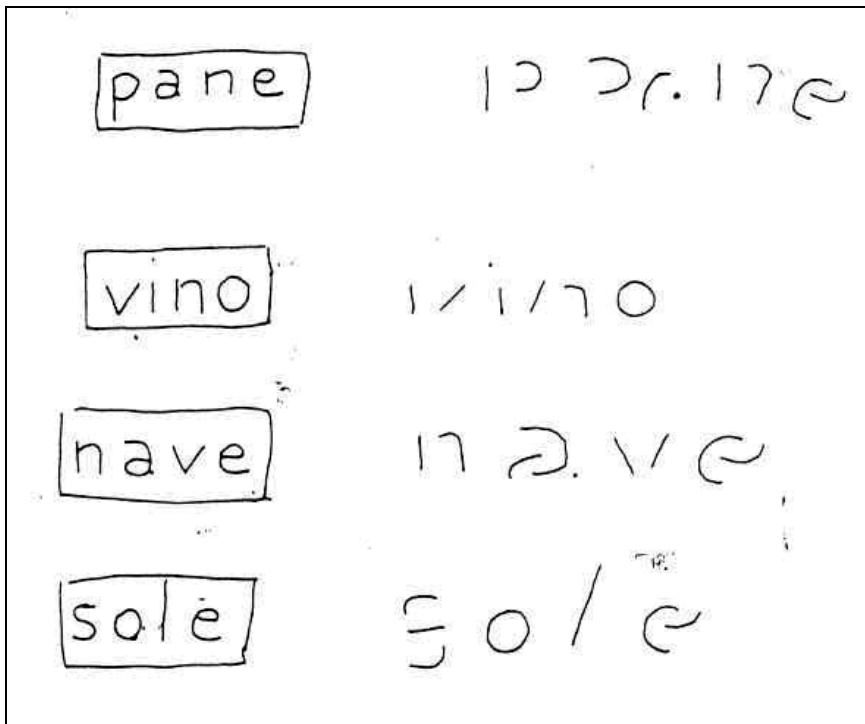
For the moment it is not necessary to speak about either letters or words, but only about shapes to be composed.

From time to time an easy combination is shown to the child, who is asked to recognize the parts and to try and produce the same combination by means of the signs at disposition in the container.

So to play, the letters obtained are "destroyed" and then the child will have to build them up again by heart.



The game can be experienced also with the "difficult combinations".



pane = bread
vino = wine
nave = ship
sole = sun

It is important to stress that the graphical configuration is investigated and learned without association of sounds. Therefore the teacher must not pronounce the name of the letters or of the words, but must only deal with more or less easy pairings or combinations.

The verbal comments of the children clearly show that the skill in the reproduction is allowed by the reference to the basic signs.

Example.

Teacher. *"Can you make this construction?"*



mano = hand

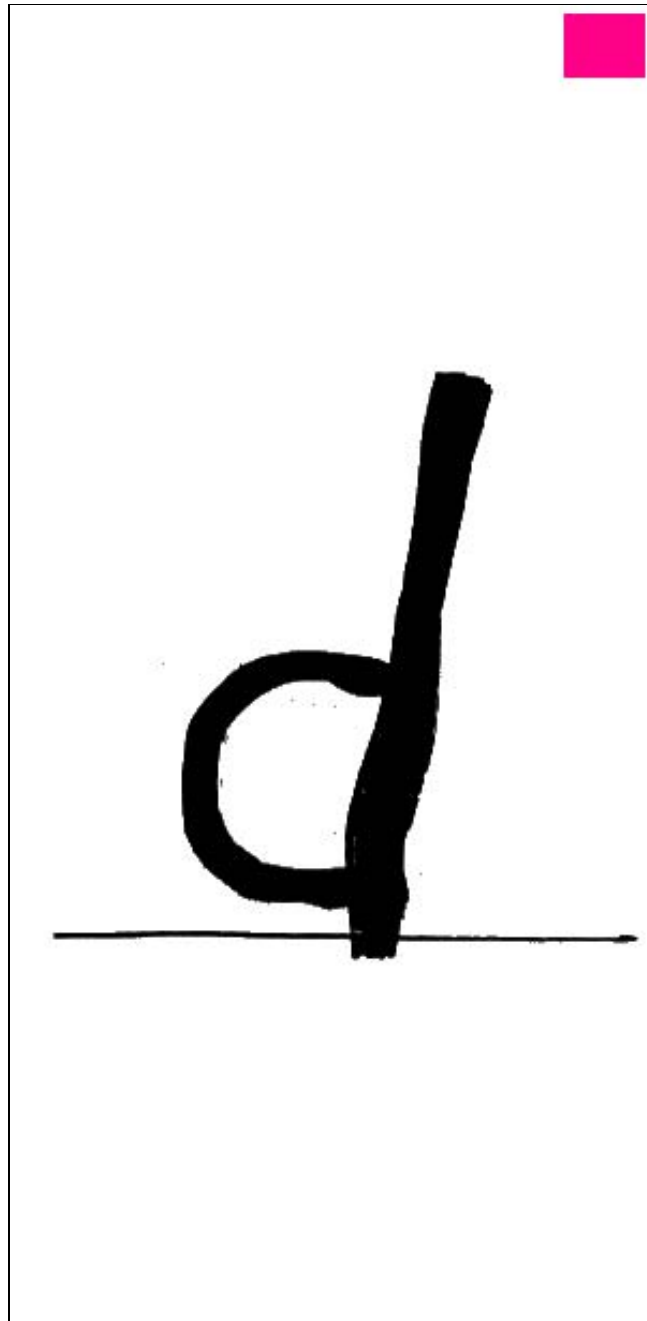
Pupil.

"Oh, this is not very difficult. A "medium", two "curves", an "open", a "curve", a "small", a "medium", a "curve", a "closed"."

3.8 Construction and drawing

At this point, attention!

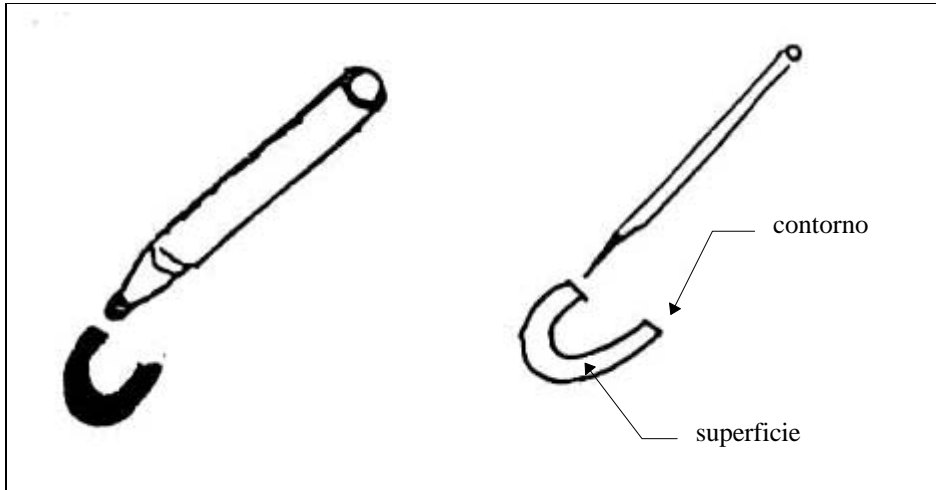
A big black felt pen and a certain number of reference cards are given to each pupil. The reference cards are simply sheets of paper on which a central baseline with a reference sign in the upper right corner are traced.



The child is invited to draw the combinations which he was previously able to compose.

Why must the felt pen be big?

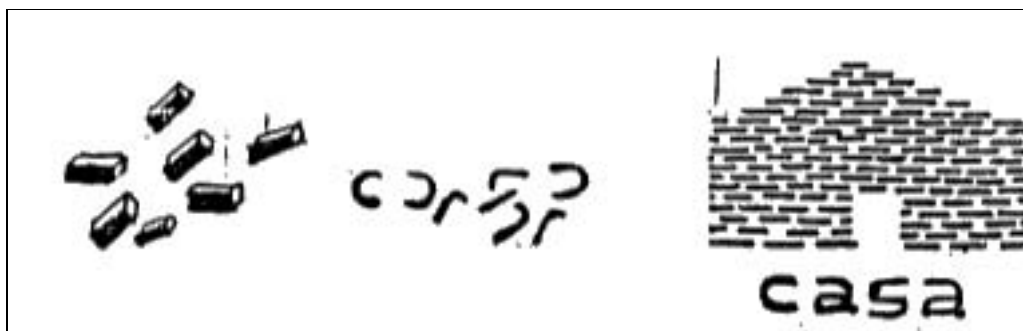
Because it should be similar to the thickness of the material in use and also should not create problems of surface and contouring for the child. As a matter of fact, if the felt pen does not leave a trace similar in thickness to the basic sign offered, the latter will be perceived as a shape to build up.



contorno = contour
superficie = surface

In a second time more common writing means (pen, pencil, thin felt pens, etc.) will be employed and the child will be asked to draw more quickly and with a smaller and smaller case. Any time, the material used for these exercises is thrown away.

It is not worrying if the child refuses the graphical transposition. As a matter of fact, at certain moments the child prefers the composition over a plan because it is like playing with plastic bricks to build up a toy house.



casa = house

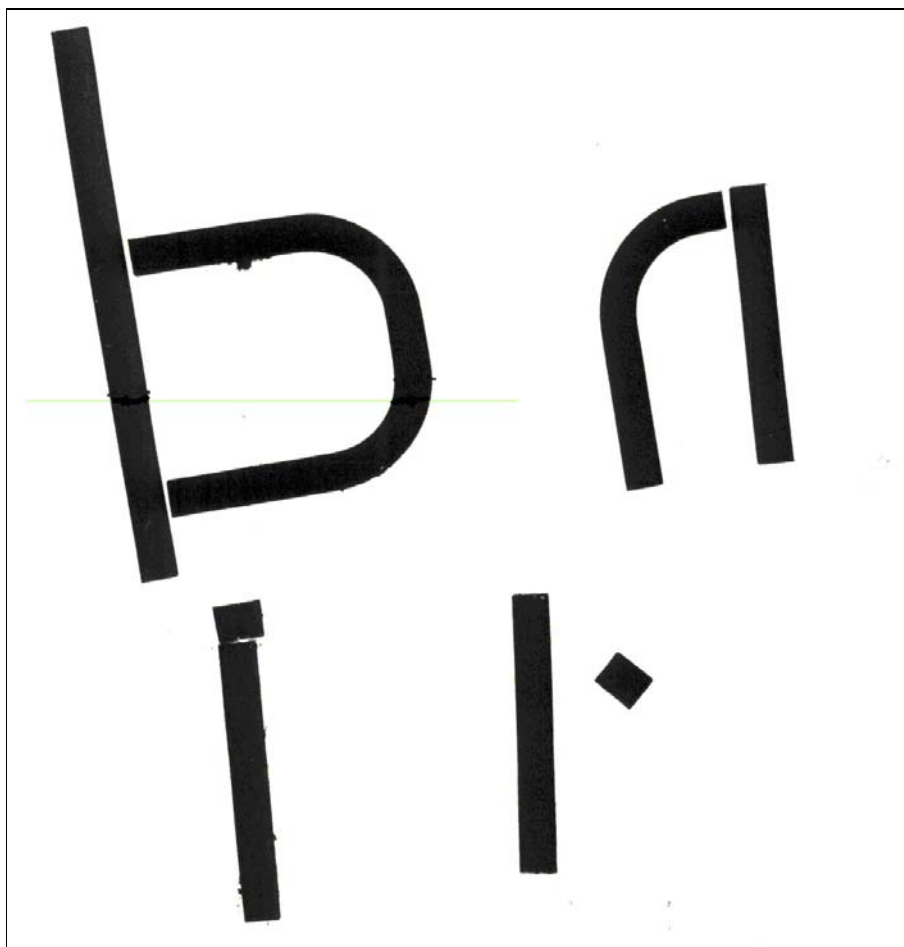
On purpose, the teacher must not offer the complete letter for quicker compositions because the aim is to transfer the skill acquired with the tactile and visual experience into the drawing hand.

Moreover, letters and words would shift immediately the learning on the verbal level, thereby skipping the moment relative to the perception of shapes, spaces, sounds and related problems.

3.9 Sign and space relationships

It is very important to observe the child while working and playing with the material because it is possible to understand whether he/she has any difficulties in the space relationships.

For example, he/she may not be able to position the signs neatly over or below the baseline, he/she may mistake the orientation of the curved sign to the right or to the left of a reference, or else he/she may pair objects which should stay apart, etc..



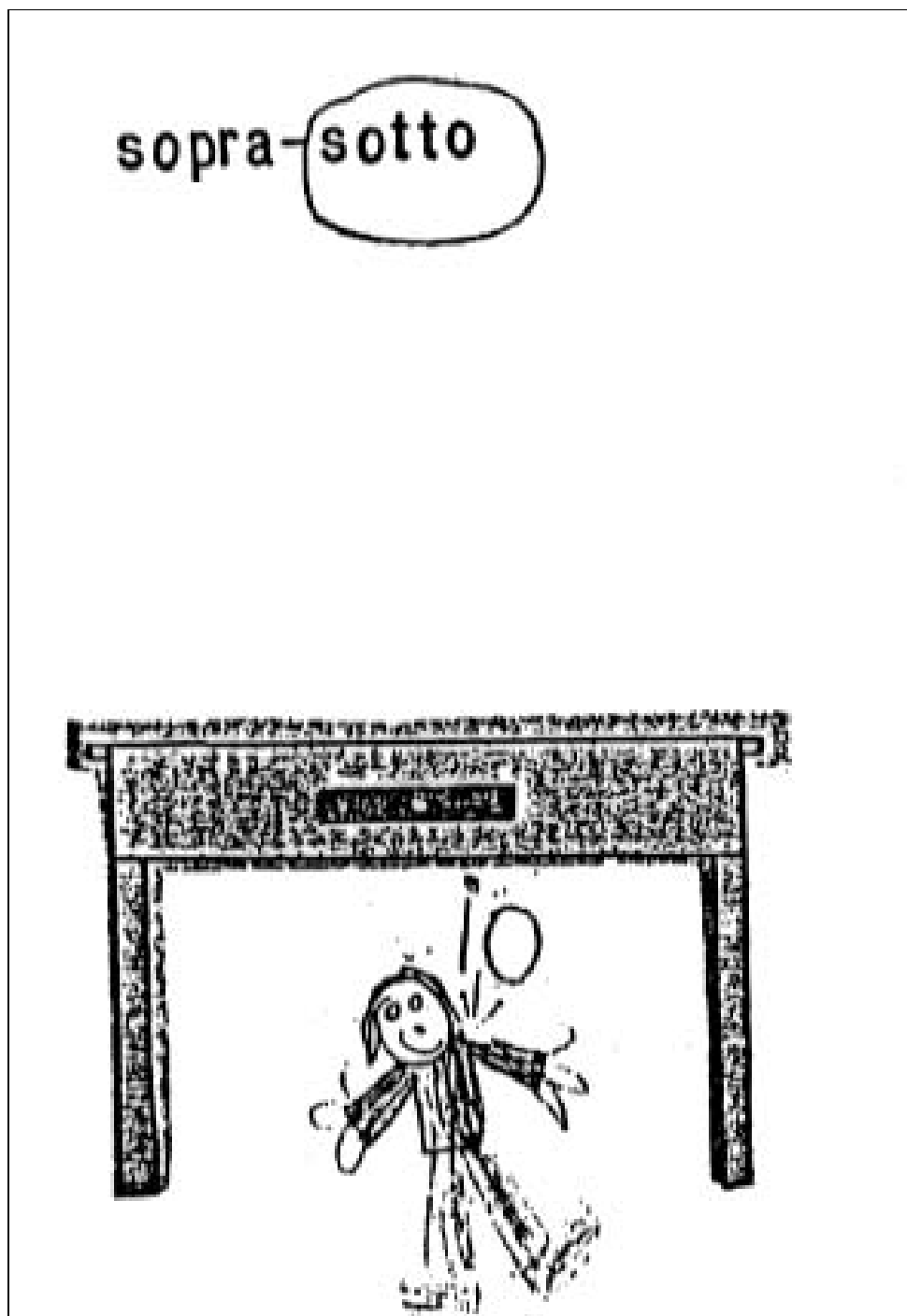
In this case one must stop and help the child by means of exercises, cards, or then, in a second time, to consult some specialists.

By making only basic signs available, thereby operating a restriction, all the pupils will alternate construction and drawing, and the latter will eventually be preferred as a quicker and less laborious method.

If in the group there is a left-handed child, for fun all the children are invited to reproduce the easy combinations with both hands. The problem is solved with the achievement of a higher skill.

Thereafter some examples of cards are shown which are relative to the space relationships recalled by the pairings of the basic signs for the writing.

But it is necessary to remember that the experience first and then the cards should be proposed to the pupils.



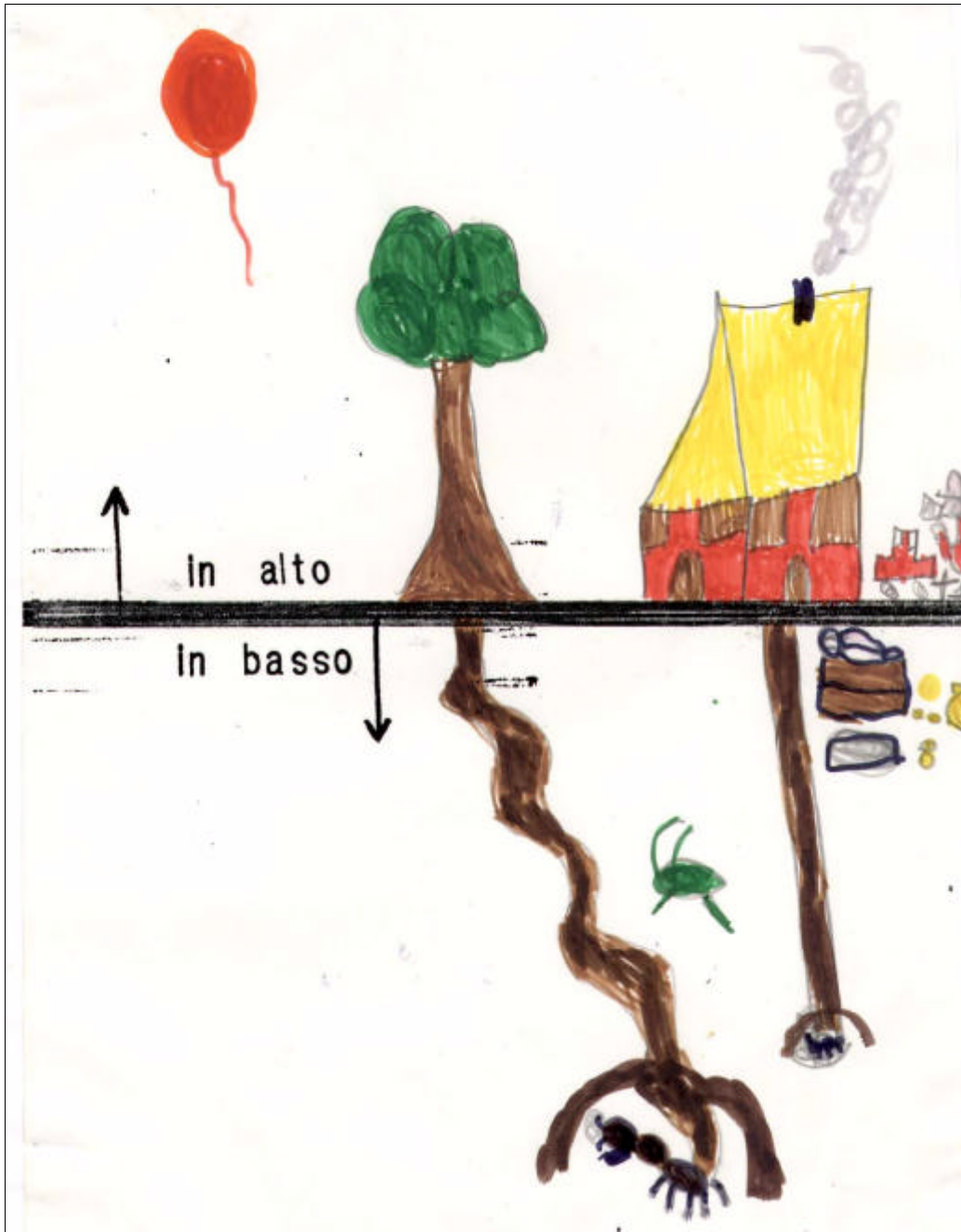
On the card a shape (in this case a table) is glued and to the top there are two words in capital letters which are read by the teacher. By circling one of the words, the teacher indicates his/her request and the child answers by drawing.



in alto = at the top

in basso = at the bottom

On the sheet a patchwork is prepared with a leafless tree, a basket on the ground and some words that the teacher reads aloud. The child finishes the sketch by drawing.



On the card the baseline is traced with the words and some arrows. The child replies by drawing.



in alto = at the top
cielo = sky
in basso = at the bottom
terra = ground

On the card only the words "high up", "sky", downwards" and "ground" are shown. The child completes by drawing.

3.10 Activities and themes

Soon the children are able to draw easy and difficult combinations rather quickly. At this point the teacher can start to speak about the sounds and to show the poster with the alphabet (as explained in Chapter 5).

One can immediately deal with a specific theme/argument, illustrate it, compound a small sentence, transcribe it, and copy one's own name and surname.

It is important for the talk to have a guiding thread which leads the choice of the words and of short phrases.

The topic should be carefully prepared by the teacher and lead in a clear and multifold way, continuously modified by the intervention of the child in a continuous exchange and with reciprocal enrichment between pupils and teacher. The teacher will have to cope with the primary stiffness of the child and continuously beware of acquired stiffness as well.

Particular care should be given to the intervals in which to subdivide the lesson ("teaching unit"): these will have to be fit for the age of the children and of the average level of the class, but should tend to a higher level. As a matter of fact, activity and efficiency should not be mortified, but the rapidity and the skill acquired will be used to help each other in an atmosphere of cooperation in which also the hardest moments will be overcome by the group.

It is useful to print out the titles of the chosen arguments so that it will come out clearly which itinerary is going to be followed and how the sequence of the topics will be developed. Within a theme it is not advisable to choose in a rigid way whether to start from a sentence or from a word, but to use the most adequate strategy from time to time.

In the first argument offered as an example, one starts with the management of the basic signs for the small word "io" (I, myself), which will then be enriched in "sono io" (it's me), "sono io con la mamma" (it's me with Mom), "sono io con il papà" (it's me with Dad).

For the topic "house-school", the activity is introduced by means of a patchwork, exercises about space relationships and, at the same time, by sentences and words.

In other cases one can use mini-puzzles or some words, not for completion of any shape, but considered by themselves for the characteristics of the combination consonant-vowel.

However, when a story is told, letters, words or sentences are not certainly able to attract the attention immediately, but only the interplay of the events mentioned. Therefore it is good to start with the "reading of the images".

For a limerick the musicality of the verses is important, so it is more useful to start with the "reading of lines" and with "group reading" by choosing sentences or words at will.

Eventually it is important to add the following specification.

In every topic, no word is written by the teacher on the blackboard and then copied by the children, without being first built up, decomposed and re-built up by means of the basic signs.

After the fourth or fifth meeting, after the topic of the sounds has been faced and the wall alphabet has been shown, the teacher will choose some words to be composed and will work with the children on other words by using the suggestions of the children about the sounds-signs.

Example.

What is the day today?

Saturday.

Well. We must write this word. I will write it on my exercise-book-blackboard and you on your pages. Please, help me.

How does it start? Saturday ssssss.....

S like sun.

Right, but how do I write it?

Teacher, look to the pigeon-holes if you don't remember. A medium and two curves. It's very easy!!!

Let's hear again. Saaaa ... Which vowel is sounding?

A aaa a as "ape" (bee), and so on.

The aim of the material is not the one of starting a period of easy and quick copying, but to offer the child the possibility of managing each phase in the learning of the linguistic means.

The same consideration is valid for the drawings on the blackboard. It is better to go out and observe a real tree and then to try and reproduce it on the blackboard with all the children rather than leave them passively adoring the beautiful and perfect drawing by the teacher. For what cannot be directly observed, the teacher will make sketches on the blackboard (i.e., images in order to fix a topic), but then he/she will erase them and is careful not to impose the classroom his/her fluid or geometric, neat style. The teacher should rather intervene individually by means of observations and suggestions aimed to differentiate the graphical schemes.

As a matter of fact it is easy for the teacher to substitute him-/herself to the child by rude or soft ways for reasons which appear to be valid. But the teacher must leave the child use his/her own forces.

It is possible to help each other not by offering one's own work to the mate who requires it, but by showing the way to do it and then by staying aside while he/she tries to work alone. Maybe the day after he/she will be able to exchange the favour in a different, complex situation, like that of the use of the rulers or of the "logical blocks", or the construction of a stable, toy house with clay.

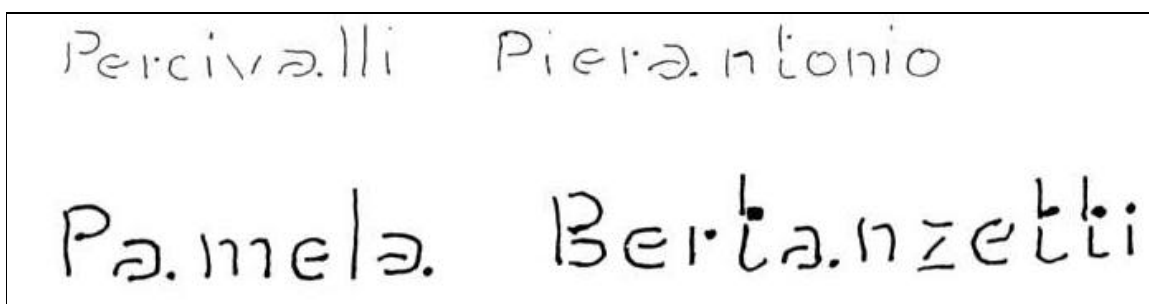
In the following pages two complete paths are represented as examples of the transfer of individual and guided verbal and graphical expressions on the exercise-book.

The start is by introducing oneself: the drawing, the word "io" (I) and the and surname.

Name and surname

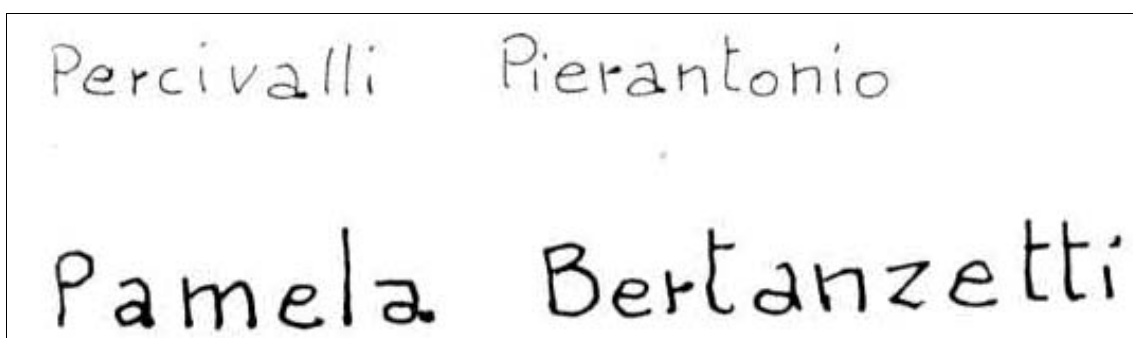
By the basic signs the child composes his/her own name and surname (as very difficult combinations) and then he copies it from a card which the teacher has prepared and attached in a corner of the table. The name and surname on the card must be written with the basic signs slightly detached from one another, not to make it too difficult to copy for some children.

Example.



However, soon the children write the alphabetical combinations with skill and the cards with the names must be changed and replaced with others where the letters are close to one another and the words well apart.

Example.



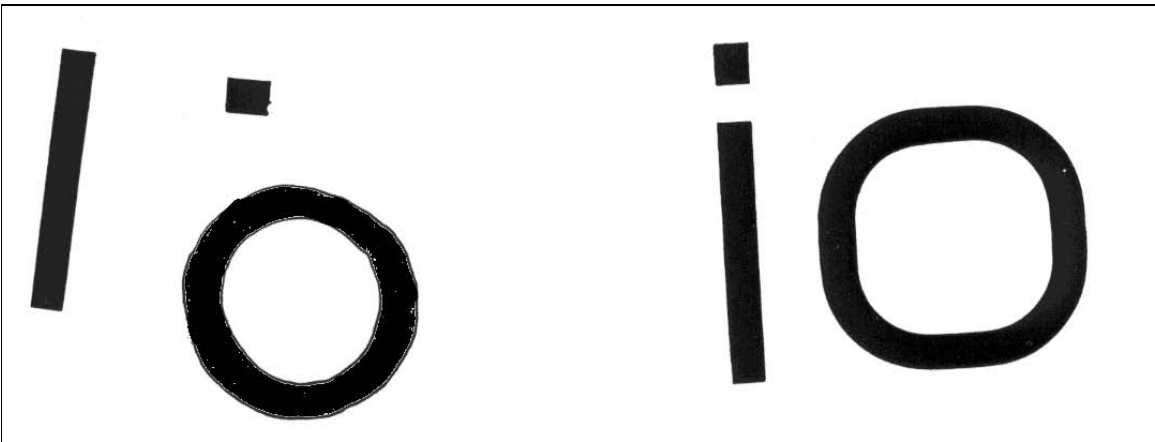
The name and the surname will be written every day.

Copying of the name and surname.

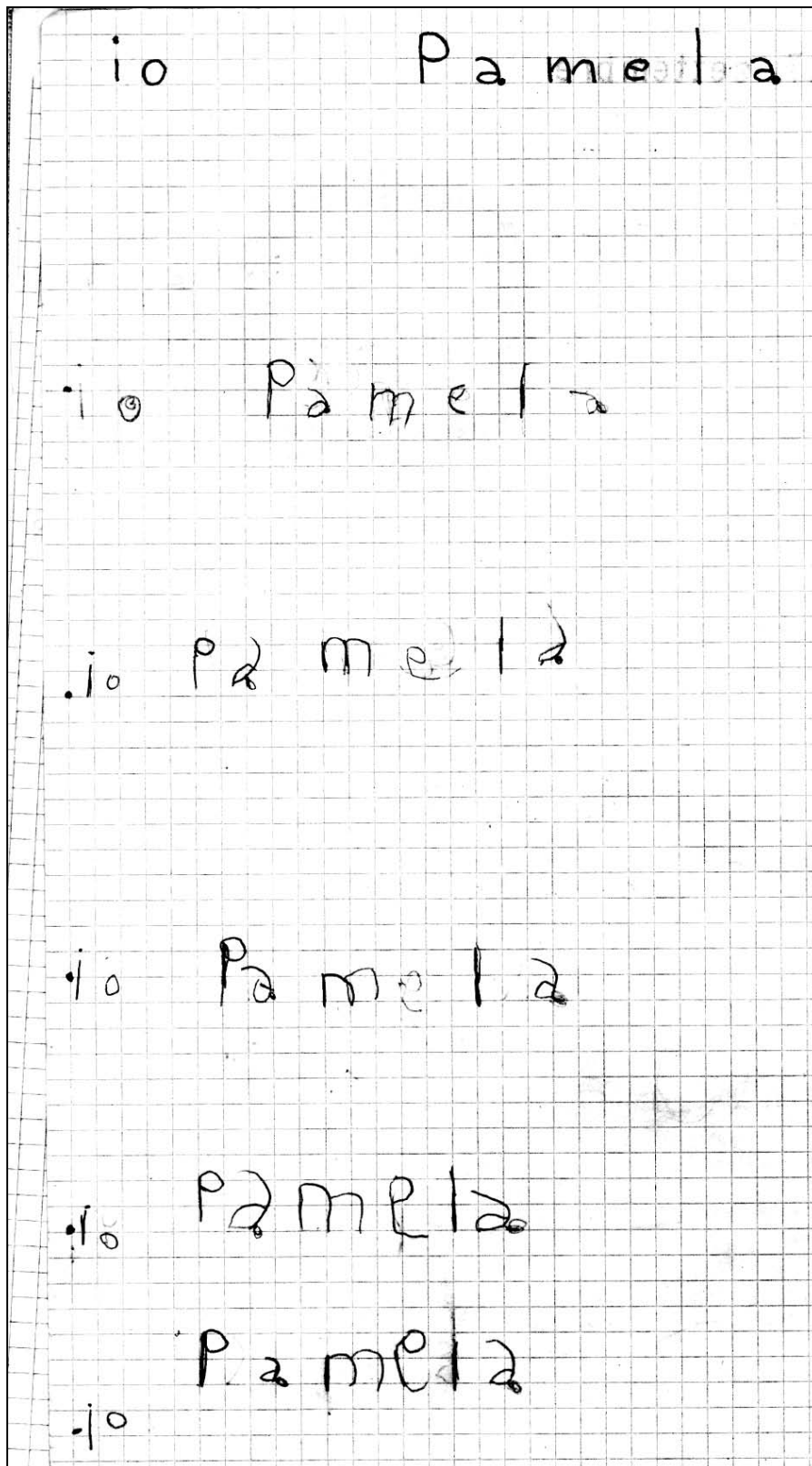
Drawing, composition and writing of the word "io" (I).



io = I myself



Writing exercise of the word "io" (I) and of one's own name. The teacher will indicate with a dot the lines on which the pupil will have to write.



io Pamela = I myself Pamela

sono
io

Construction of the two combinations: "sono" "io" (I am, or, it's me).

The image shows the individual components of the words 'sono' and 'io' in a stylized, rounded font. The letters are exploded to show their construction. For 'sono', the 's' is formed by a top horizontal stroke, a middle horizontal stroke, and a bottom horizontal stroke, all connected by a vertical stem. The 'o's are formed by a top horizontal stroke, a middle horizontal stroke, and a bottom horizontal stroke, all connected by a vertical stem. The 'n' is formed by a top horizontal stroke, a middle horizontal stroke, and a bottom horizontal stroke, all connected by a vertical stem. For 'io', the 'i' is formed by a top horizontal stroke and a bottom horizontal stroke, connected by a vertical stem. The 'o' is formed by a top horizontal stroke, a middle horizontal stroke, and a bottom horizontal stroke, all connected by a vertical stem.

Construction of the combination "papà" (dad) with the basic signs.



papa' = Dad

Patchwork and drawing

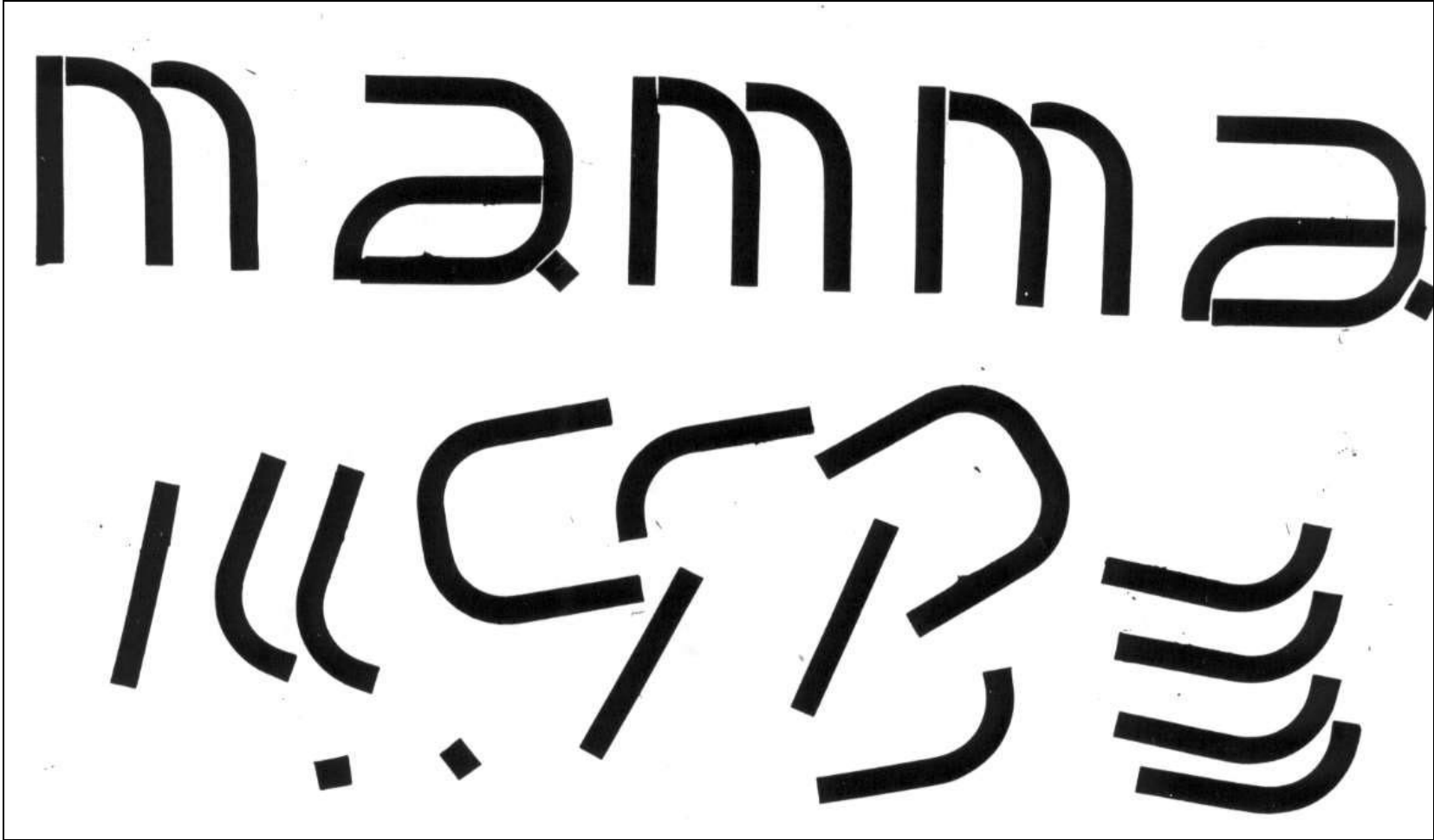
The teacher distributes a "closed" for dad's head and a pink round shape for the head of the child. All together write the sentence with the words learnt. The teacher will give the child the word "con" (with) as a present, which will be very useful.



Sono io
con il
Papà

sono io = it's me con il papà = with
Dad

Composition of a new word, "mamma" (mom).



Patchwork and drawing

Use of the basic sign for mom's head and of a pink round shape for the head of the child. Writing of the sentence "io sono con la mamma" (I am with Mom).



sono io
con la
mamma.

sono io = it's me con la mamma = with Mom

Identification, composition and decomposition: games with phrases and words

The topic is subdivided in four parts with increasing complexity, i.e. in four paper bands written in block letters. These bands are distributed to the child one by one and he/she is invited by the teacher to mark them with a different colour at the beginning.

We play together to the identification of the bands, then the child glues them on the exercise-book. Now we start reading.

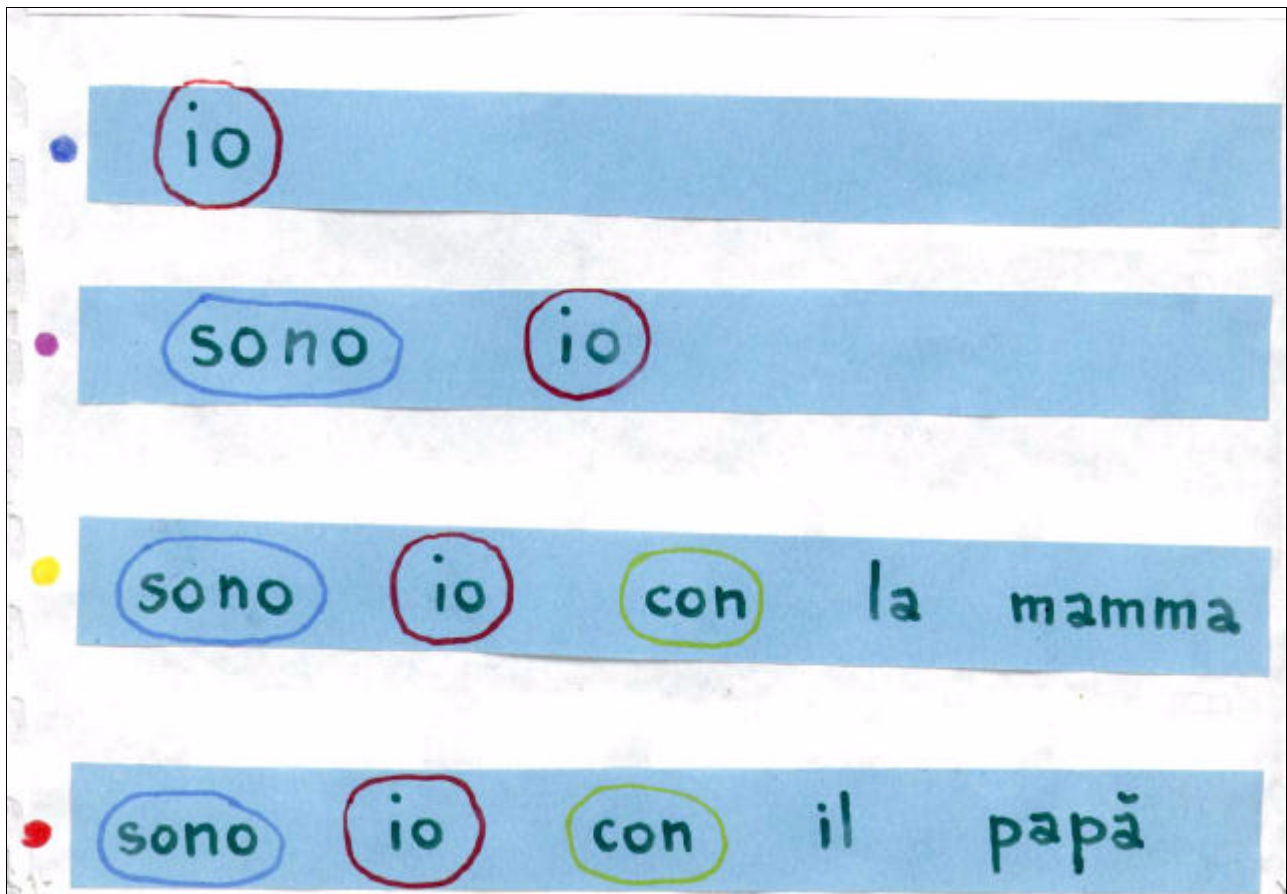
Example:

Let Paolo read the band marked with red

Let Anna read the band with blue ...

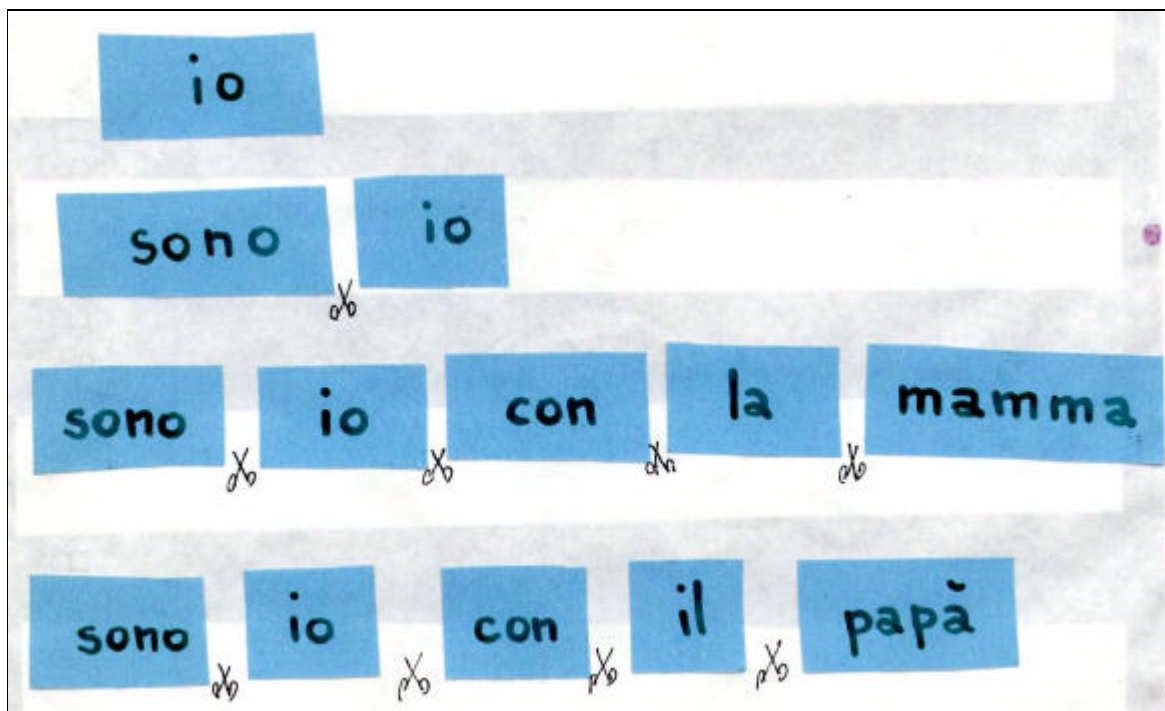
Who is willing to read all the bands?

All the similar words are circled with a felt pen.



io = I myself
sono io = it's me
sono io con la mamma = it's me with Mom
sono io col papà = it's me with Dad

For the games with the words, the teacher will distribute again the bands and this time he/she will subdivide the bands in words which the child will try to recognize and then will glue in order.

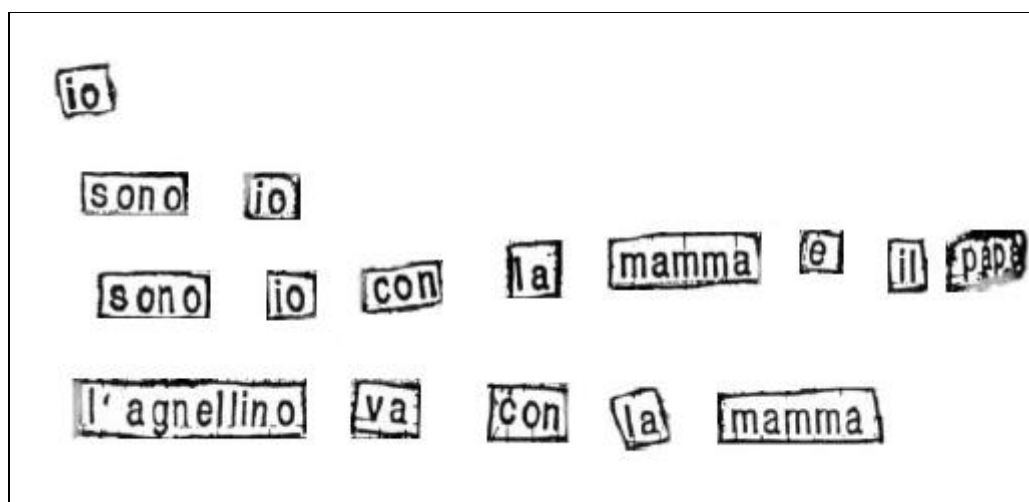


We shall end with a group reading.

For the chosen topic it is possible to use also short stories.

After the teacher has done a general reading, a reading of the images and of the bands, the dramatization and with it the analysis of the text by means of environments and characters and the actions developed in temporal sequences, the teacher chooses sentences and words.

With these exercises of composition and decomposition, reading and writing are done.



io = I sono io = it's me sono io con la mamma e il papà = it's me with Mom and Dad
 l'agnellino va con la mamma = the little lamb goes with Mom sheep

A nursery rhyme

We prepare thick bands (8 cm thick) on which the nursery rhyme is written:

*the little ball flies to the sky
in the den stays the little mouse
in the sky flies the butterfly
in the den the cricket dances.*

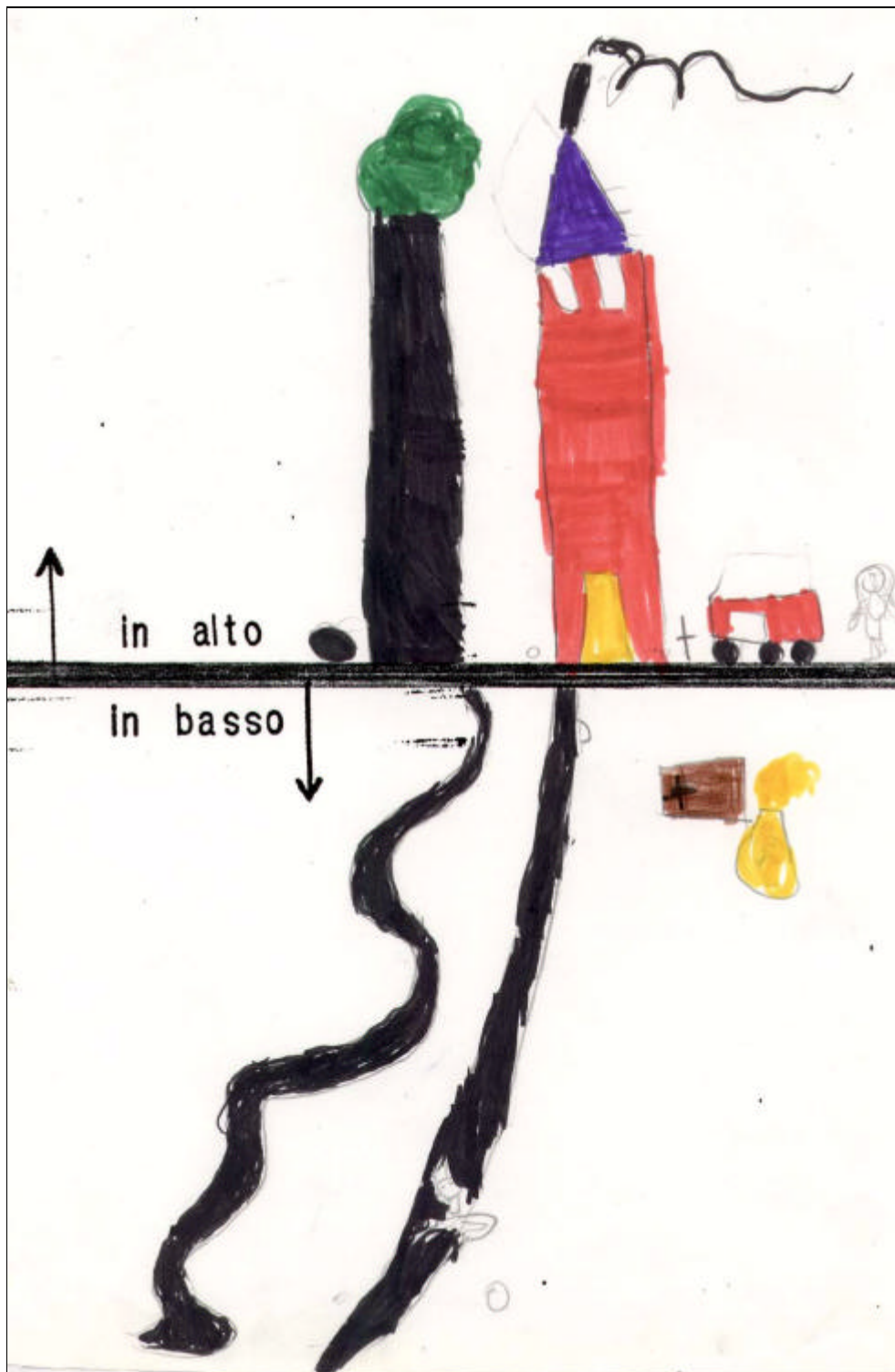
There will be some difficult compositions on some words "flies", "sky", "little ball", "den", "little mouse", "butterfly", "cricket", "dances". The children make compositions and decompositions by means of the basic signs.

The teacher always pronounces the name after the manipulation.



A "big" green glued in the centre represents the ground line. Around this reference the child draws the content of the nursery rhyme on his/her exercise-book.

This topic is used by the teacher also to face the matter of the space relationships "over"-“below”. Therefore games in the gym and work on leading cards are done.



In alto = at the top
in basso = at the bottom

Drawing of the nursery rhyme on a card in relation to the directions "higher", "lower" starting from the central baseline.



farfalla =
butterfly

Games of composition and decomposition on the table

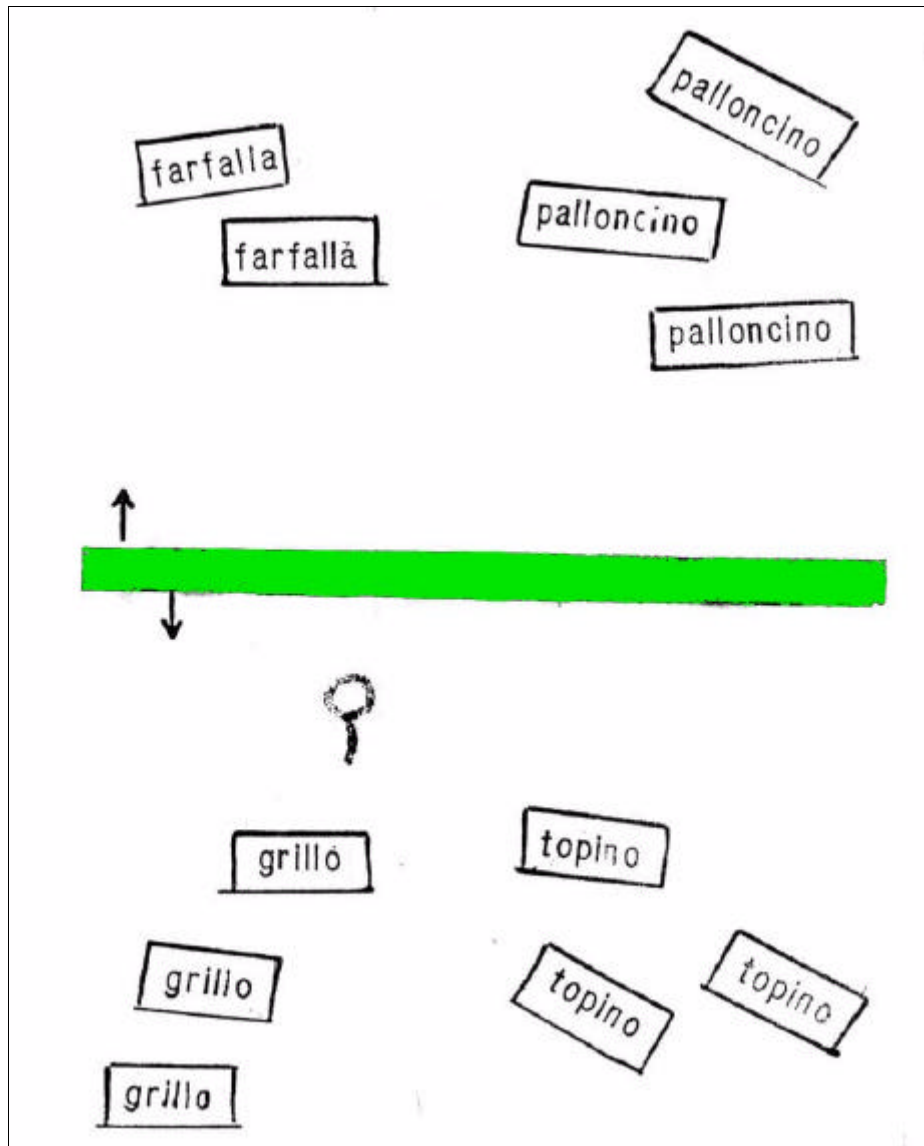


vola =
it flies

Patchwork and drawing

The teacher offers each child a basic sign (the "big") made in green heavy paper, which will be glued halfway in the page and which represents the meadow. Then the four names previously learnt with the basic signs are distributed: "little ball" and "little mouse", "butterfly" and "cricket". The child will glue them at the top and at the bottom.

farfalla = butterfly palloncino = little ball



grillo = cricket topino = little mouse

Now we shift to the transcription of the sentence on the exercise-book.

As previously noted, the teacher should never say "Now, kids, I am going to write the words on the blackboard and you will copy them", but should lead the activity in this way:

"We want to write - "Vola in cielo il palloncino" (the little ball flies to the sky)- Well!

Let's count the words all together, by beating the hands. Vola ... in ... cielo ... il ... palloncino (5 words)

Let's start from "vola" (verb to fly) (on the wall the alphabet is shown). Kids, please help me. Vvvvvv like?

Like "vela" (sail).

I write on my exercise-book-blackboard and you on your pages. When the word is finished I shall come and see how good you have been.

Come on: voooo, ooo like?

Orologio (watch).

Vol, ll like?

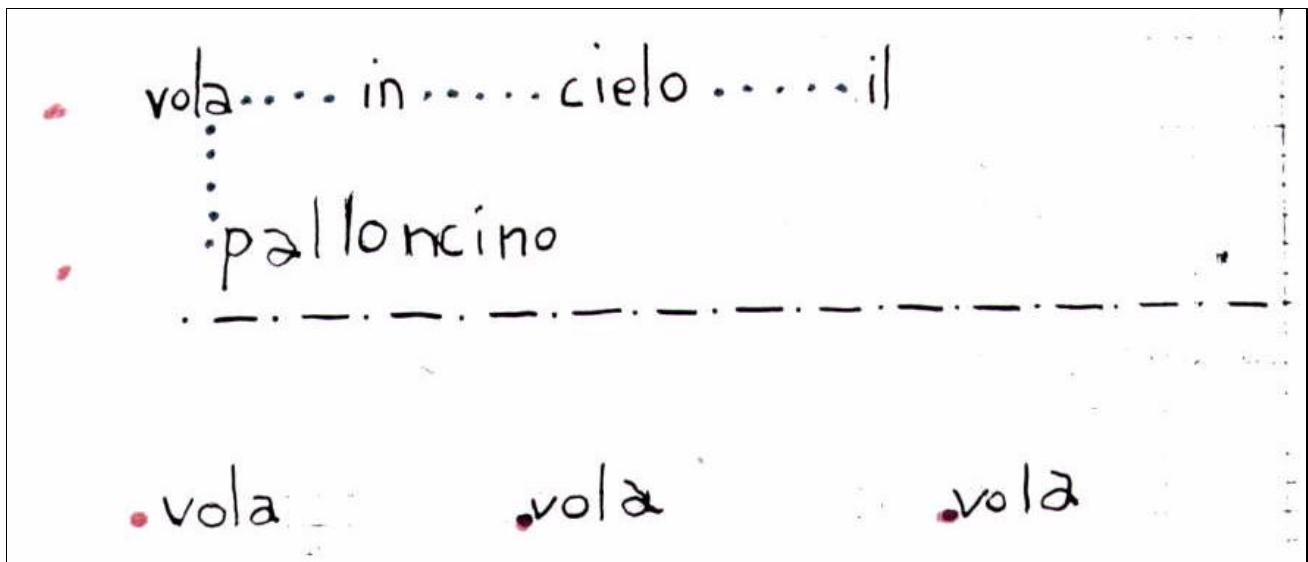
Luna (moon).

Volaaa, aaa like?

Ape (bee)."

The teacher goes and quickly checks each exercise-book.

It is very important to make the children indicate immediately the pause with four dots and, by beginning a new paragraph, keep the rule of marking also the vertical distance between paragraphs by the four dots.



vola ... in ... cielo ... il ... palloncino = the little ball flies to the sky

• nella tana
sta il

topino

• topino • topino • topino

vola in cielo

la farfalla

farfalla

nella tana il grillo balla

il grillo balla

il grillo balla

nella ... tana ... sta ... il ... topino = the little mouse stays in the den
topino = little mouse

vola ... in ... cielo ... la ... farfalla = the butterfly flies in the sky
farfalla = butterfly

nella ... tana ... il ... grillo ... balla = the cricket dances in the den
il grillo balla = the cricket dances

Reading

Each child receives the whole nursery rhyme for the reading exercise. As usual, each line of words is marked by a color.

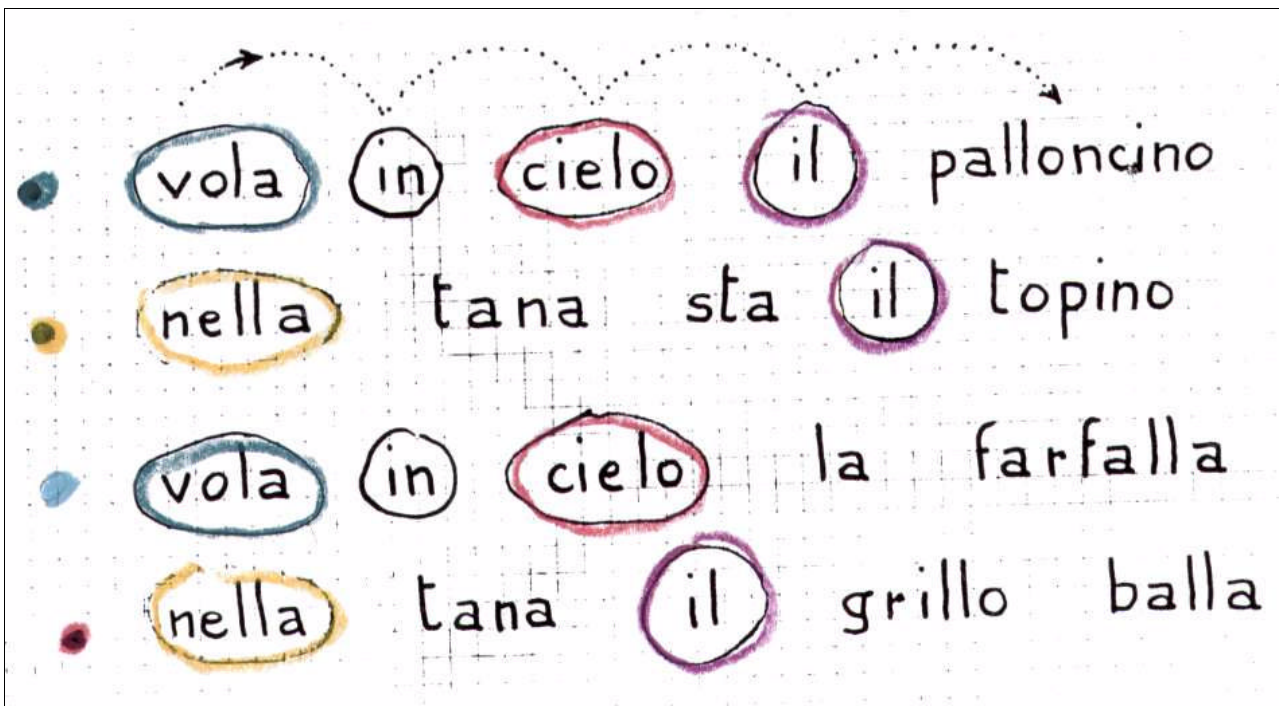
The procedure of reading from right to left and from top to bottom is not a spontaneous one and, without a reference, the child is often uncertain about which part to start from.

The similar words are circled and read together.

The children are invited to touch the pronounced word with a finger.

The sheet with the words of the rhyme is inserted between the first pages of the reading book or glued on the exercise-book. The words will be read together for three-four days until a new topic will offer a new occasion for reading.

Also word stripes on the board will be read.



vola in cielo il palloncino = the little ball flies up in the sky

nella tana sta il topino = the little mouse stays in the den

vola in cielo la farfalla = the butterfly flies in the sky

nella tana il grillo balla = the cricket dances in the den

Patchwork and drawings

The children prepare a baseline by drawing some grass, then they are given the "big" basic sign, which will be a tree trunk, and two "curved" signs for the branches. The tree is completed with some leaves and fruits. This is the reference. On one side a dog-house and on the other side a cat on the roof are put.

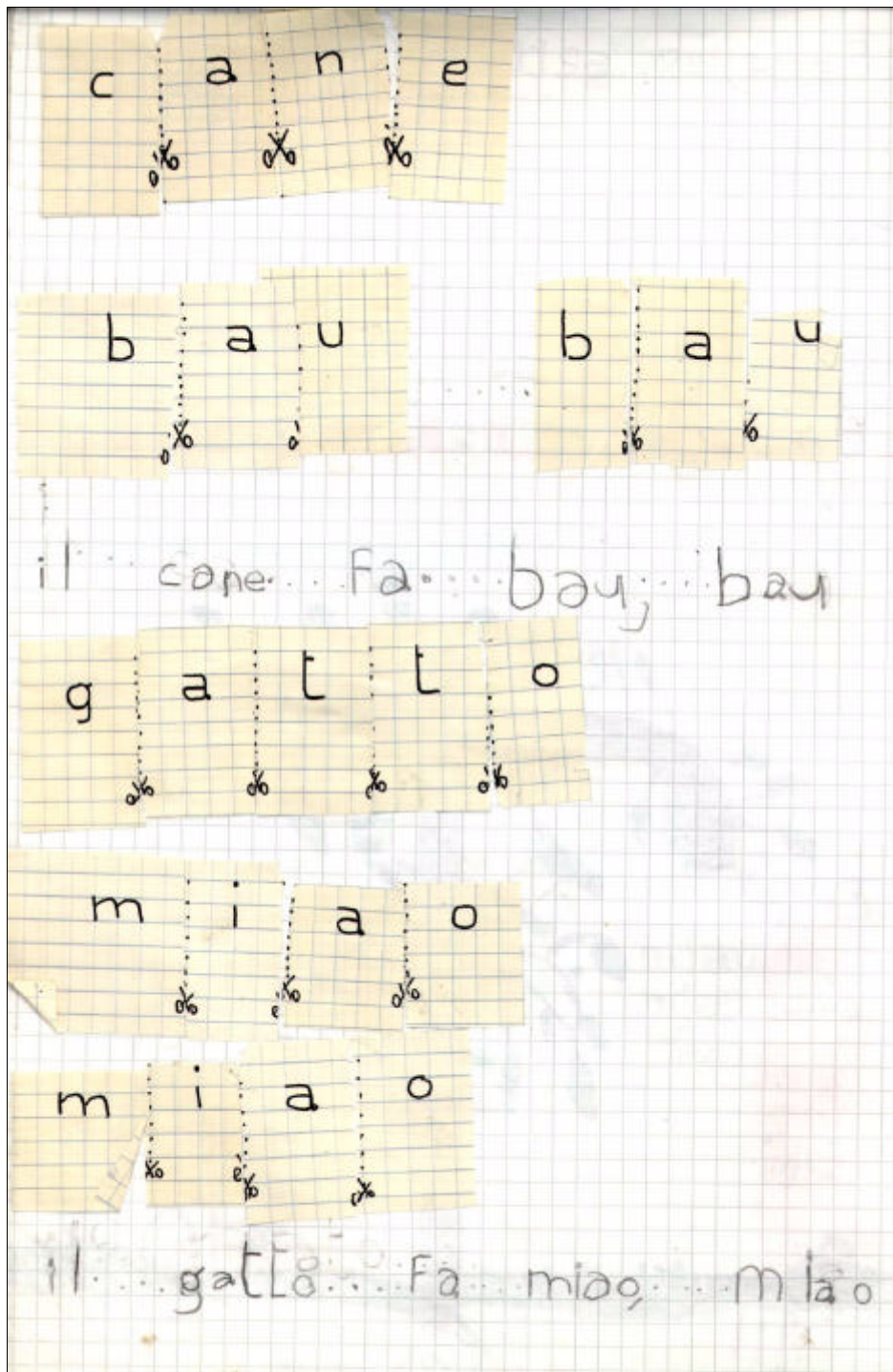
The teacher does not speak about right and left (difficult concepts also for the editors of dictionaries), but relies on the characteristics of the classroom (i.e., the dog there, close to the window, ...).

With basic signs on the table words are composed and decomposed which correspond to the voices of the two animals: "miao" and "bau", and then they are written on the exercise-book in the proper space. This argument is paired with the short story of the cat Fufi and the dog Bobi.

sabato = Saturday



The child is given paper stripes with the words to be considered and the letters well detached. He/she cut them with scissors. All together we play on the table and compose and decompose the words, then we glue them and write them on the exercise-book.

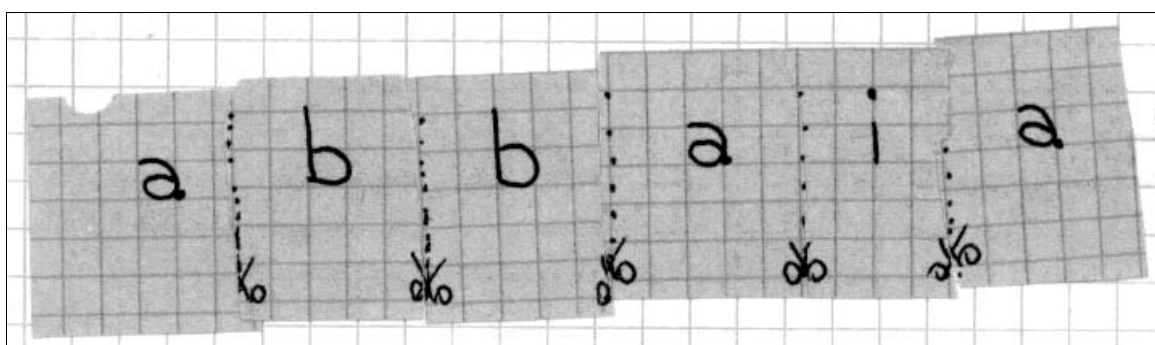


cane = dog bau bau = barking
il cane fa bau bau = the dog is barking
gatto = cat
miao miao = mewing
il gatto fa miao miao = the cat is mewing

The argument is shifted to reality. Each child knows or owns a dog or a cat. The teacher passes and writes the name of these animals which, in the meantime, are drawn on the exercise-book. The children write down the name of their own animal.



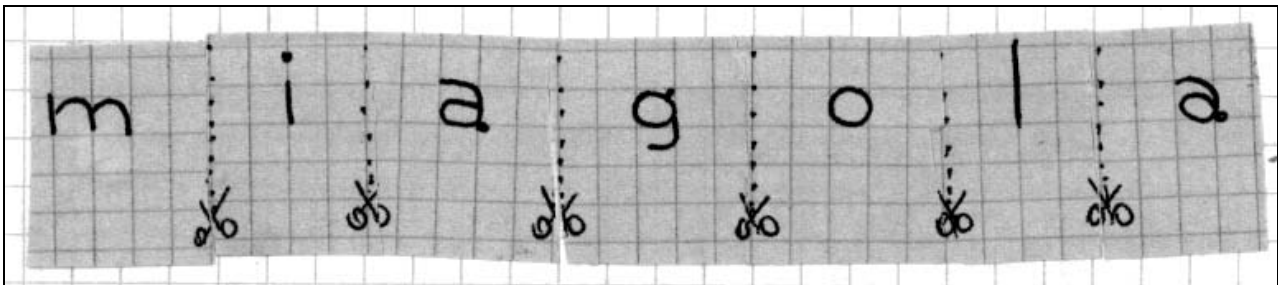
The sentence written the day before is modified, and the verb "fa" (makes) is replaced by "abbaia" (barks) and "miagola" (mews). The two new words are made up with the basic signs. Then the stripes with the words are cut into single letters, re-composed and decomposed and eventually glued on the exercise-book.



it is barking



Bobi il gatto miagola miao miao = Bobi the cat is meowing miao miao



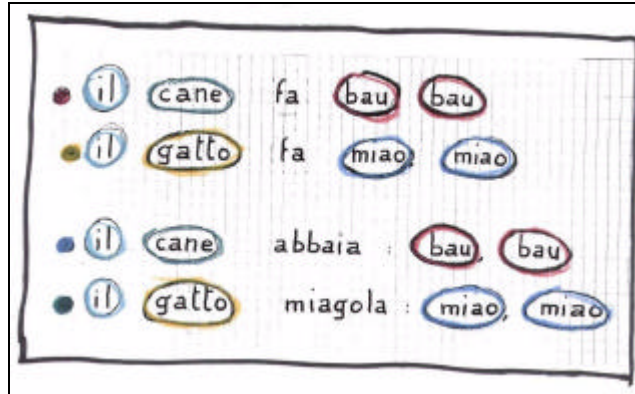
it is meowing

Reading

Each child gathers all the sentences considered in a single sheet.

Each line is marked by a colour, the similar words are looked for and then the communal reading is done.

The children will read also at home. "How many times must we read, teacher?". "One hundred thousands!".



il cane fa bau bau = the dog is shouting bau bau
il gatto fa miao miao = the cat is shouting miao miao
il cane abbaia bau bau = the dog is barking bau bau
il gatto miagola miao miao = the cat is mewling miao miao

Exercise of reading - Example of reference card

The child is urged to complete the card with the letters repeated in the four types of characters: upper and lower case, printed and italics.



When for most of the children the vowels are less difficult, the consonants are considered: if possible, four consonants for each small topic.

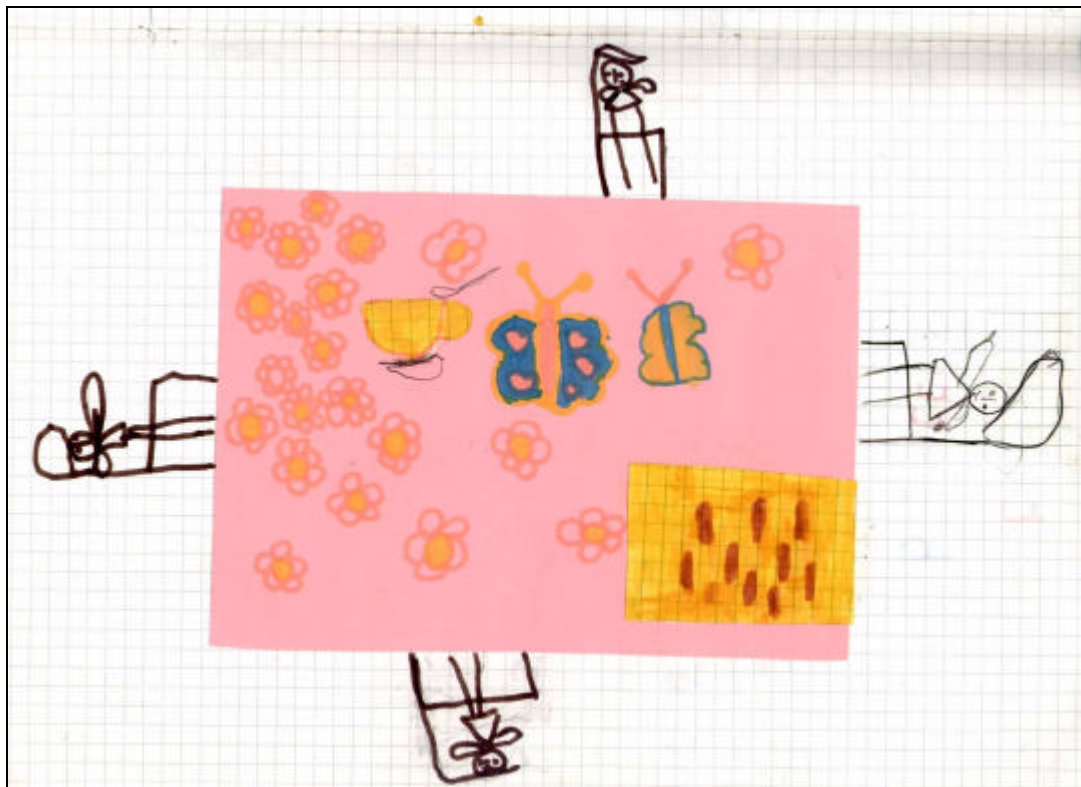
In the following examples, the teacher has chosen the breakfast, the lunch and the dinner as points of interest. A piece of pink paper is a small table cloth, which is distributed around and glued on the exercise-book, decorated at will and enriched with crockery, food and guests.

In the meantime the teacher prepares the paper board.



Buongiorno =
good morning

bambina =
little girl



With the basic signs the difficult combinations are made: vuoi (want), tè (tea), con (with), biscotti (biscuits), grazie (thanks).



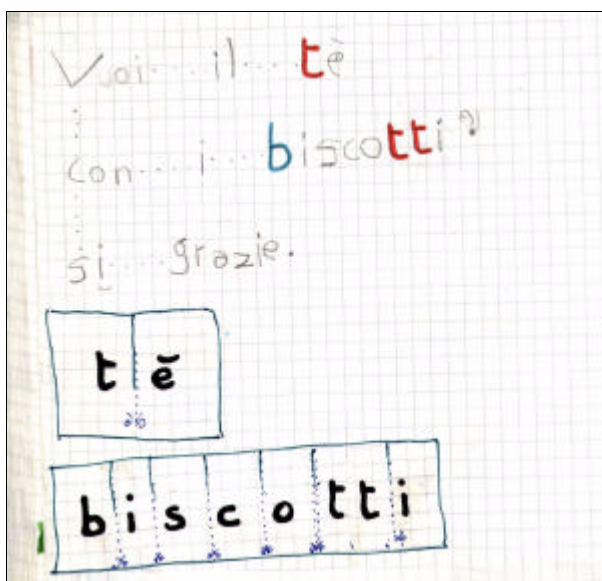
Composition of the word "grazie" (thanks)

In order to write all together the sentence "Vuoi il tè con i biscotti?" "Sì, grazie" or "No, grazie) (do you want any tea with biscuits? Yes please, or No thanks), the words are counted by clapping the hands, then the children dictate the basic signs.

Without emphasis the upper case at the beginning of the sentence, the accent, the question mark and the comma are introduced.

The letters t and b are outlined in red. Words in stripes to be cut, composed and decomposed are distributed.

Eventually the exercise in reading is done.



Vuoi ... il tè ... con ... i
 ... biscotti? =
 Would you like tea and
 biscuits?

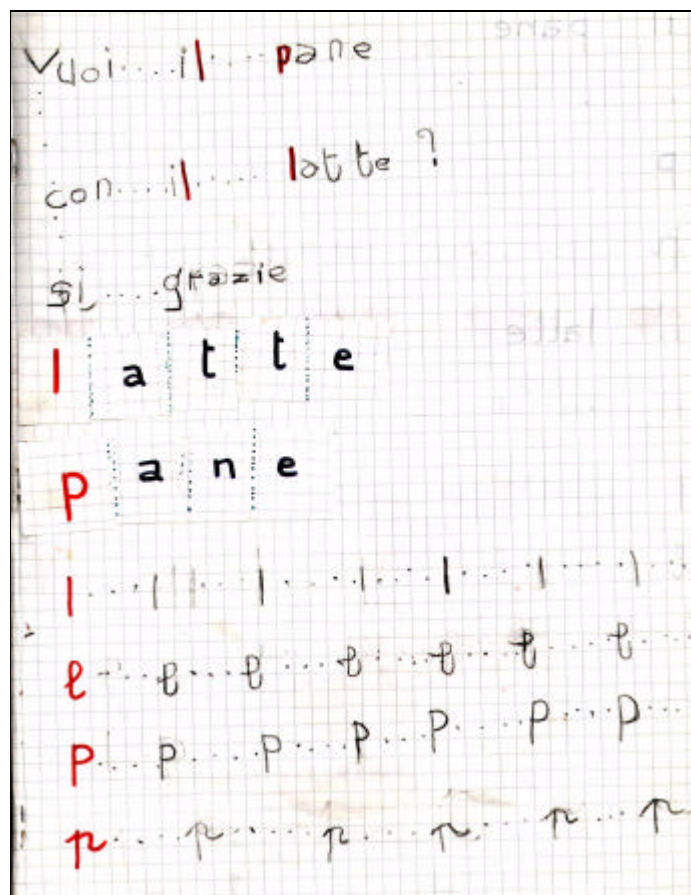
Sì, grazie = yes, please

tè = tea

biscotti = biscuits



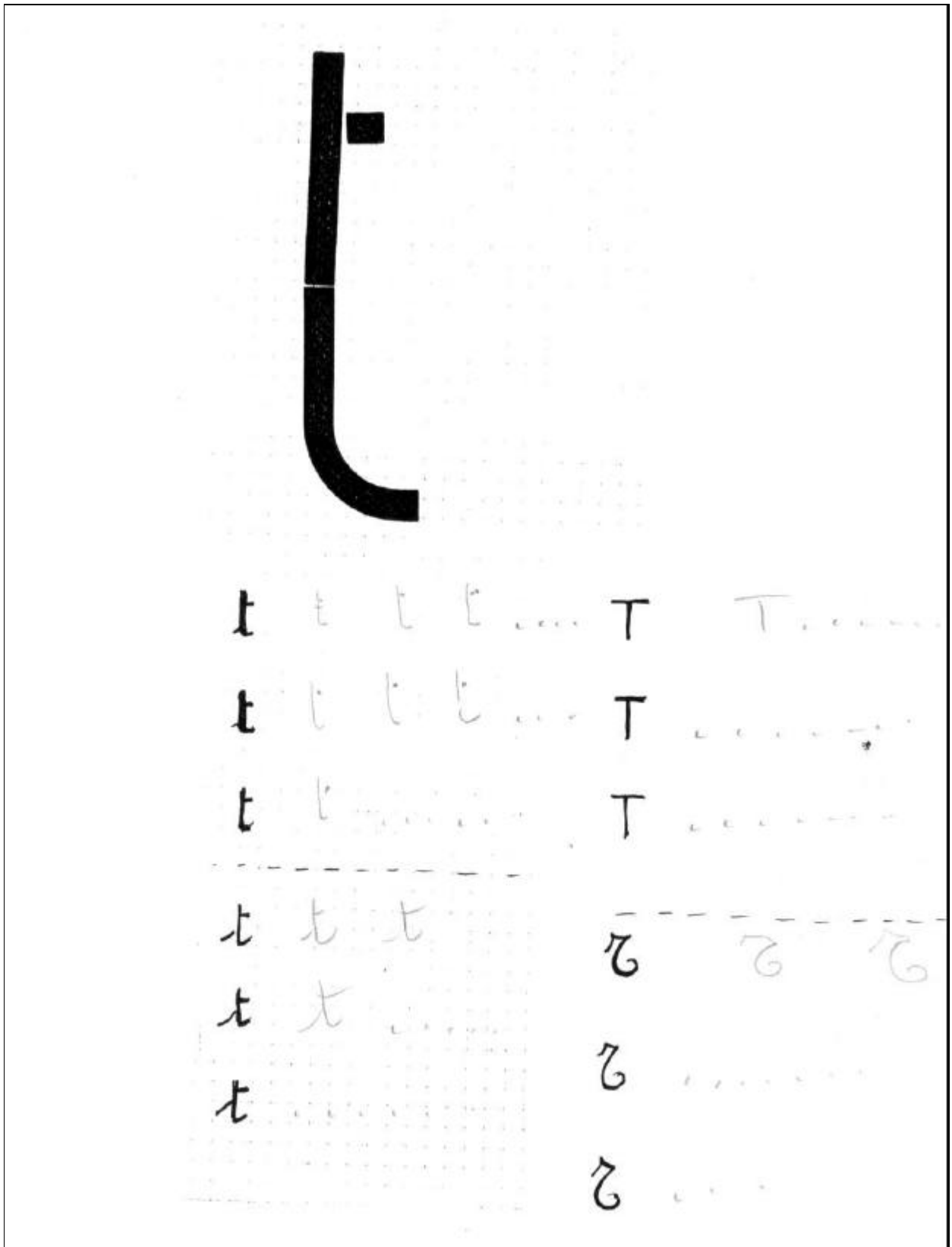
la tazzina = the little cup

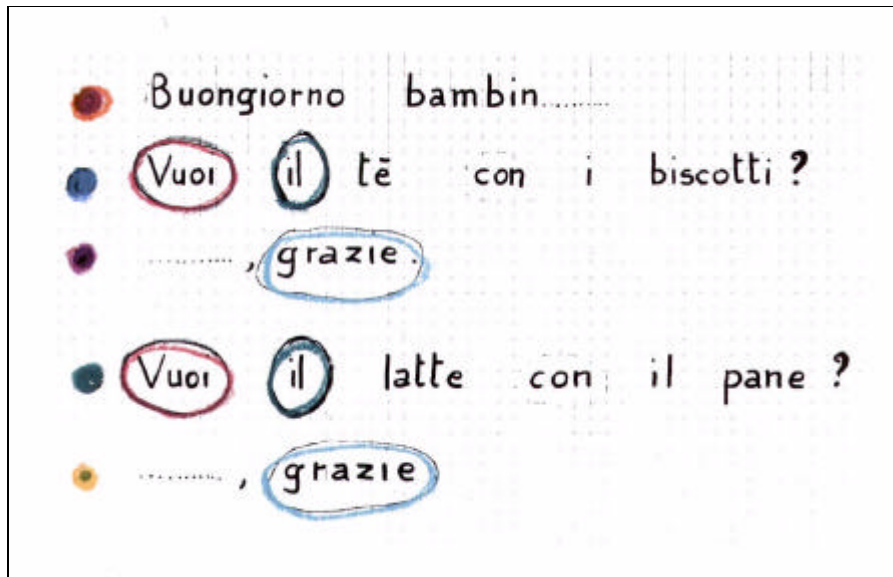


Vuoi ... il ... pane ... con ... il ... latte? = Would you like bread with milk?
 Sì ... grazie = yes, please
 latte = milk pane = bread

The distances are marked with dots both in horizontal and in vertical. The considered letters l and p are outlined with colour and eventually the writing exercise is done on them.

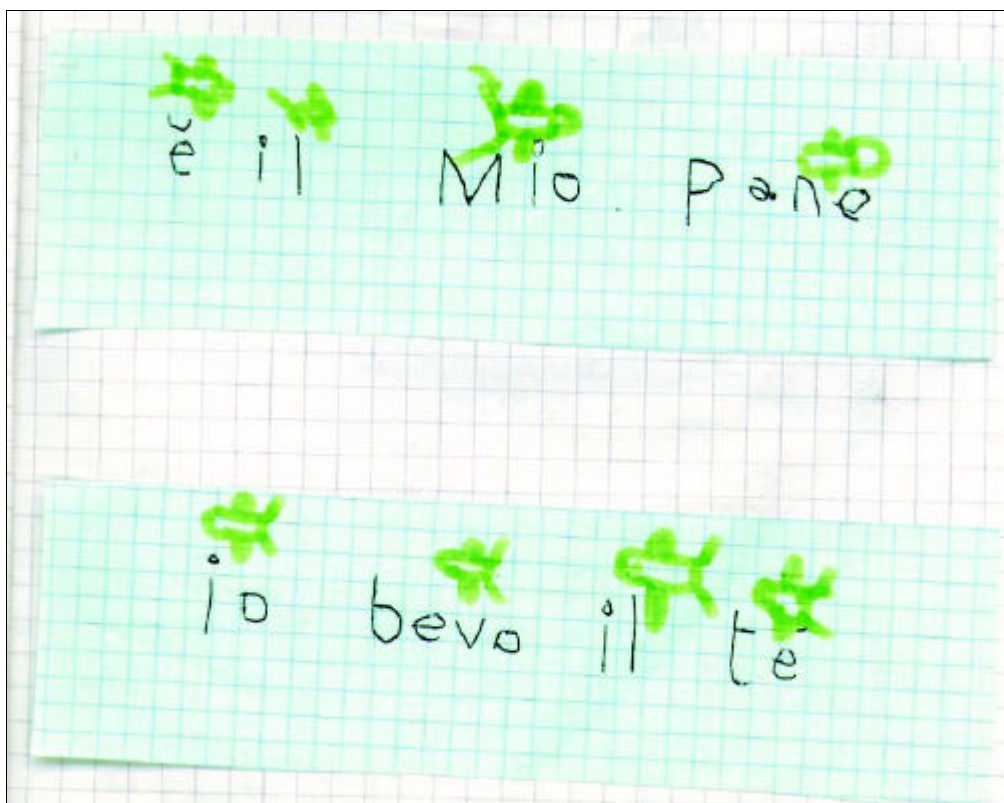
Exercise of reading - example of reference card





Buongiorno bambin... = Good morning little girl/boy Vuoi il tè con i biscotti? Would you like tea and biscuits?, grazie =, please
 Vuoi il latte con il pane? Would you like milk and bread?, grazie = ..., please

The topic is finished and the child receives the sentences grouped on a sheet. The operations of outlining and circling with colours are done rapidly by now. This time, however, each pupil will have to end the word "bambin..." (child) with an "a" or an "o", as well as to reply with a "yes" or a "no" in the following lines. Reading is made for some days, also on sentences already known. On the paper boards new sentences are composed with the known words.



è il mio pane = it is my bread io bevo il tè = I drink tea

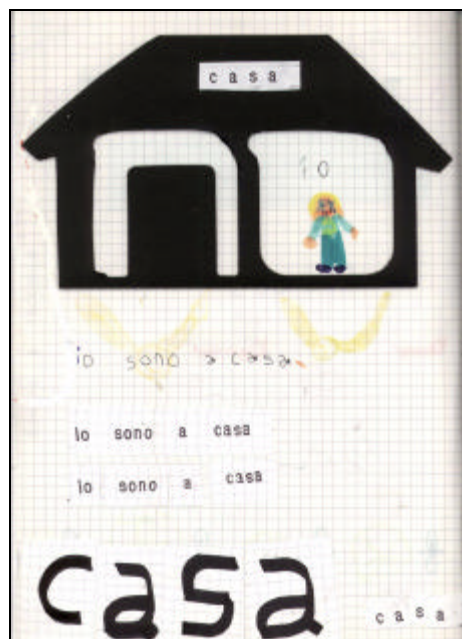
Another example of reading

Drawing and writing of the words "io" (I) and "sono" (am) earlier composed with the basic signs on the base of the table.

Sono io = it's me

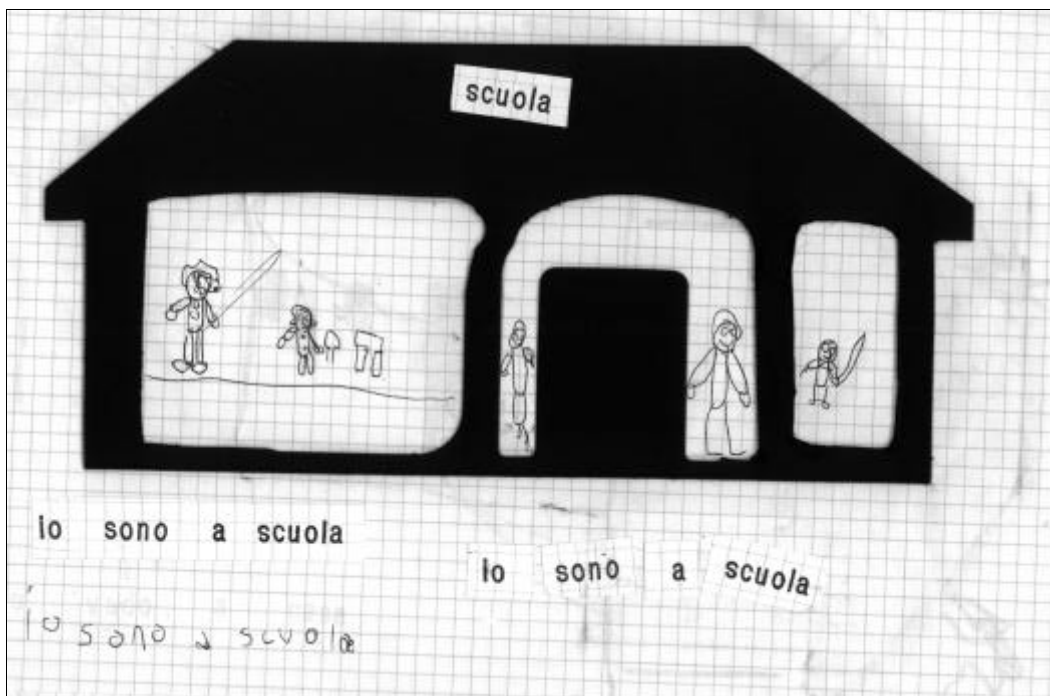
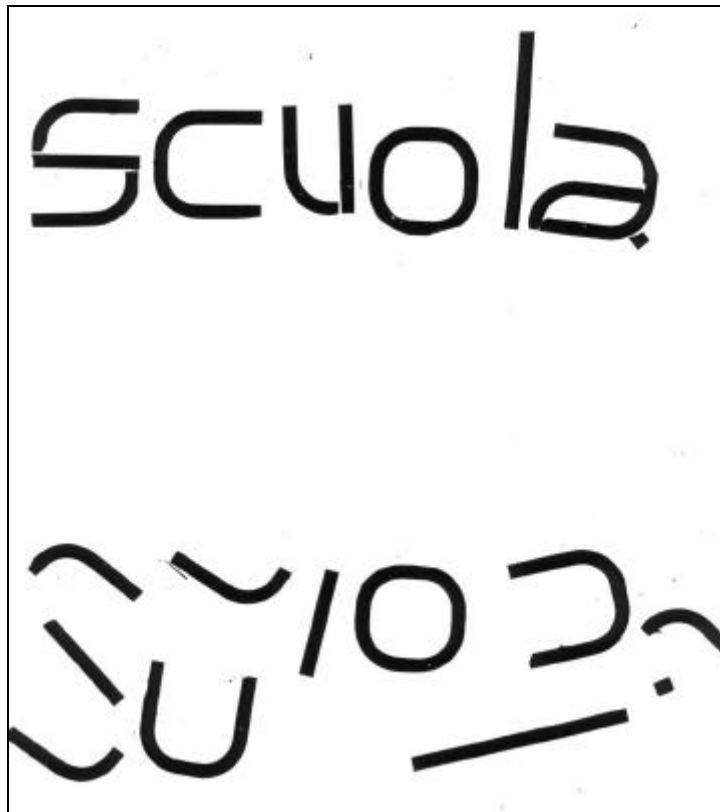


Patchwork, drawing and writing of the words "io sono a casa" (I am at home). Composition and decomposition.



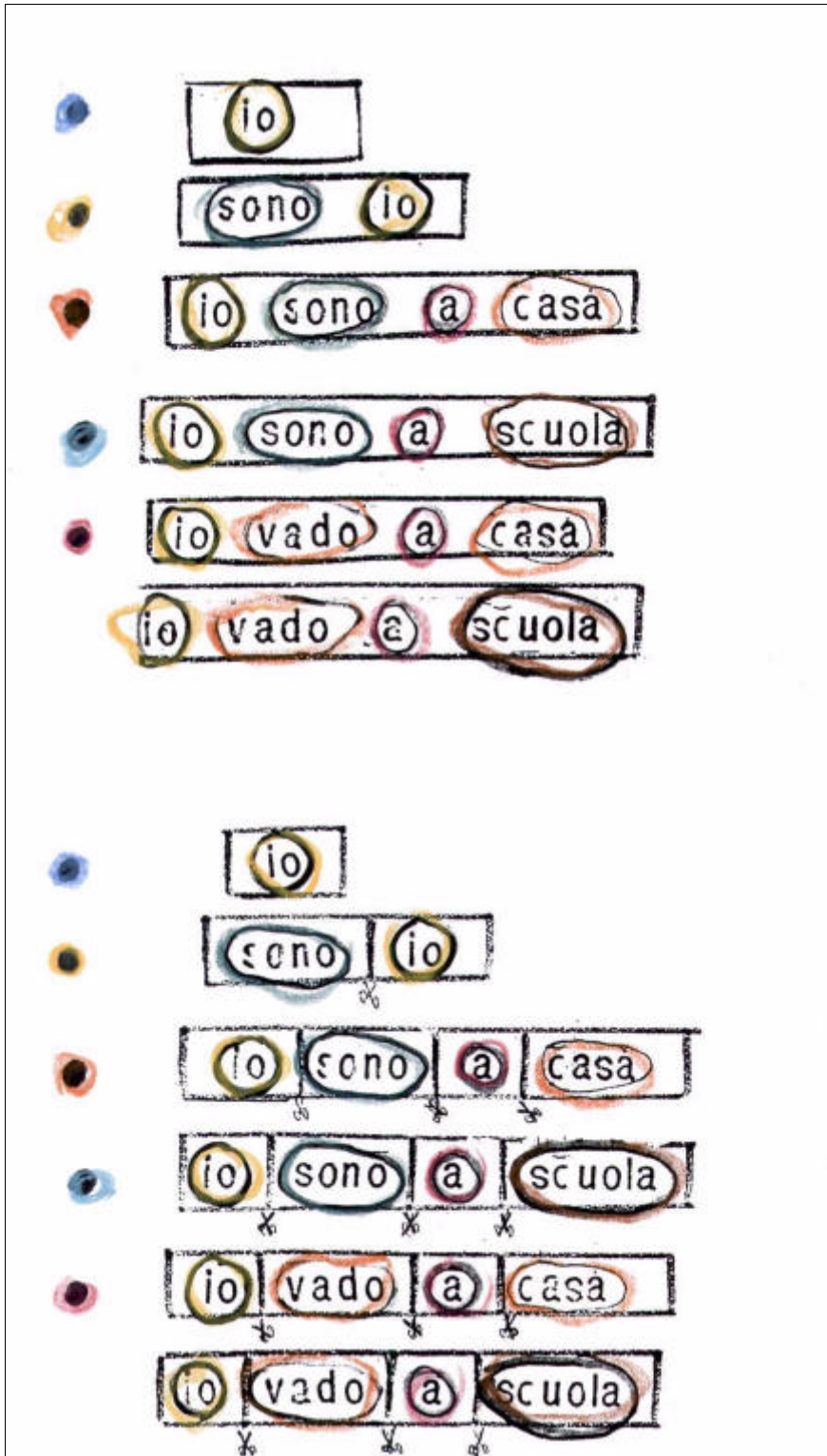
io sono a casa = I am at home
casa = home

Patchwork (drawing and writing)
Composition of the word “scuola” (school).



io sono a scuola = I am at school

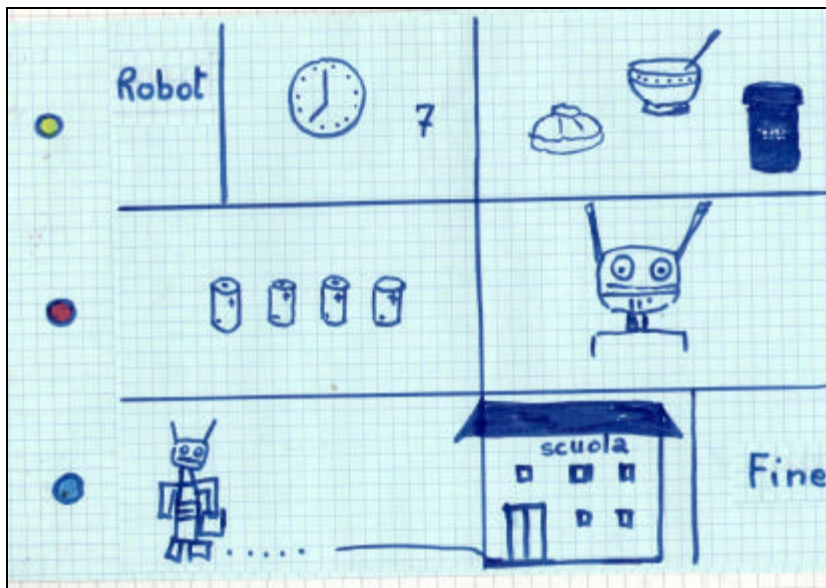
Patchwork, drawing and writing



io = I sono io = it's me
 io sono a casa = I am at home io sono a scuola = I am at school
 io vado a casa = I go home io vado a scuola = I go to school

Reading of stripes
 Composition and decomposition.

For the topic- a short story is employed and the reading of the images is done. The teacher has prepared a drawing and gives it to the child. The reading order is indicated by the coloured sign at the beginning of each line.



scuola =
school

fine =
the end

Now the teacher distributes the stripes with the short phrases. These are put in order on the table are read comunally and then they are glued on the exercise-book and illustrated.

ciao	
Robot, sono le sette!	
pane latte marmellata	
Robot carica le batterie	
lucida le antenne	
Robot va a scuola	

latte	pane
latte	pane
latte	pane

ciao = hi!

Robot, sono le sette! =
Robot, it's seven o'clock!

Pane latte marmellata =
bread milk jam

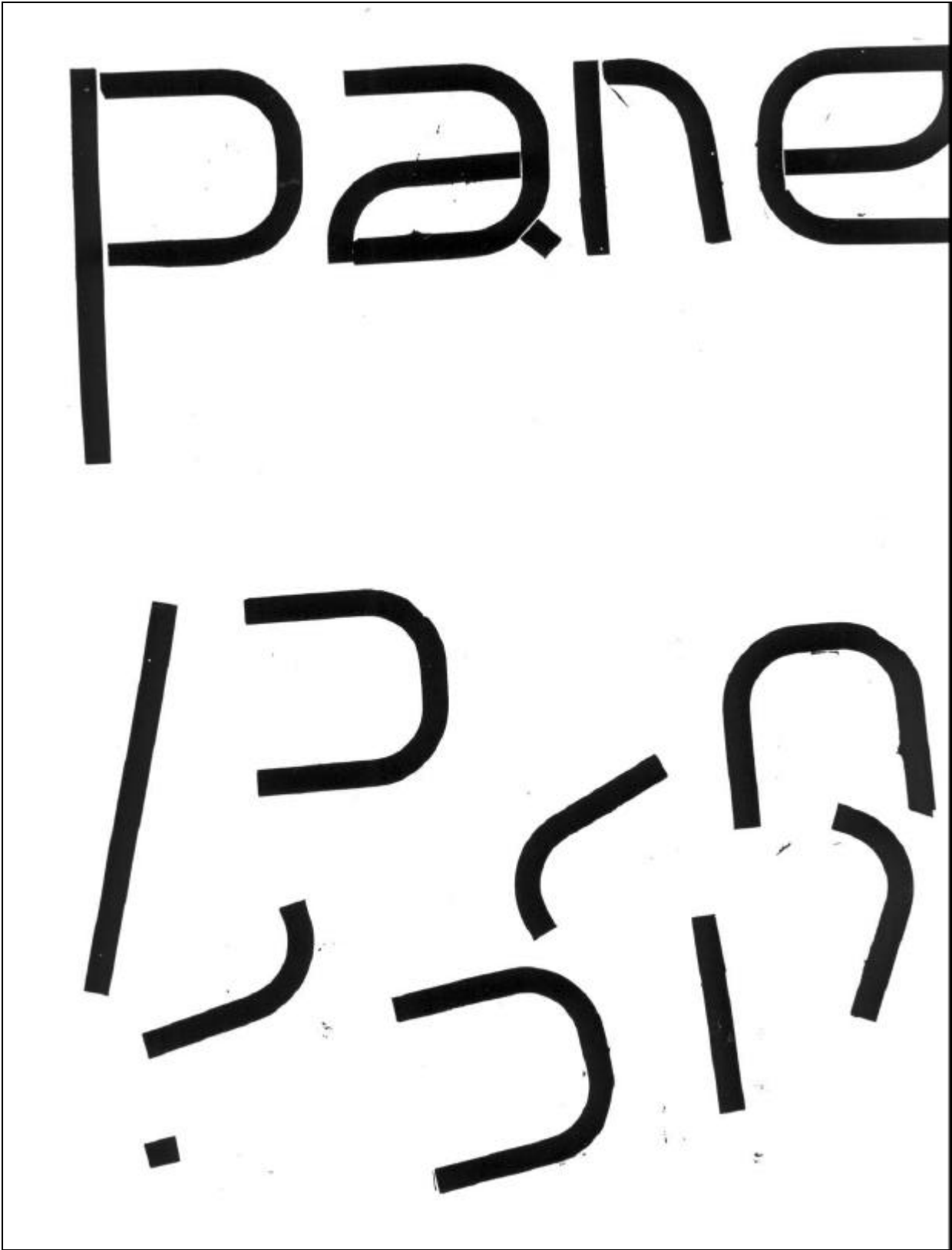
Robot carica le batterie =
Robot charges its
batteries

lucida le antenne = he
polishes its antennas

Robot va a scuola =
Robot goes to school

latte = milk
pane = bread

Composition of the word "pane" (bread)

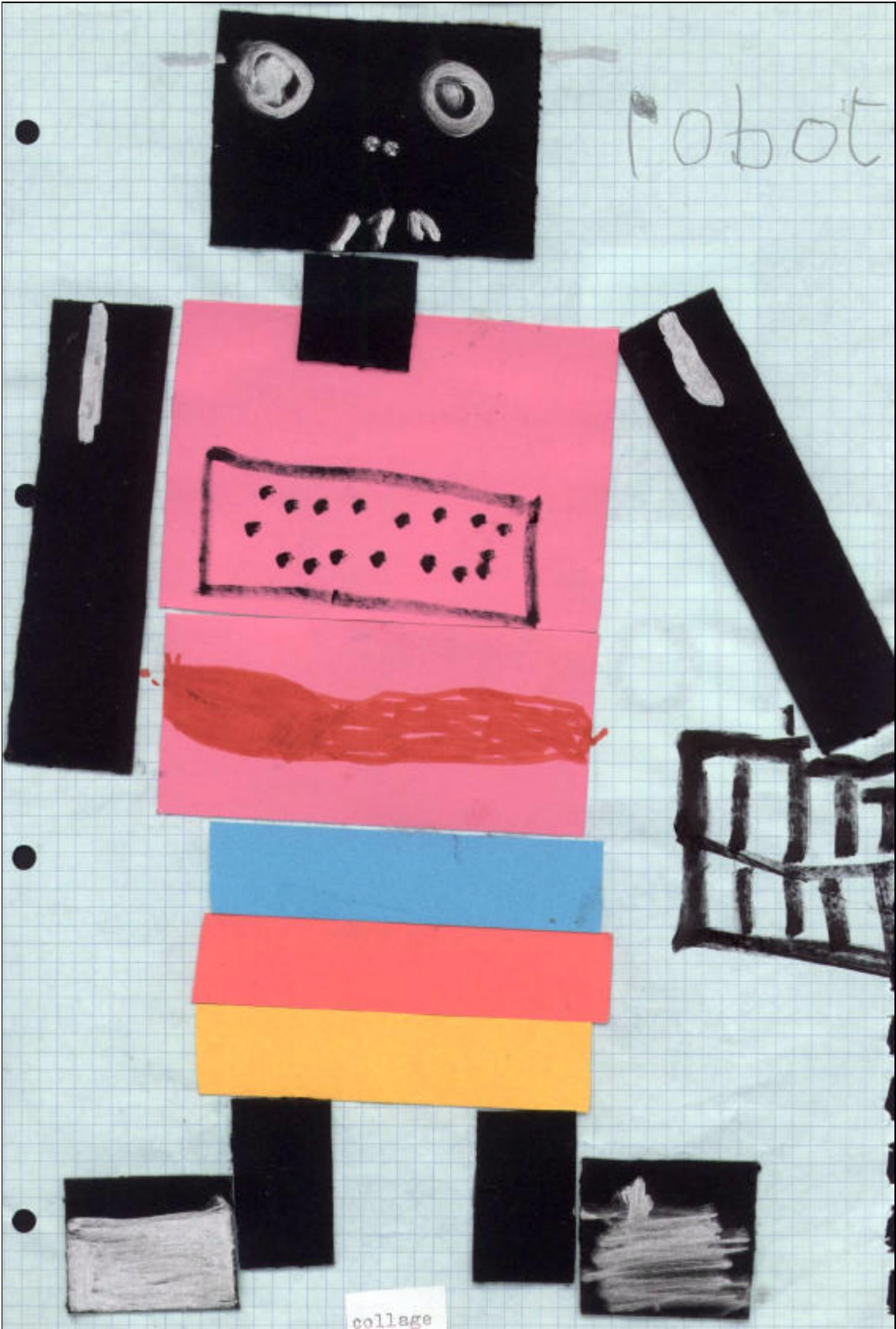


A four-piece mini-puzzle for the image "pane" (bread) is made as the word itself which is made of four letters. The puzzle is cut, composed and glued on the exercise-book.



The image "latte" (milk) is divided in five pieces, like the number of letters in "latte". It is cut, composed and glued.

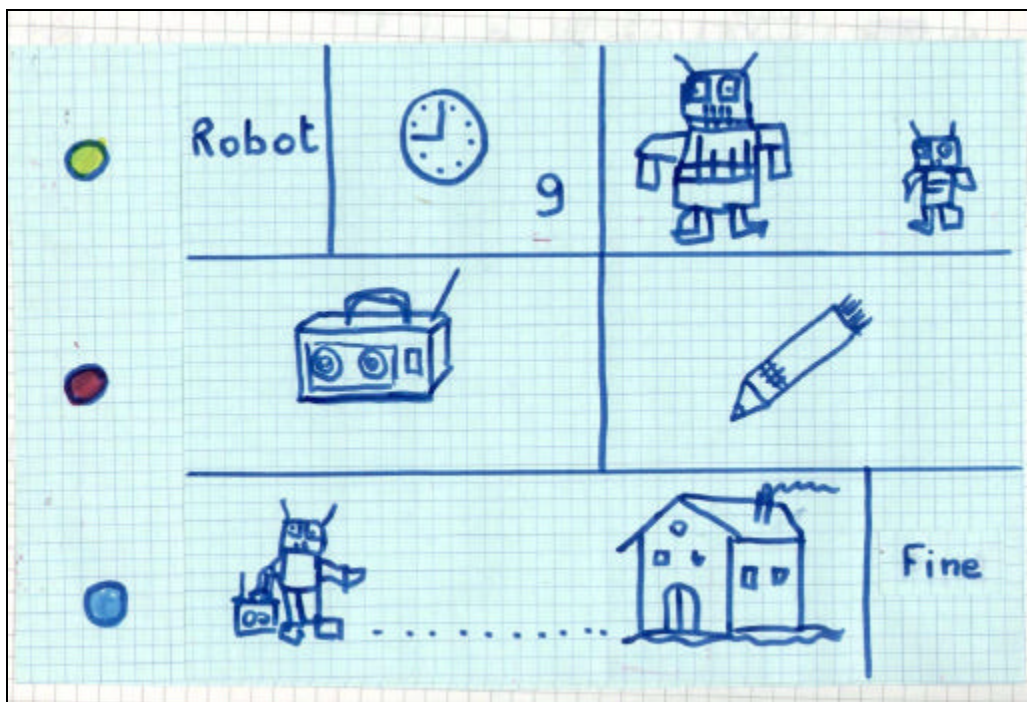
Patchwork for the robot, playing with clippings and composition



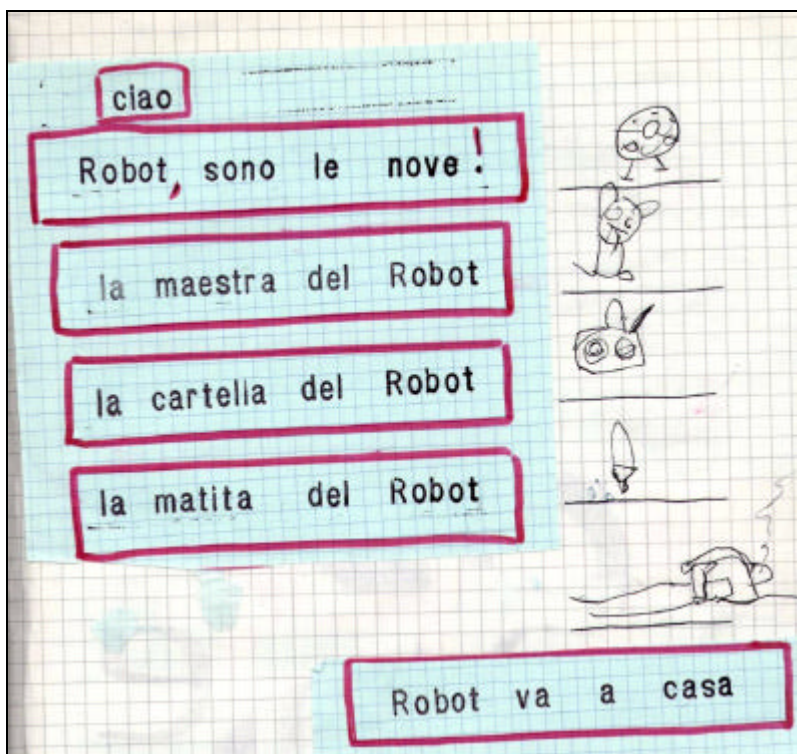
Composition and scomposition of the word "matita" (pencil).



Reading of images is done. The teacher distributes a simple sequence of drawings. The outer dots are the references for the reading.

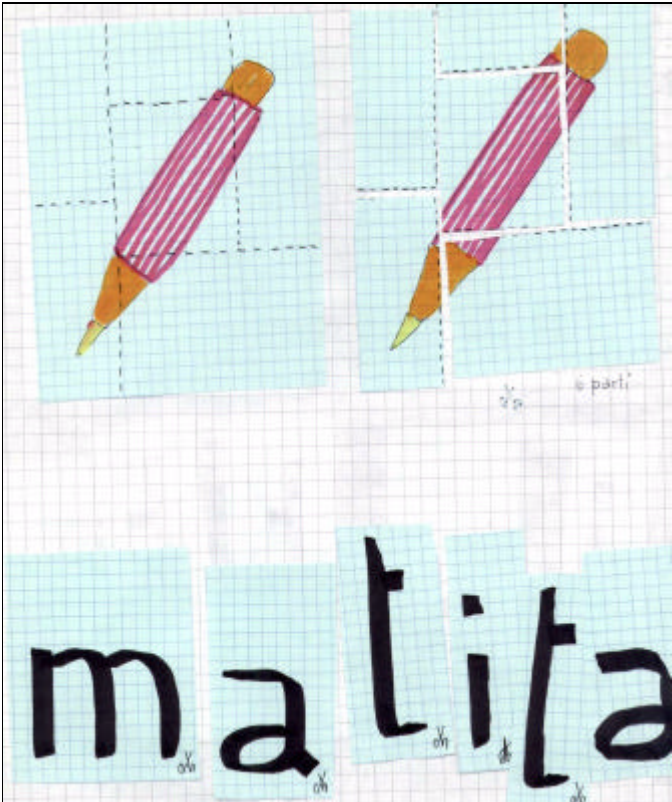


The reading of the stripes is done. The teacher distributes six stripes which are ordered on the table, then read together and eventually glued on the exercise-book and simply illustrated.



- ciao = Hi!
- Robot, sono le nove!
= Robot it's nine o'clock!
- La maestra del Robot
= Robot's teacher
- la cartella del Robot =
Robot's schoolbag
- la matita del Robot =
Robot's pencil
- Robot va a casa =
Robot goes home

Minipuzzle for the images and the words "matita" (pencil) and "cartella" (schoolbag).



Now we consider the stripes with phrases exposed on the wall of the classroom and related to the topics considered, enriched with patchworks, drawings and shapes in clay and plastiline. These are observed with attention, the known words are read and with them new sentences are done by adding, if necessary, other words previously known but not exposed. If desired, one can also write and illustrate.

Example.

From the sentences:

that's me with Mom and Dad
the lamb goes with its Mom
the dog barks
I go home
Robot goes to school
Cheers, Robot

We shall have:

Anna goes with Dad
the lamb goes with the dog
I am with the cat
mom says ciao ciaooo
the lamb goes to school,
Robot goes with the cat,
I go with the Robot

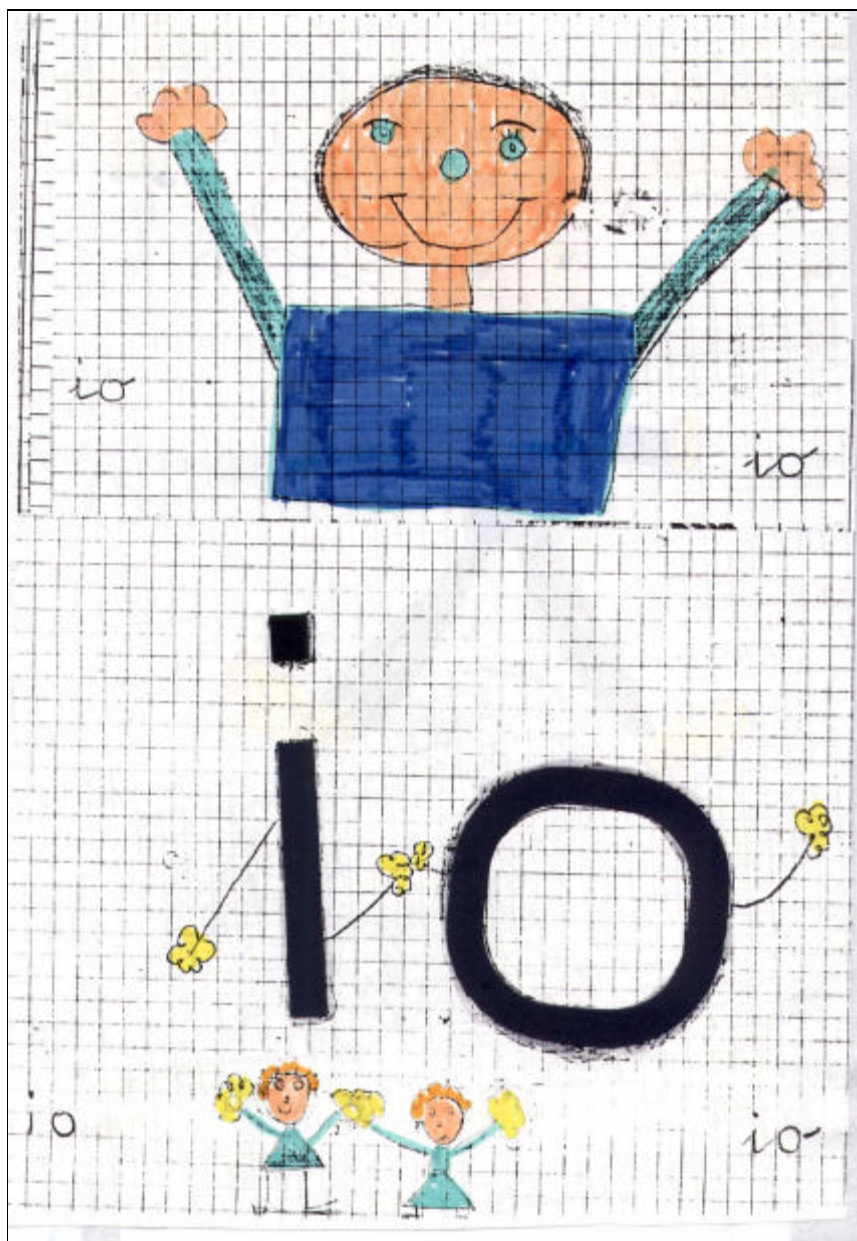


l'agnellino esce con il cane = the little lamb goes out with
the dog
sono io con il gatto = it's me with the cat

3.11 The Italics typing character

Already from the early days the italic character is introduced every now and then by showing to the children how it can be obtained from the capital letters by means of small signs of connection.

In this way the pencil can slide on the sheet without stopping and the writing becomes more rapid. The child soon realizes that he must just add the "little hands" and the "little tails" to some letters, and for other letters additional curves, loops and locks are needed.



io = I myself

It is not possible to employ the simplicity of the basic signs, so the word in italics appears as a long, complicated drawing to learn. In order to acquire skill in the italics it will be necessary to practice in controlling the sinuous line.

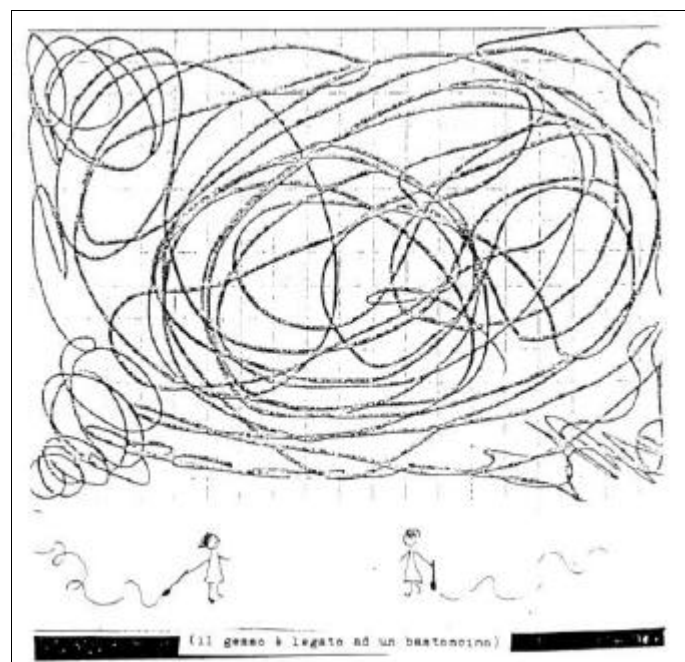
At the gym

The children are positioned at the corners of the room and, at the teacher's command, they will have to advance by forming curves, like a soft dance, while trying to reach certain points in the room.

Towards the centre some objects are located: blocks, chairs, tools, etc., acting as obstacles to be avoided.

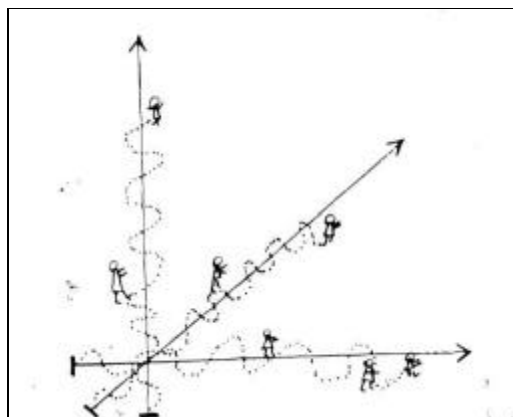
The whole thing is repeated by leaving a chalk trace on the floor, then the graphical construction obtained is observed. Eventually with a pencil, pen or felt pen, the curved path just done is transferred on a white sheet.

Instead of chalk an alternative is to use woollen thread balls in different colours fixed at the corners of the room. At the end the thread balls are rewinded by the children who, during this operation, must manage skilfully the movement of the right hand.

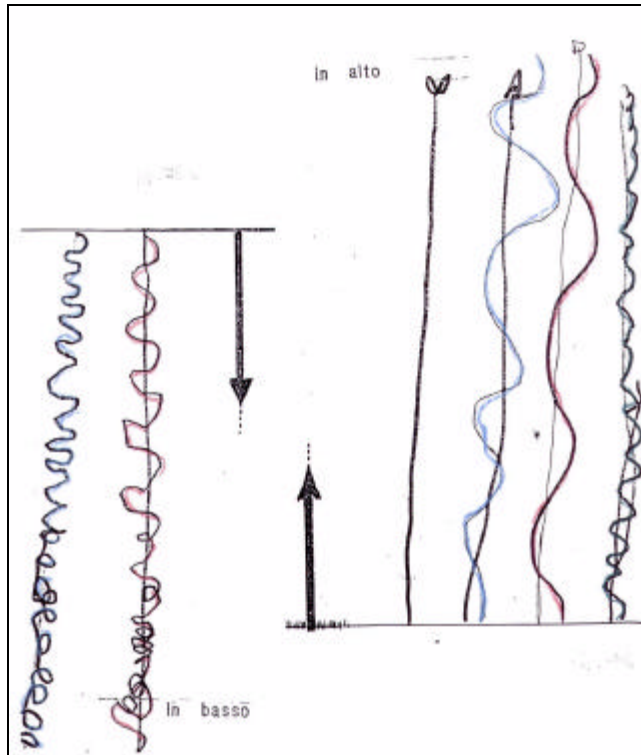


il gesso è legato ad un bastoncino = the chalk is tied to a stick

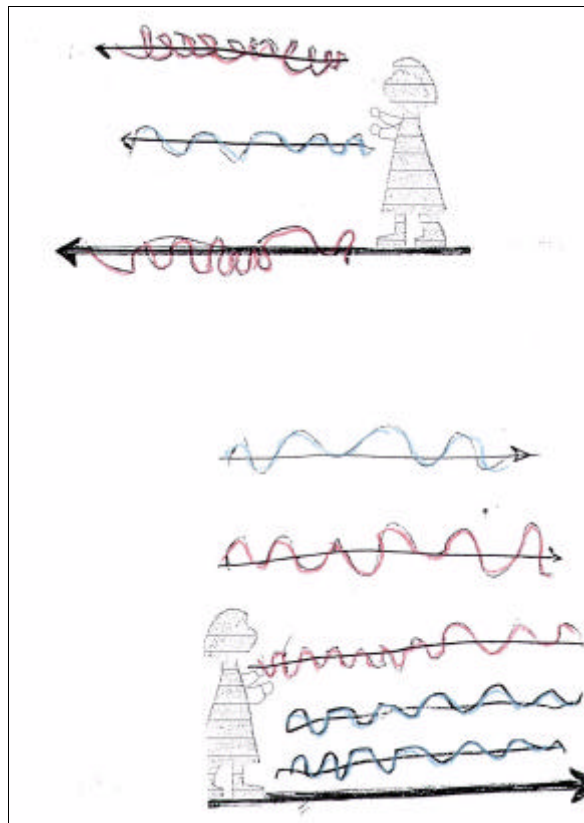
On the floor the teacher traces three arrows with chalk (in horizontal, vertical and oblique) and invites the children to walk along them with a snake-like trend.

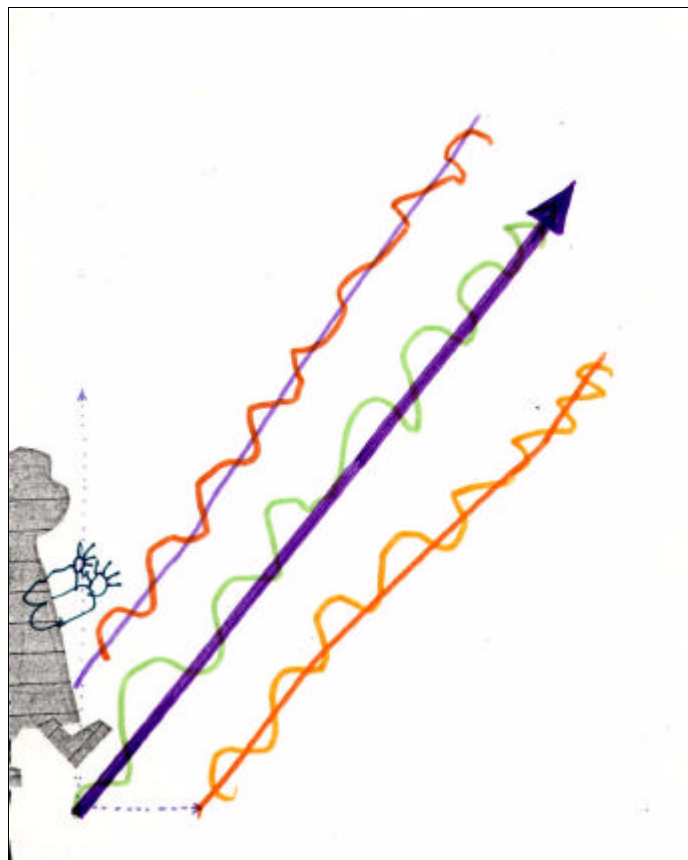
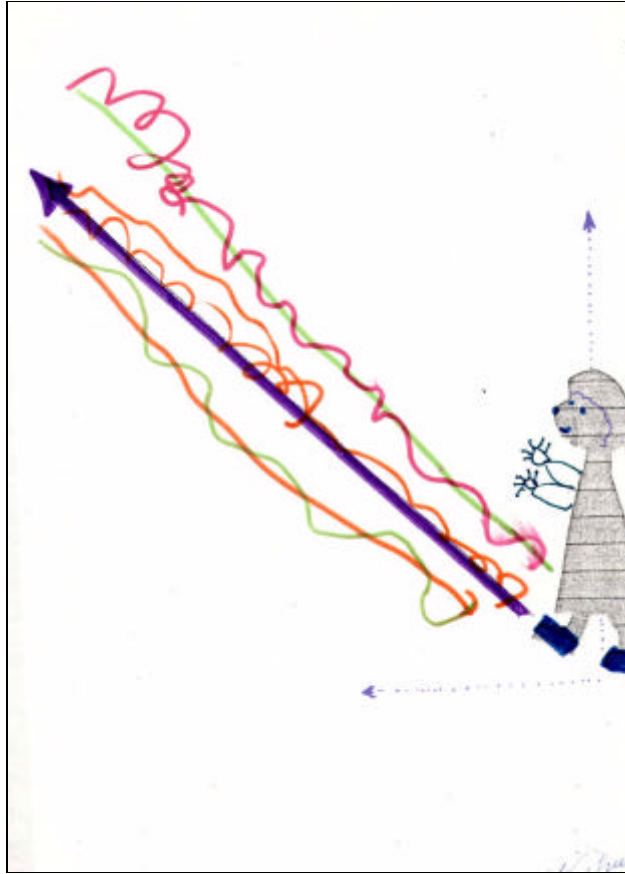


In the classroom the teacher refreshes the cards about directions to the top, to the bottom, to the right, to the left, in oblique, and these are completed by following the arrows with intentionally curved trend, by deviating and crosscutting freely the straight trace.



in alto = at the top in basso = at the bottom

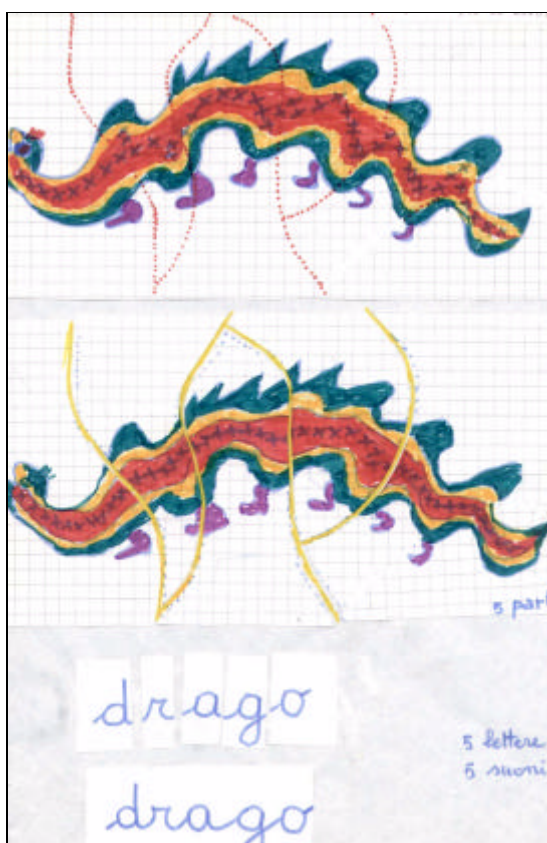




While the pencil runs on the sheet, some images are evoked:

smoke raising from a house, from an outdoor fireplace ...
the steam over a cup of tea, on the soup pot ...
the genius coming out of Aladdin's lamp ...
a crawling plant ...
the wavy hairs of a child ...
the dead leaves falling from a branch ...
the agitated wind ...
a winding road ...
the flush of a river ...
the water around some boulders ...
the waves in the sea ...
a snake ...
a fast car on a racing-track

Little by little locks and curves become less dramatic also in the writing.
Contemporaneously the child gets better hold of the correspondence, in the alphabetical signs,
between characters in capital letters and in italics. So, the printed pages become as reference and the
lines of conjunction become little mobile and personalized.



drago = dragon	5 parti = 5 parts
5 lettere = 5 letters	5 suoni = 5 sounds

Mini-puzzle for the word "drago" (dragon) in italics.

4. SOUND AND SIGN

4.1 Noises, voices, sounds

To learn how to read and write is like playing with a strange graphical and sound construction in once. The use of the basic signs offers a quiet approach to the graphical difficulties. Therefore, as there is nothing to be learnt mechanically but gradually by means of personal construction, already from the first days it is possible to engage the child also in the pairing of the signs with the alphabetical sounds.

For this aim it is first useful go through the "sound landscape". (*)

By listening to and producing noises and sounds, some of them can be isolated so that they become a shape and the child happily realizes his/her discriminant capacity. These are always sound events which are close to the everyday experience, but which often are overlooked.

The teacher will record sounds and noises to be listened, whose sources should be recognized, and among which the pupil can catch similarities and differences.

The children concerned will give different answers according to their own experience, with an amount of associations which will create richness, because everybody will eventually deal with one's own images and those offered by the schoolmates.

It is important to explore the auditory ability of the child, thereby availing of the contribution of some experts in musical education and, if necessary, of specialists of auditory and language disturbs.

The teacher makes the child listen the sound of a little bell her left hand, in front of him/her, behind him/her.

Three different bells ring.

Standing still we listen and listen.

If possible, the phone receiver is arosen and the signal is heard: free, occupied.....

At home, other noises: the dishwasher, the washing machine at the top, above his/her head, at the bottom, below the chair, at his/her right hand, at his/, the fridge, the electric polisher in function. We hear a door which is closed softly, someone else is, on the contrary, slamming it.

A box is rolled on the floor.

Below the hands a ball is bouncing, slowly, more, quickly, again slowly.

With the shoes on the floor we imitate the movements of a worm and accompany the move with the voice: slow, winding, crawling ...

We turn in circle slowly, always accompanying the move with the voice. Quicker, high up: it's the roudabout.

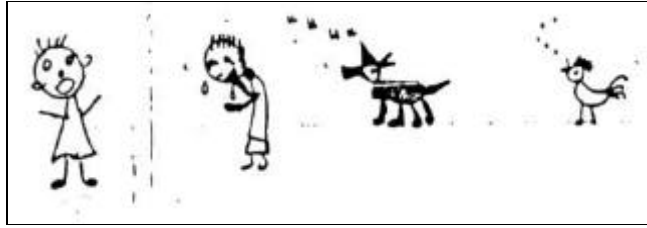
We imitate the wind blowing around, up down; a hurricane is forming, a thunder is heard ...

We make the rain with the help of fingers on the table: slow, quicker, soft, then a gutter, the rain on the roof, a hailstorm.

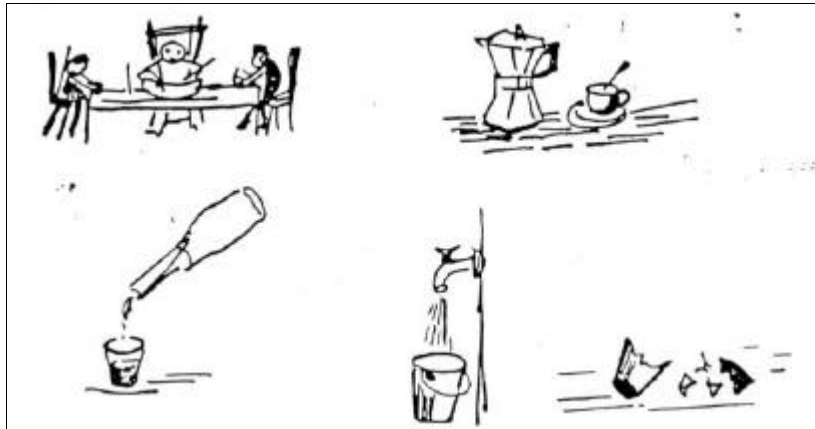


We try and sigh, cough, sneeze, laugh, shout, sing, speak with low voice, aloud, whisper, weep, kiss, stutter.

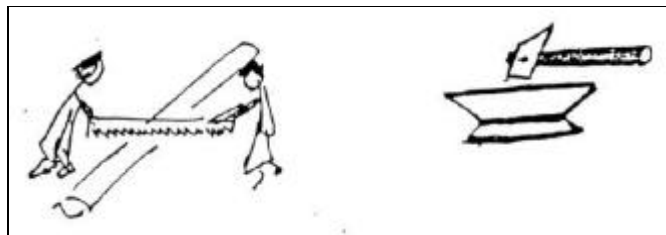
With the voice we imitate an animal: a cry, a call, a yelp, a howl.



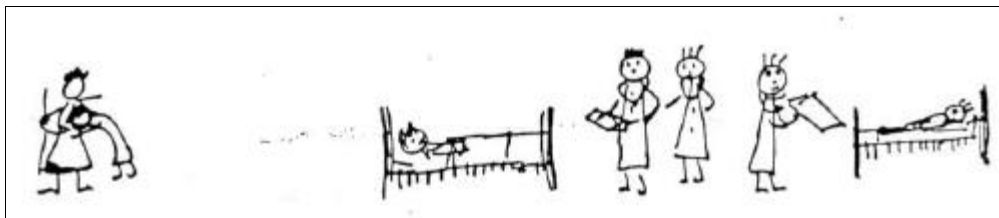
Someone eats with noise: here is the noise of the cutlery, the tinkling of a glass, a biscuit being crunched, the crispy bread, a fork falling. On the fire a steak is frying, the coffee boiling. A liquid is poured from a bottle, the water tap is open, a glass crashes.



The fire is crackling in the fireplace, a chestnut bursts in the burning charcoal. Dad is sitting in his armchair and skims through the newspaper. The TV transmits a cheerful, frightening or gloomy sound. We hear some bells, a piano, a trumpet, a drum, a guitar. On the road a car, a motorbike, a bus are passing. A cart is pulled by a horse: a wheel is creaking. In the sky a roaring airplane is flying. Someone is sawing a trunk. A hammer is hitting an anvil.



We listen to the heart beat and, if possible, we observe the track of an electro-cardiogram: the machine has written a record and the doctor is reading it.



4.2 Space and sound landscape

After this panorama of sounds, we start to create groupings of the sounds around spatial configurations.

The teacher proposes to think about a landscape, roughly outlines its characteristics on the blackboard or else uses some pictures, then all together look for the sounds and imitate them.

In the forest

We hear the blows of an axe of a woodcutter, then everything is still. The rustling leaves, the singing birds. With small calling devices we try and recognize the voices of the robin, of the finch, of the sparrow, of the starling, of the nightingale, ...

In a farm

The cock and the hens, the barking of a dog, the horses and the carts, the voices of the people, the animals in the shed, the tractor, the threshing-machine ...

In the meadow

The whining of the sheep, the watch dog, the calls of the shepherds, the cow-bells, the singing birds, the cicadas, the crickets, a crawling snake, the wind in the leaves ...

At the seaside

The waves on the shore, the plop of a row, the wind and the storm, the breakers, a motorboat, the voices of the fishermen, of the bathers...

The village during the day, at night ...

A singing woman, the grand-father who is snoring, a motorbike, an ambulance, an airplane, the voices of people going to work, a drunken man ...

On these sound landscapes we can now recall scents, smells, flavours, tactile impressions.

Example.

In the farm

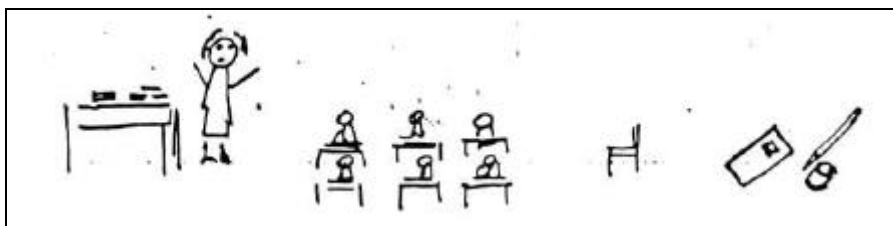
The scent of the hay, of the straw, of the grass, of the flowers, the smell of the hen-house, of the cow-shed, of the horse-stable; the smell of the bird-seed, of the seeds, of the milk, of the greens....

The flavour of the freshly squeezed milk, of the seasoning cheese, of the cottage cheese ...

The lettuce and the onion, garlic, sweet and sour fruits ...

We feel the grass wet with dew under our hands, the stinging straw, the gravel and the soil in the courtyard under our feet. It is nice to jump over the hay sheafs, to run on the grass, to feel the wind on the face, the fresh morning air, the sultriness in a summer afternoon ...

At school we listen to the words of the teacher, the shouts of the children in the nearby classroom, the voice of the schoolkeeper, a bell ringing, the chalk on the blackboard, the penknife with a pencil inside, a torn sheet, the steps and the chairs moved on the floor.



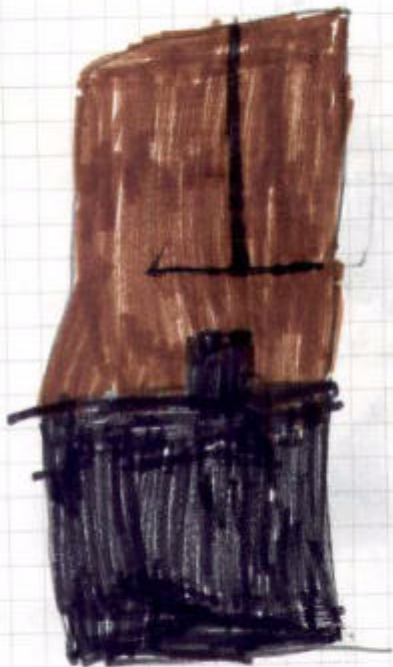
rumori-voci-suoni



ride



ru s s a

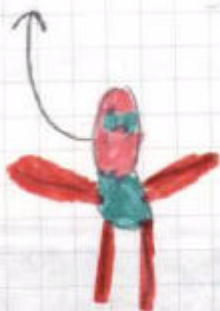


su o n i

scorre

ba t t e

pi a n g e



pa r l a n o

4.3 Sound and space relationships

Within a sound landscape the range of listening is more and more restricted. We look for sounds and noises related to space situations of high-low, right-left, above-below, inside-outside, in front-behind.

However a reference point is necessary. Further on opposite time conditions will be coupled with opposite space situations. For the exercises we can use the cascabel-ball and the cards.



Hereafter we show how to operate with children on very simple topics through fantasy, observation and listening of the real world.

Sound and space: high and low, right and left

Reference point: a tree

Characters: a dog and a cat

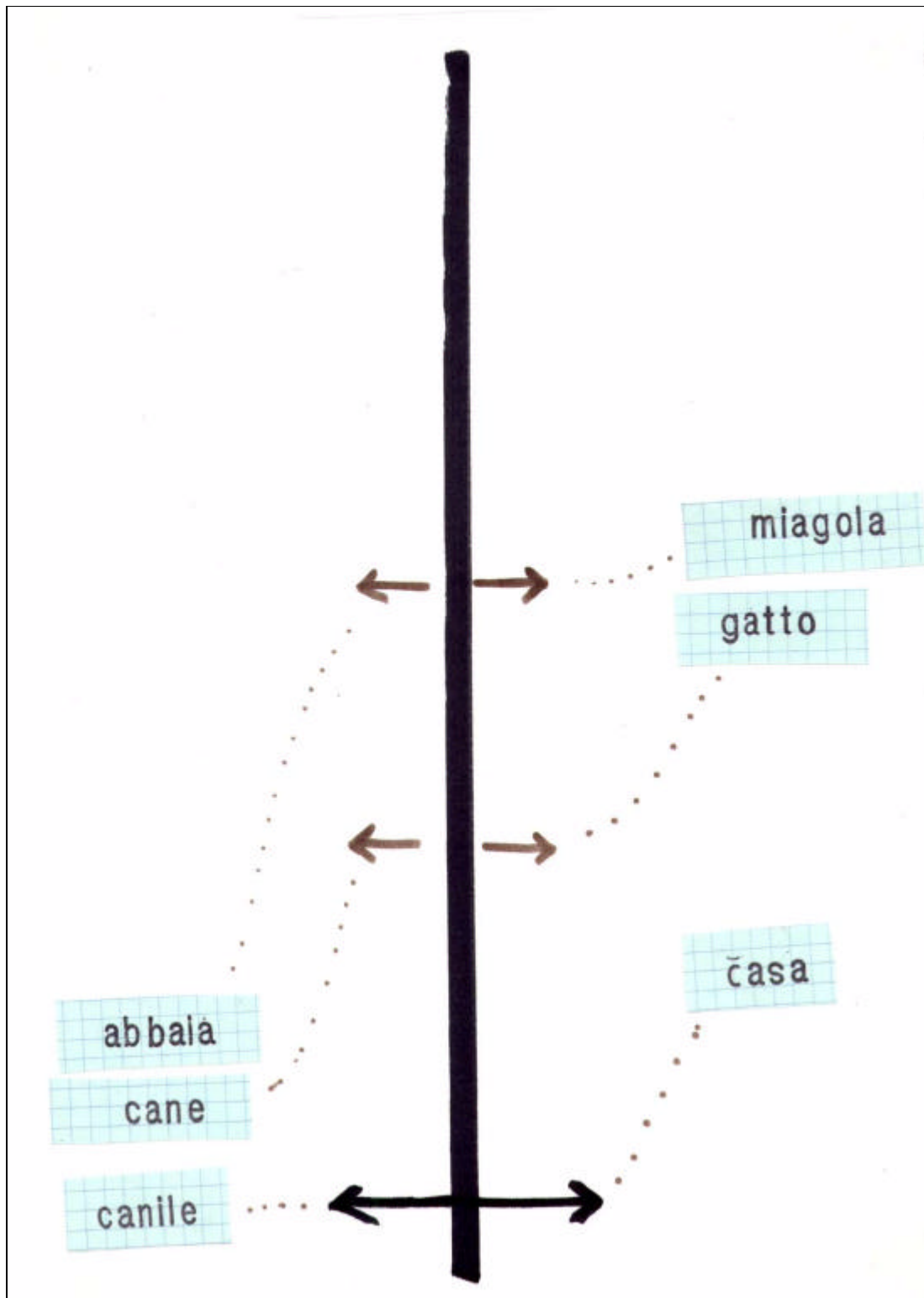
The central tree is made by patchwork with the basic signs in cardboard. On the foliage there is a "rhythm" of light green and dark green. The cat is on the roof; the dog is down in the kennel.



il cane abbaia bau bau = the dog is barking bau bau
il gatto miagola miao miao = the cat is meowing miao miao

Card and patchwork

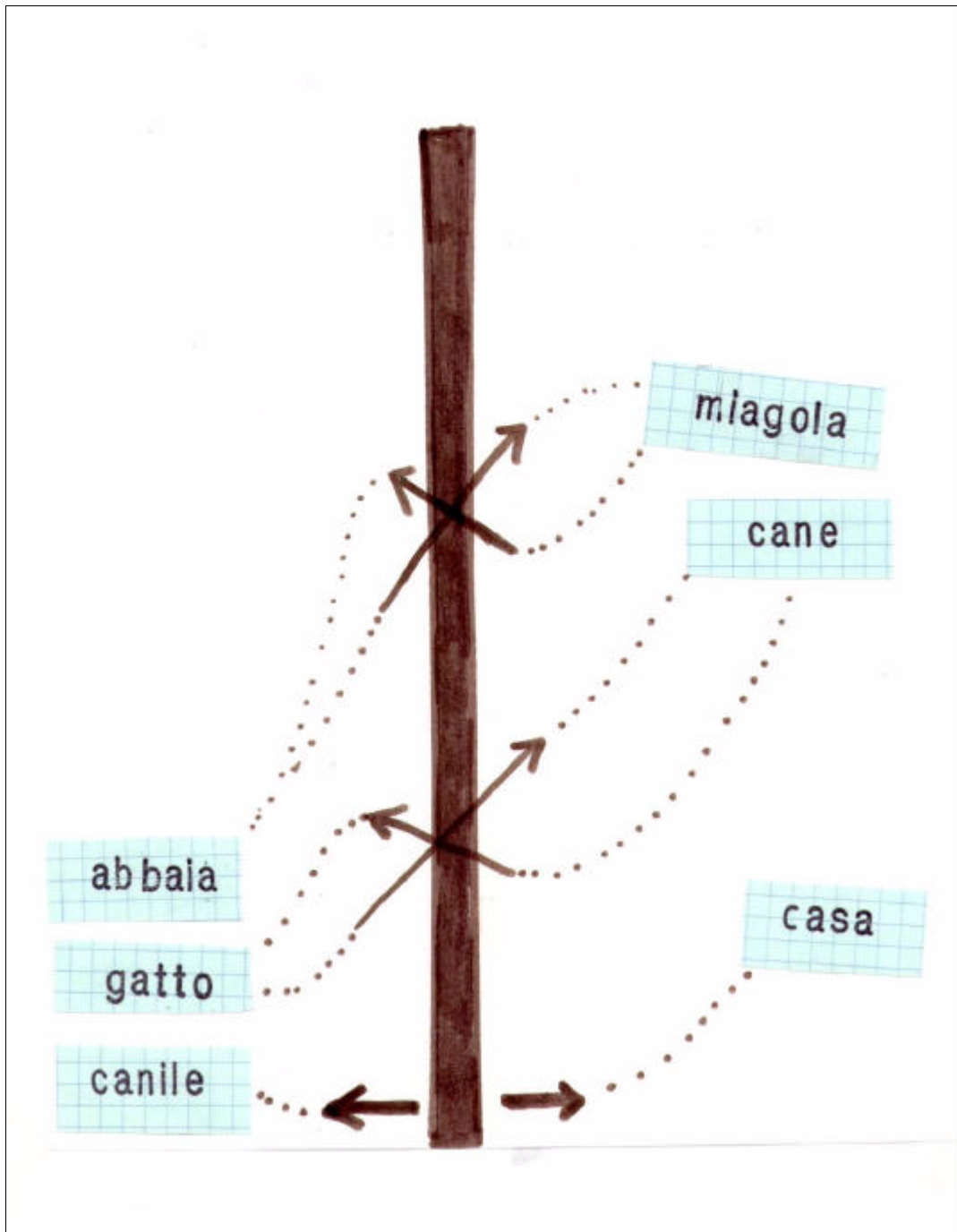
The pupil receives the card and the paper bands carrying the words. He/she makes an effort to recognize them and tries to put them in the proper sector: to the right or to the left, high up or below.



abbala = it barks
cane = dog
canile = dog-house

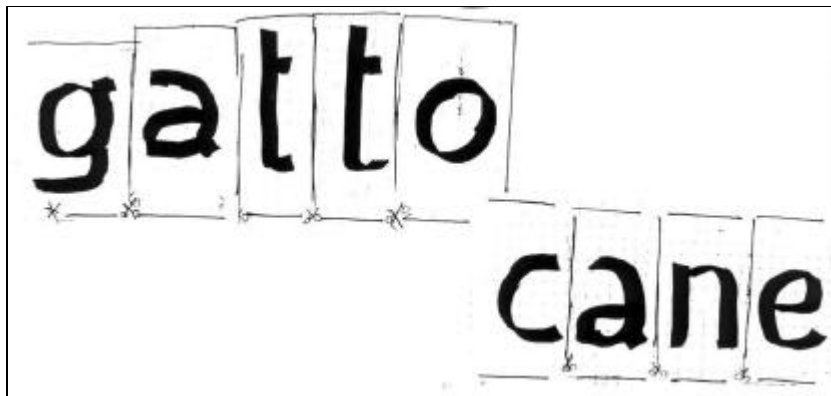
miagola = it meows
gatto = cat
casa = house

Card and patchwork



abbaia = it barks	miagola = it mews
gatto = cat	cane = dog
canile = dog-house	casa = house

The dog and the cat have been to a party in a faraway village and maybe exaggerated in drinking: on the way back the dog goes to the right on the roof and starts mewing, whereas the cat goes downwards in the kennel and barks.



Drawing, clipping, composition and decomposition of the words "gatto" (cat) and "cane" (dog)

Sounds, time and space

Inside and outside; day and night.
Reference point: the house.

Again patchwork and drawing

The child is given a small clipped house in different colours for the day and for the night. The door and windows have clipped wings which can be opened. The child completes the scene by drawing: the fireplace, the sun, the meadow, etc., and then inside and outside the house, the sources of the sounds: the little bird, someone singing at the window, Mom with the polishing machine, the coffeepot, a motorbike, ...



giorno = daytime
di giorno sento cantare la la la = in the daytime I hear someone singing

In the night the smoke is missing from the fireplace, the cat is meowing on the roof, in the bedroom someone is snoring, a car with lights on and an airplane with three lights are passing by. At the end of the drawing, some child decides to close doors and windows.



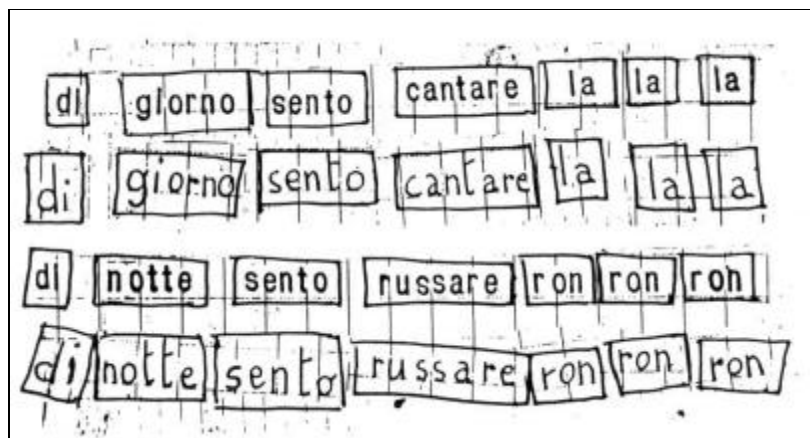
dentro-fuori = inside-outside
notte = nighttime
di notte sento russare ron ron ron = in the
nighttime I hear someone snoring ron ron ron



mamma = Mom io = I myself
 papà = Dad fratello = brother

Tiding up the sentences

In the final exercise of clipping, composition and decomposition, two contrasting sentences are given on four paper bands. Two bands are complete because they will be useful for reference and comparison. The other two are given in pieces and mixed to the children, thereby simulating the confusion of the dog and of the cat after the party. With the help of the teacher the child observes, makes distinctions and rebuilds the two sentences.



di giorno sento cantare la la la = in the daytime I hear someone singing
 di notte sento russare ron ron ron = in the nighttime I hear someone snoring ron ron ron

4.4 Gesture, sound and sign

Production, listening and understanding

We must not forget that a pupil who is listening to us carefully and in silence, is not always understanding us. Listening is actually often overestimated and cannot be equalized to understanding. In the class we can be understood by children who are listening with little effort, if there is little necessity of learning and the context and explanation are simple. On the contrary, there can be pupils who are concentrated but who cannot understand when they are entertained on things advertised as important to be learnt, to be listened carefully, but explained in a too complex way, without a good link to the child's basic knowledges.

Clearly, in order to get a good attention to which understanding and learning may correspond, we must also introduce a material able to create interest and leading to a new and gradual learning, in the sense that the new thing would include something familiar.

The explanation should be neither too simple nor too difficult, but adequate, and we must manage to make t child work, search, discover, find out in his/her own way.

By using a metaphor, we may say that we must put the stones close to one another across the stream, but then we must allow the child to cross the stream by himself/herself, first with his/her unsteady forces and then, little by little with more and more skill and confidence.

To this aim the activities in which difficult things are to be learnt, should be alternated with others which represent a "varied repetition", or else which require little effort for the understanding in spite of the fact they are new.

Also when sounds and noises are introduced to the child, he/she often appears to be attentive, but this role can also be passive. By offering him/her only this opportunity, we shall soon see a decrease of the participation to the activity. Moreover, the listening as well may become detached from what is offered towards other sources of sound.

It is therefore important that the children try, individually or in groups, and produce rhythms with some musical instruments or with any object.

It is useful to listen to the teacher managing the sounds, listen to the tape recorder, but it is also necessary that the child may act. It is necessary to invent very simple sequences with him/her, to try them, to learn them.

In addition we shall realize with pleasure that the sequences obtained, with a segmented time and strong to soft accents in repetition, will concentrate and protect the pupils' attention from the diversion caused by the sounds external to the working environment.

In this way an ideal background is created where the differences between the alphabetic signs proposed may be better perceived.



4.5 Sound and movement *

It is interesting to listen to the sounds of the classroom and to try and manage them by working on movements and sounds produced by one's own body in relation to schoolmates and objects from the furniture of the classroom.

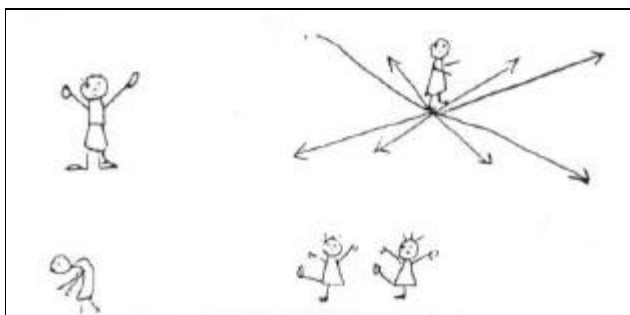
As not all the children can perceive a sound, a word, a movement in the same way, we become aware that some are disturbed at certain levels, whereas some other, less sensitive to sounds, need a higher volume. Also for the movements, there is someone who prefers to stick to his/her own body and someone who prefers to expand in the surrounding space.

We can try and smooth the differences and use the sound to bring out the movement and viceversa.

Therefore the sounds will be used to manage the movement, then from the gesture we shall go back to the sounds and to the talk. We shall perceive times, flowing, hues, shadows, inflections and colouring.

Thoughts of movements in relation to:

- what we are moving: parts of the body involved
- place where we are: space opportunities, narrow or wide space
- the way we are moving: types, features, style
- the person we are moving: relation, tune, contrast
- to where we are moving: direction, orientation



Production of sounds of movements accompanied by gestures:

slow: dlon ... dlon ... dlon ... dlon ...

quick: sguisc sguisc ...

soft: secc secc .. secc

strong: sbang! sbang!

straight: zac! zac!

supple: vlimvlam vlim vlam

Continuous: zzzzzzzzz
interrupetd: toc toc

upwards: vummm ... vummm ...

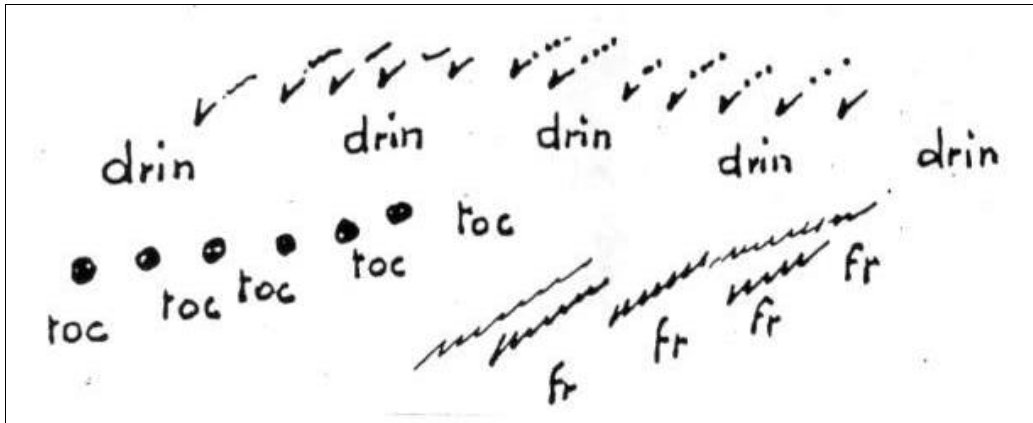
downwards: splash ... splash ...

* D.W.Keyho - op.cit

Production of a word for ideas of movements:

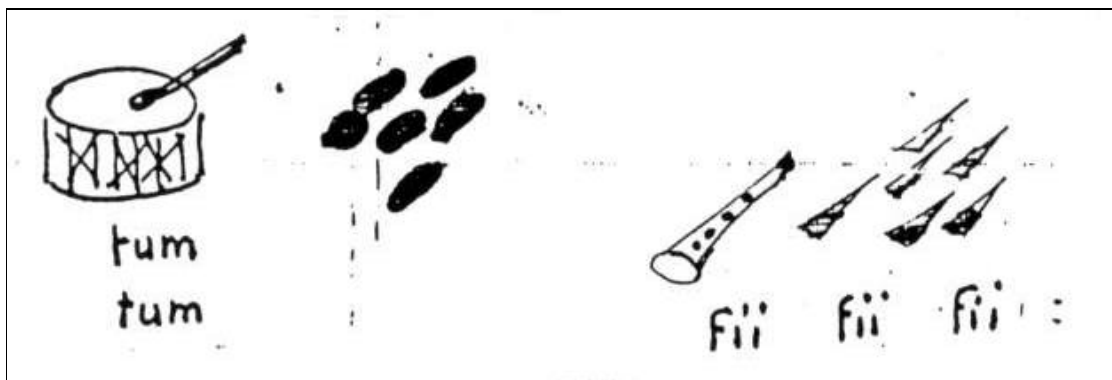
quick: mouse	slow: turtle
strong: fist	soft: caress
straight: arrow	supple: snake
continuous: running car	interrupted: braking
upwards: rocket	downwards: dive

For the sounds and movement we draw a sign and a word.



We can pair columns and shapes with the sounds produced by instruments.

E.i., a drum, a whistle, a dim sound, a clear sound, etc..

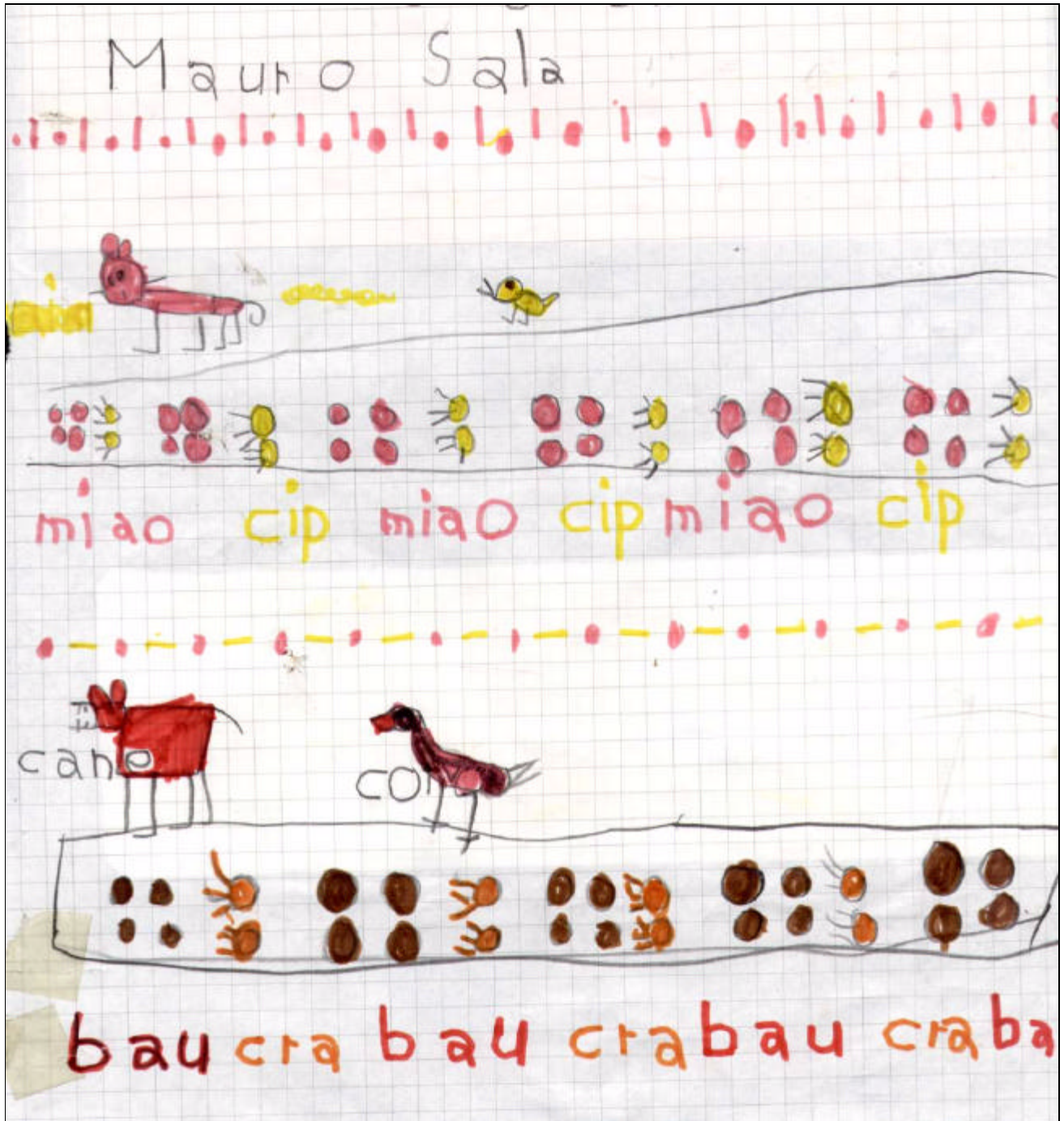


We make movements in couples and by accompanying them with the voice, simultaneously or in succession, on activities of the same type or contrasting.

E.i., We are on a boat ... oooo oooo
 The bells are ringing don ... don ...
 A hammer tum ... tum ... tum ...
 A clicking: tic tic tic



We play with the animal spoors by establishing a simple program for sounds: two sounds for a cat and one for the bird, two for the cat and one for the bird.



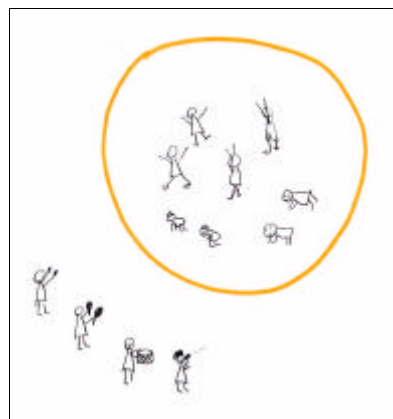
cane = dog corvo = crow

4.6 Sound and movement: exercises and transcription.

At the gym or in an almost empty room with few tables and chairs the teacher traces a wide circle on the floor with yellow chalk. The children-elves will enter the circle to dance.

Outside other children will lead the movement and with the teacher they will tell a short poem and clap their hands, play maracas, a drum, a whistle.

The elfs
in the moon circle
dance
from twelve till one o'clock
they are hands
they are dogs
they are bulls
they are mice
they are elfs
magical people.




Back to the classroom, each child will draw and clip a paper elf which will be glued on a cardboard. There the teacher will have traced a big yellow circle and written two or three sentences below.


The elfs make a dance
They are hands
They are bulls


they are dogs
they are mice





Identification and reading of paper stripes. The children glue them on their notebook, draw and write.


I folletti 


nel cerchio di luna 


fanno i balli 

dalle dodici all'una 

sono mani 

sono cani 

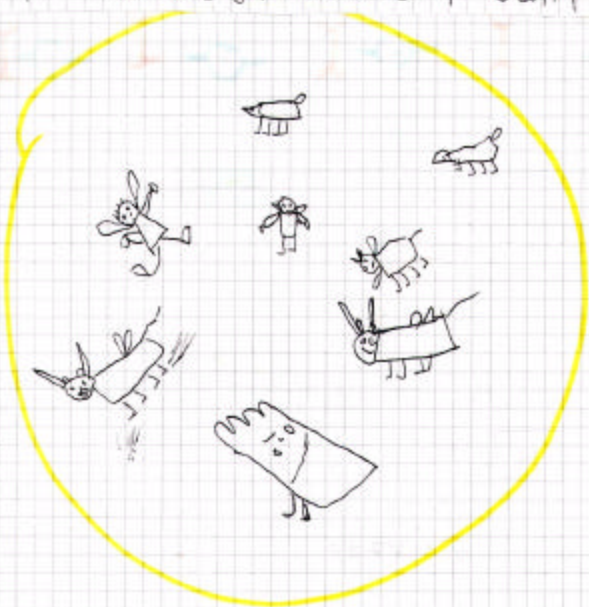
sono tori 

sono topi 

sono i folletti



magici ometti



i folletti fanno i balli



sono mani sono cani
sono tori sono topi



sono mani



sono mani  sono mani 

sono cani  sono cani 

sono cani

sono tori

sono tori  sono tori 

sono topi  sono topi 

sono topi

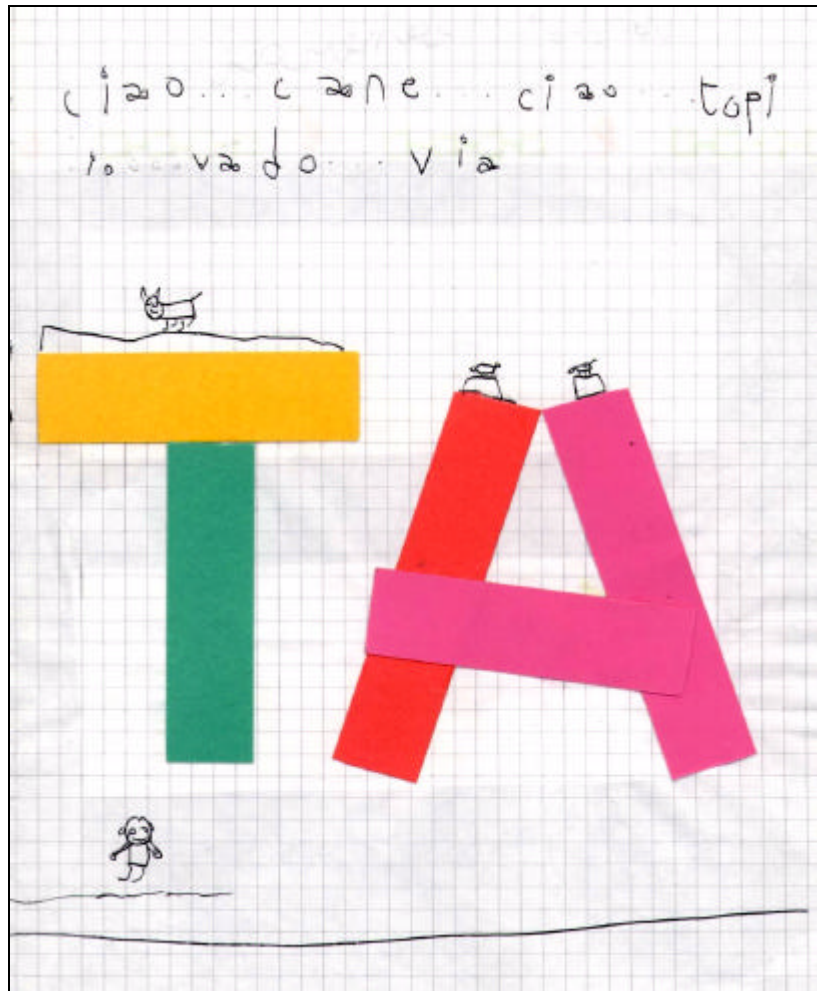
Identification and reading of paper stripes glued and illustrated. Guided writing in italics.

I folletti = the elves nel cerchio della luna = in the circle of the moon fanno i balli = make dances
dalle dodici all'una = from twelve to one o'clock sono mani = they are hands sono cani = they are
dogs sono tori = they are bulls sono topi = they are mice sono i folletti = they are the elves

New sentences

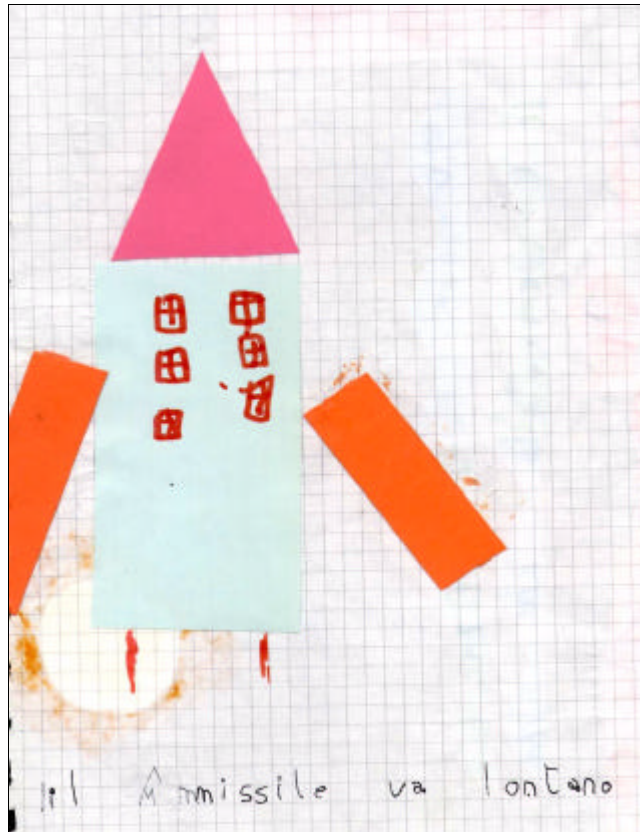
At the end on the walls there are many new words. Different and rich groupings can be made. All the children are involved. The most fantastic sentences come out with the help of small words, such as of, in, over, to, ... which are "given as presents" by the teacher. This is a very important stage which can stimulate also the most rigid children.

I go in the milk
The mice stay with Mom
cheers bulls
I am in the tea
the robot goes on the house
Dad goes with a mouse
I am a dog
...

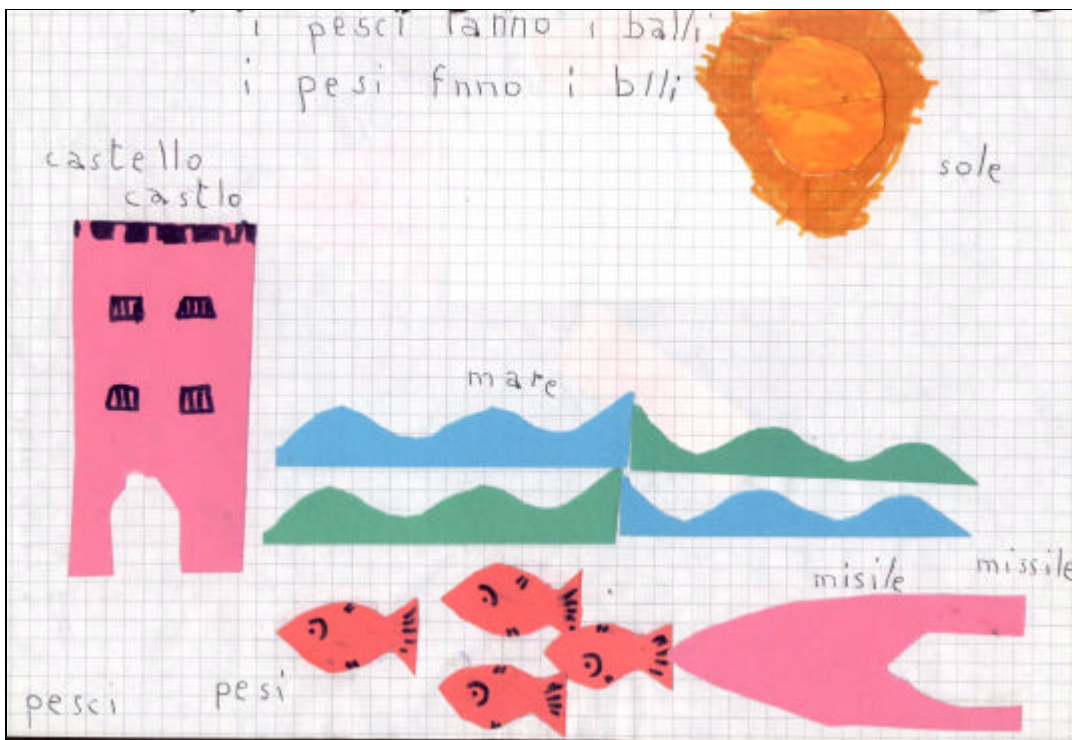


ciao cane = cheers dog ciao topi = cheers mice
io vado via = I am going away

Patchwork, drawing and free writing



il missile va lontano = the rocket flies far away



i pesci fanno i balli = the fishes dance	sole = sun
castello = castle	pesci = fishes
mare = sea	
missile = rocket	

5. VOWELS and CONSONANTS = pairing
TRANSLATION = writing and reading

5.1 Sound, forms and colours

Now it is necessary to distinguish and learn the sounds of the letters of our alphabet. In order to make the operation easier, only the vowels will be considered by using a bit of fantasy.

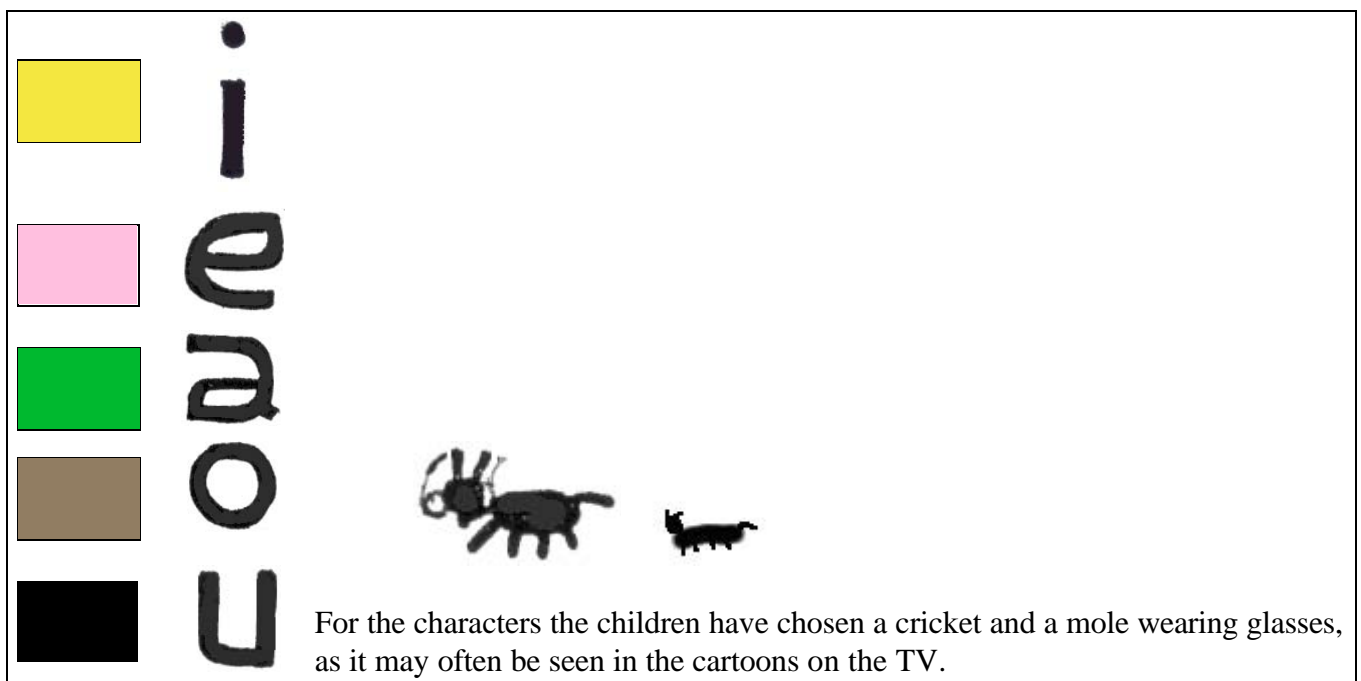
In this stage the teacher can rely on vague analogies (as a matter of fact, any vowel can be tuned in a deep way, normal or acute). Subtle discriminations on the same sign-sound will be faced in a second time.

After this specification, a colour and a spatial position are given to each vowel, from below to above, and on this coloured reality we invent a story with two animals as characters: a mole and a cricket.

- For the "i", yellow: sun
- For the "e", pink: flowers
- For the "a", green: grass
- For the "o", brown: dry soil
- For the "u", black: wet dark soil

They are animals usually living underground. They crawl upwards little by little to the surface to see shapes and colours and to hear the sounds freely.

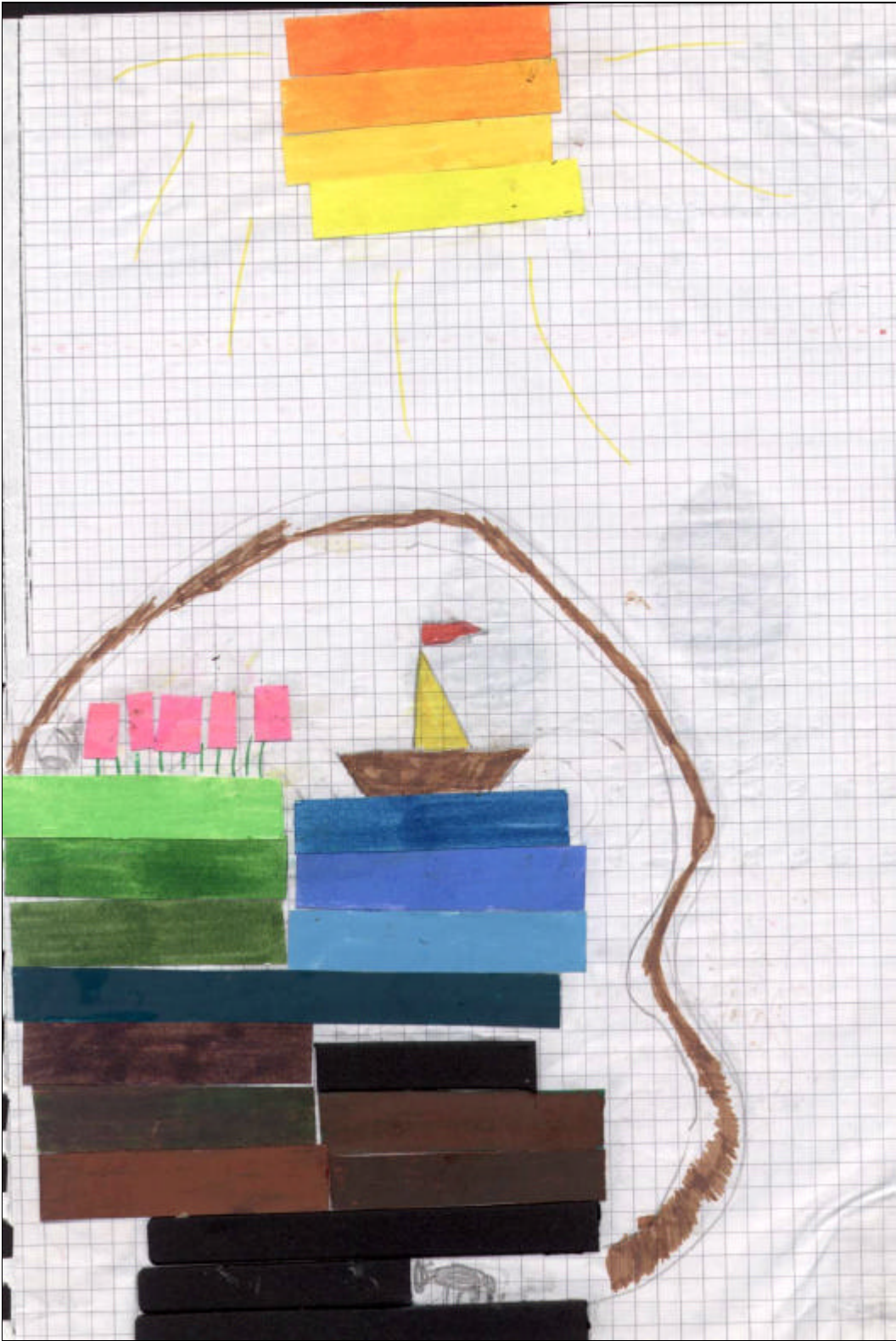
Once at the surface, they walk on the ground and see many new things. They meet also fences, different animals, countrymen, grass and flowers.

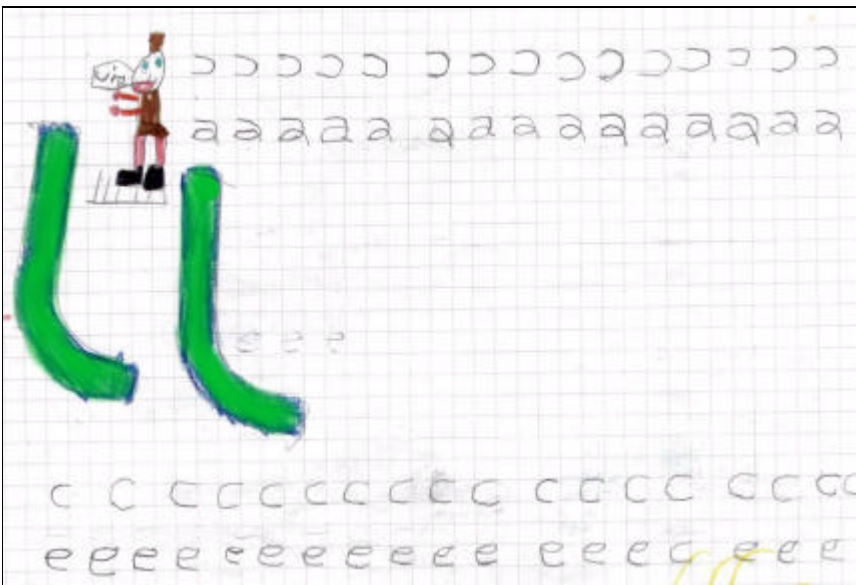
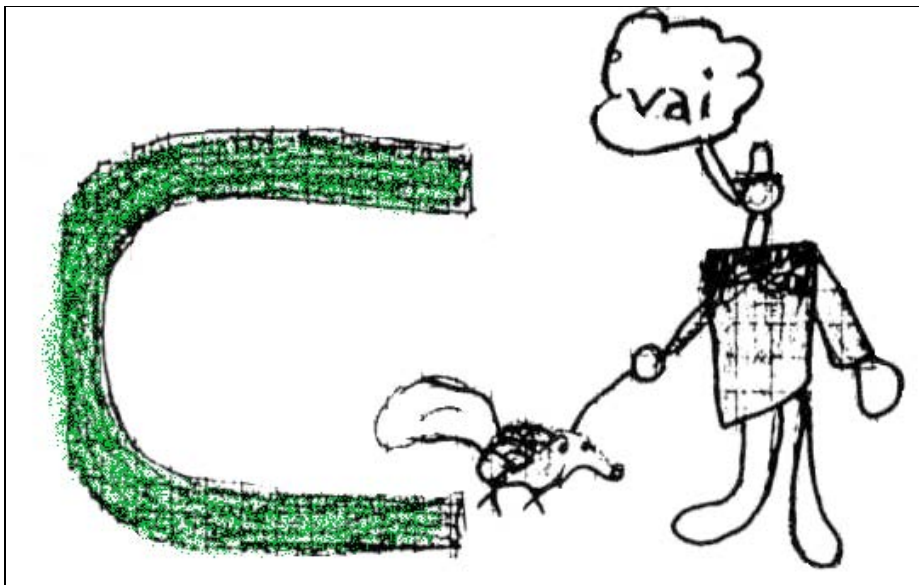
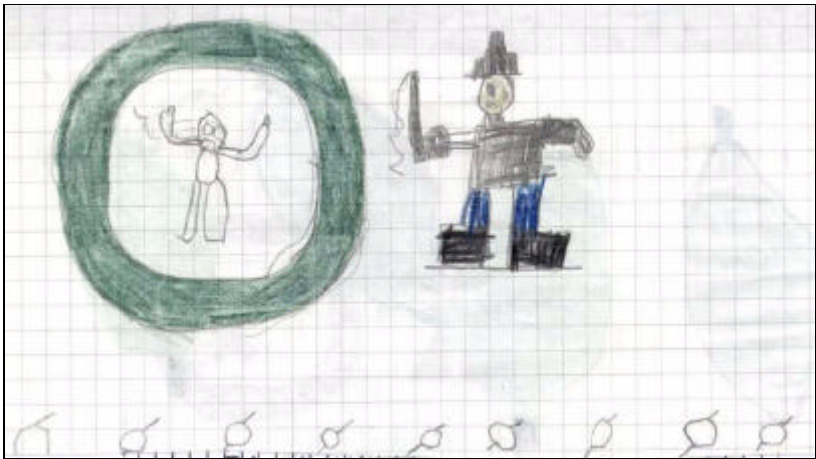


For the characters the children have chosen a cricket and a mole wearing glasses, as it may often be seen in the cartoons on the TV.

Composition, writing and listening of the sounds of the vowels

Patchwork made by the basic signs in coloured cardboard. It represents the travel of the animals from the deep to the surface looking for shapes, colours and sounds.





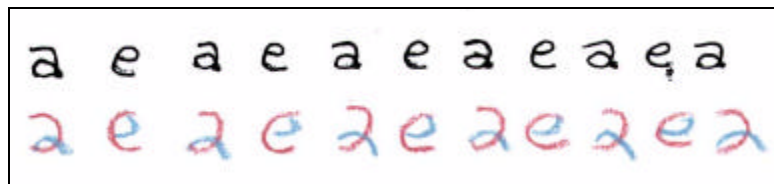
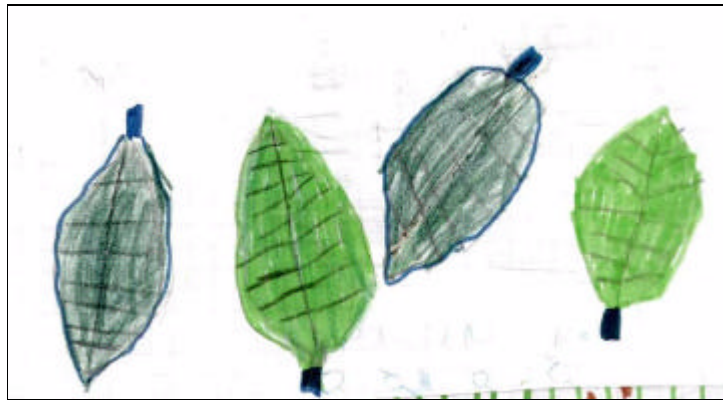
Once at surface, the mole and the cricket meet countrymen, fences with trees, grass, trees, insects, flowers, etc..

The shape of the vowels "a" and "e" shows a double difficulty: right-left, above-below. We can note it immediately by observing the children writing them.

Therefore here is a small exercise with some leaves.

We build up a rhythm: leafstalk above, leafstalk below, light green, dark green.

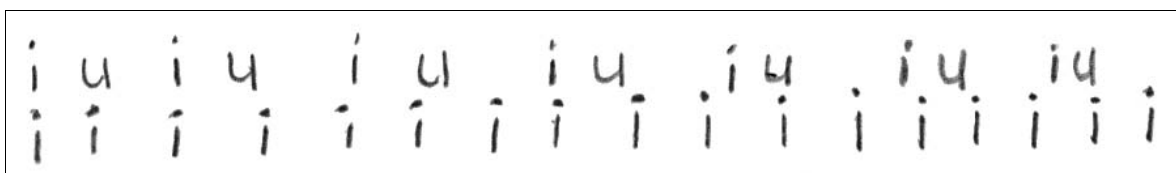
The children draw and repeat the rhythm shown with a series of "a" and "e".



The shape of the grass blades recalls the vowels -i -u; the children write them down and name them.



erba = grass



By pronouncing the sounds of the vowels, we put a hand to our mouth and feel the different movements of the lips with the fingers.



la talpa sente = the mole can hear le onde dei suoni = the waves of the sounds

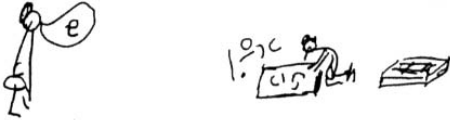

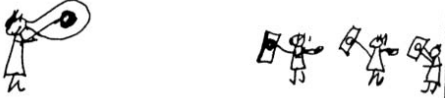

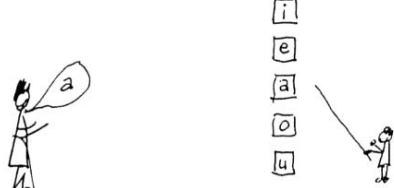
5.2 Translations (vowels)

With the introduction of sound we must insist on four different and basic operations:

- 1- given the sound, the child should be able to build up the conventional sign by means of the basic signs;
- 2-
- 3- given the sign, the child should be able to produce the sound;
- 4-
- 5- given the sound, the child should be able to find the sign;
- 6-
- 7- given the sound, the child should be able to write the sign.

We verify this by playing with the children everyday and by recording everyone's uncertainties.

Game of translation

<p>1- listen to this sound take the basic signs and try and build up the combination</p>	<p>Use of the basic signs</p> 
<p>2- how does this combination sound?</p>	<p>Use of the cards by the teacher</p> 
<p>3- listen to this sound can you find the card?</p>	<p>Use of the cards by the children</p> 
<p>4- listen to this sound can you write the combination?</p>	<p>Use of the reference cards</p> 
<p>5 - eventually, the teacher urges the children to try and point to the right vowel with the stick on the boards with the vowels hanging on the wall.</p>	

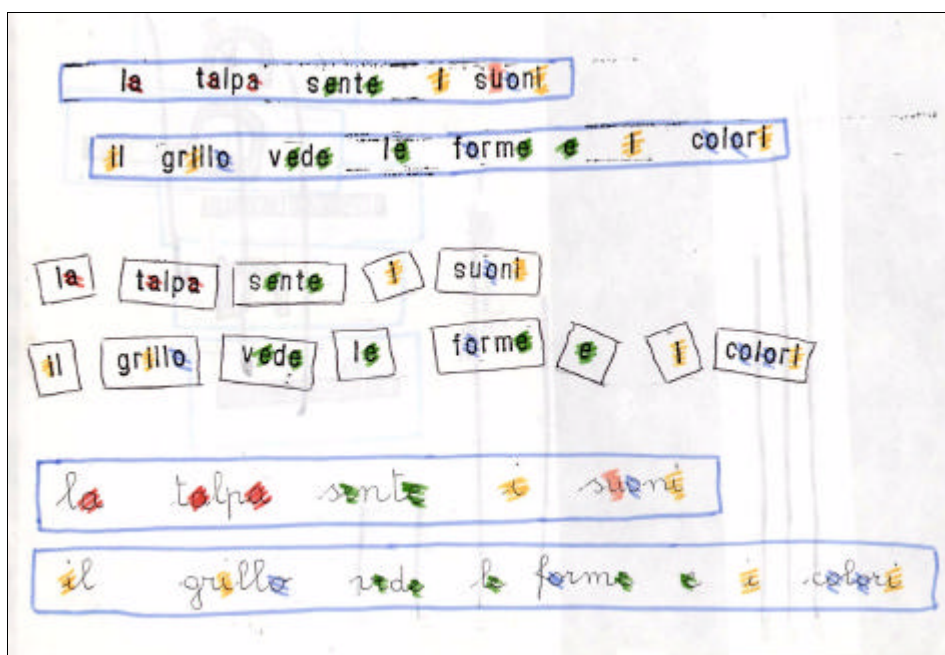
The tale about the travel of the two animals ends with a sentence made by the children and written on the blackboard.

Three empty spaces (marked with three dots) are left between two words and, by beginning a new paragraph, two empty squares (with two dots) are left.

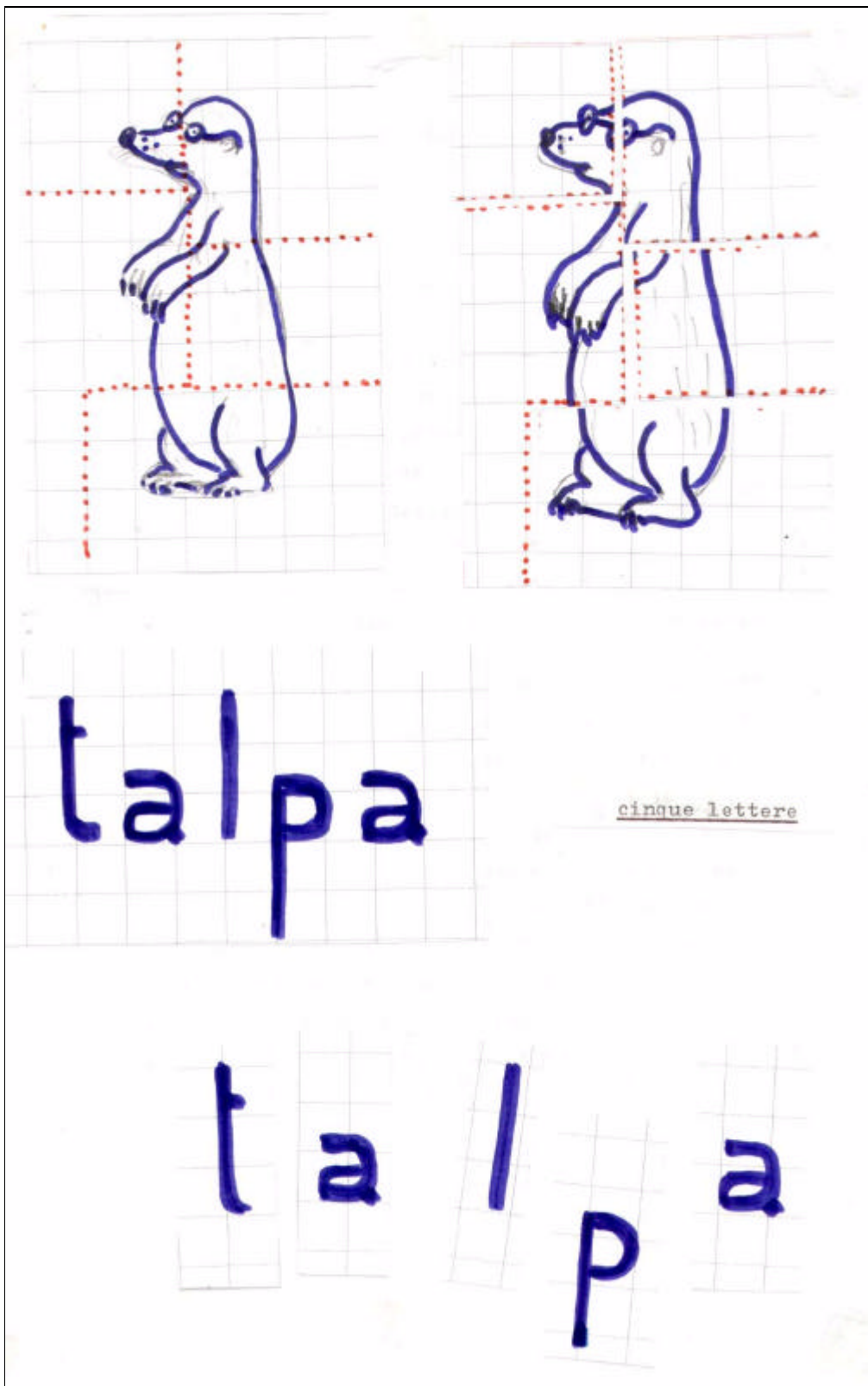


la talpa sente i suoni = the mole can hear the sounds
il grillo vede le forme e i colori = the cricket can see shapes and colours

As usual the child receives the stripes written in printed case and italics. He/she builds up, disassembles, glues and paints the vowels with different colours.



Eventually we play with a mini-puzzle depicting the mole in five pieces, as the number of the letters building the name in Italian (“talpa”).



talpa = mole 5 lettere = 5 letters

The children should have learnt everything well, but it may not always happen like this. So the teacher should repeat the lesson by varying the talk.

Example.

The teacher has composed or adapted a nursery rhyme and introduces it on seven big stripes:

- five little ships in the middle of the sea
- five children go fishing
- they fish “a”, they fish “e”
- they fish “u”, they fish “i”
- big or small they fish “o”
- five little ships in the middle of the sea
- five children go fishing

The teacher reads it aloud and during the reading he/she raises and shows both a stripe and the card with the vowel mentioned.

All together repeat the reading of the stripes and this time the children are in charge of the raising of the cards with the vowels.



The children make a patchwork and a drawing on the exercise-book

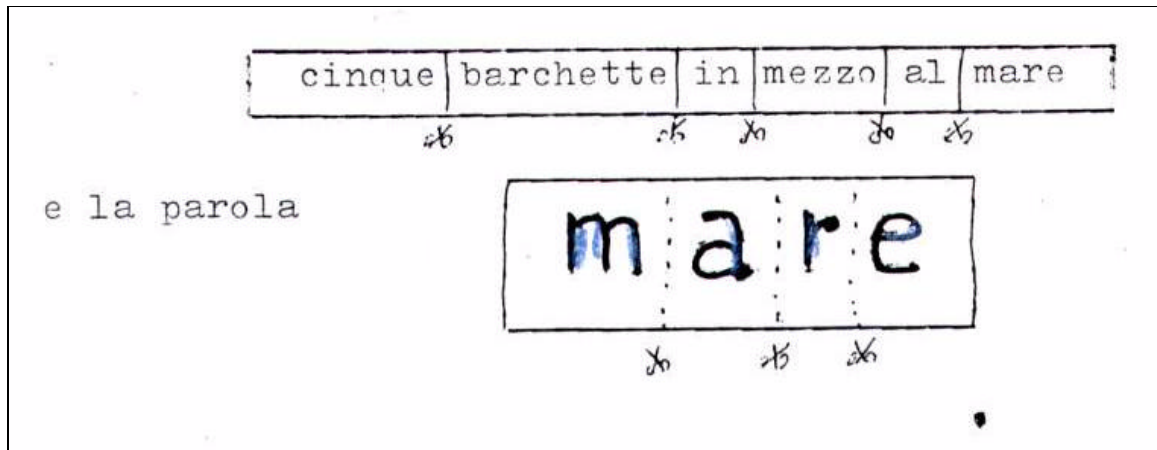
We conclude with a sentence

“five little boats in the middle of the sea”

with the word

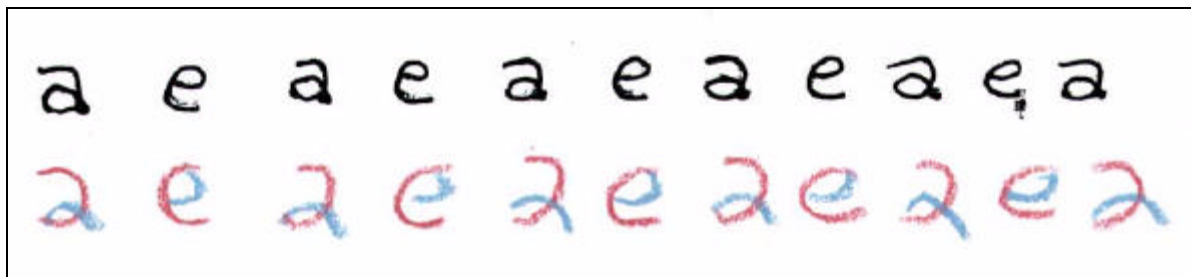
s-e-a-

cut and re-assembled.



cinque barchette in mezzo al mare = five little boats in the middle of the sea
e la parola = and the word mare = sea

We end the page with a rhythm of -a -e by felt pen.



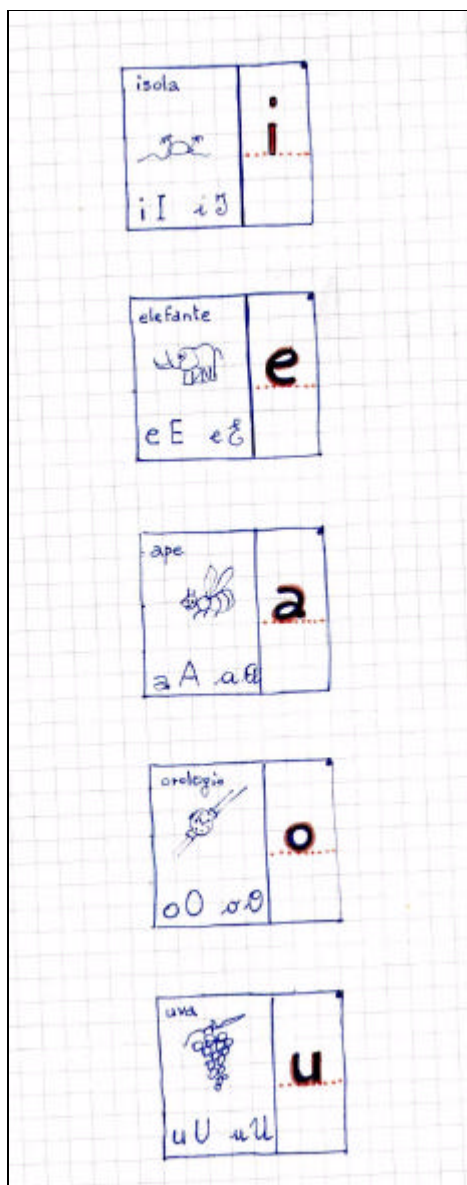
5.3 References and alphabet collection

Features and employment

On the wall of the classroom some cards are hung with reference signs and shapes in order to make up a reference wall alphabet.

The cards look like as follows:

on the right the combination of basic signs corresponding to the alphabetic sign and leaning on the baseline; on the left the shape drawn small with the name written in uppercase and with the four characters written in italics and printed style highlighted.



isola = island	elefante = elephant	ape = bee
orologio = watch	uva = grapes	

On the wall, the relative disposition of the cards is in vertical for vowels and in horizontal for consonants because this eases the games of coupling from both the visual and the operating viewpoints.

The disposition of the cards with the consonants should be as follows:

m n s z l r f v t d p b

The letters c g with soft and sharp sound
h q are on cards put slightly apart from the others.

The matching of similar sounds is intentional because, like in the recognition of two almost identical twins, also with the sound-signs it easier to catch what characterizes them by observing them close to one another. This may instead become difficult if their matching is sporadic and fortuitous. (*)

At will the children can put near each sign several objects whose name starts with the letter considered.

On the wall the global disposition of the alphabet is as follows:

m n s z l r f v t d p b

h

i
e
a
o
u

c	schi	sche	sca	sco	scu
	chi	che	ca	co	cu
	ci	ce	cia	cio	ciu
	sci	sce	scia	scio	sciu

g	ghi	ghe	ga	go	gu	gli	gn
	gi	ge	gia	gio	giu		


































q	qui	quo	qua	que
----------	-----	-----	-----	-----

Everyday the children read the images on the wall alphabet and pronounce the sounds; in addition they read on their individual alphabet.

The alphabet collection that each child has (see the attached one on hard paper) should reproduce the exact disposition proposed for the wall alphabet, thereby strengthening its recalling function.

The size of the personal alphabet collection allows the reproduction by xerox copying on the basis of the number of the children at work. The ease of the drawings is done on purpose so that each teacher (especially if working with adults) can change the reference drawings on both the personal and wall alphabet according to the activities and personal interests.


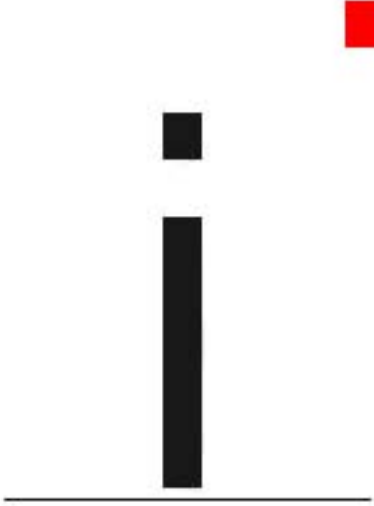
Personal alphabet collection

mela  m M m M		sole  s S s S		luna  l L l L		farfalla  f F f F		tartaruga  t T t T		palla  p P p P	
nave  n N n N		zanzara  z Z z Z		rosa  r R r R		vaso  v V v V		dado  d D d D		bandiera  b B b B	
 h H h H	 c C c C	 g G g G	 q Q q Q	isola  i I i I	elefante  e E e E	ape  a A a A	orologio  o O o O	uva  u U u U			

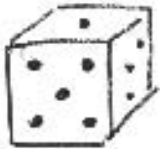

schi	sche	sca	sco	scu
chi	che	ca	co	cu
ci	ce	cia	cio	ciu
sci	sce	scia	scio	sciu

ghi	ghe	ga	go	gu	gli	gn
gi	ge	gia	gio	giu		

qui	quo	qua	que
-----	-----	-----	-----

<p>isola</p>  <p>il i I</p>	
---	--

isola = island

<p>dado</p>  <p>d D d D</p>	
---	--

dado = dice

5.4 Sound and time

The rhythm

In the previous exercises many sentences were built up. By writing they were put from right to left on the sheet. This is a well defined space positioning as well as the representation of a temporal sequence recalling something which develops according to a rhythm, a dance of shapes and sounds.

Silent times, the pauses contribute to the words, which are moved by the succession of sounds of consonants and vowels.

The word is not only a “thing” in the space. ()*

Therefore in the classroom we compose and sound a rhythm with drums and cans:

1 ---- 2 ----- 1 ----- 2 ----- 1 ----- 2 ----- 1 ----- 2

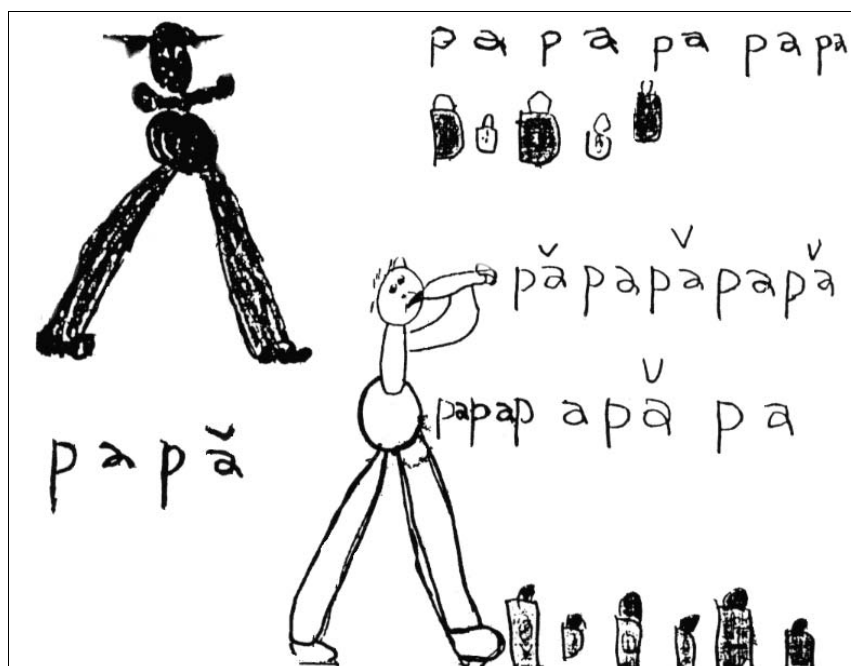
Then we introduce a pause every four beats:

a i a i ---- a i a i ---- a i a i ----

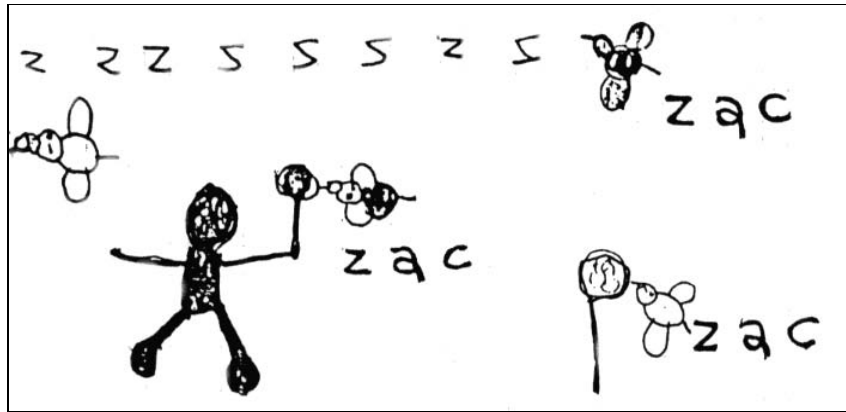
The sequence of shapes and of sounds catches the attention and isolates the inner visual and sound condition (classroom) from the visual and sound landscape outside.

Then, in the particular case considered, the pause splits up the homogeneous rhythm. In this way a “musical” object stands out which is an independent thing relative to the letters (of the rhythm) but which will be a part within a sentence.

Consonant + vowel ----	Consonant + vowel	=	a word
------------------------	-------------------	---	--------



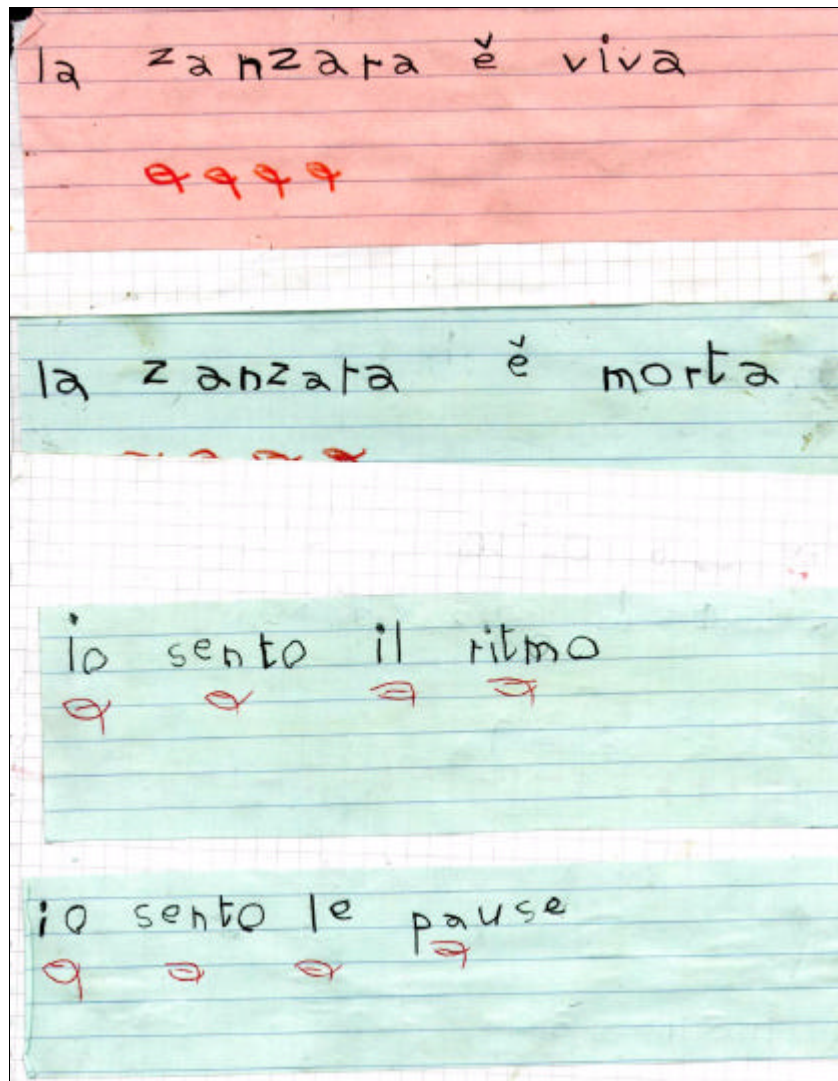
papà = Dad



Let's listen to continuous sounds = the buzz of a mosquito zzzzzzz

Let's listen to interrupted sounds = the blows to kill the mosquito zac zac zac zac

Short dictations (explanation at Chapter 7)



la zanzara è viva = the mosquito is alive la zanzara è morta = the mosquito is dead
 io sento il ritmo = I can hear the rhythm io sento le pause = I can hear the pauses

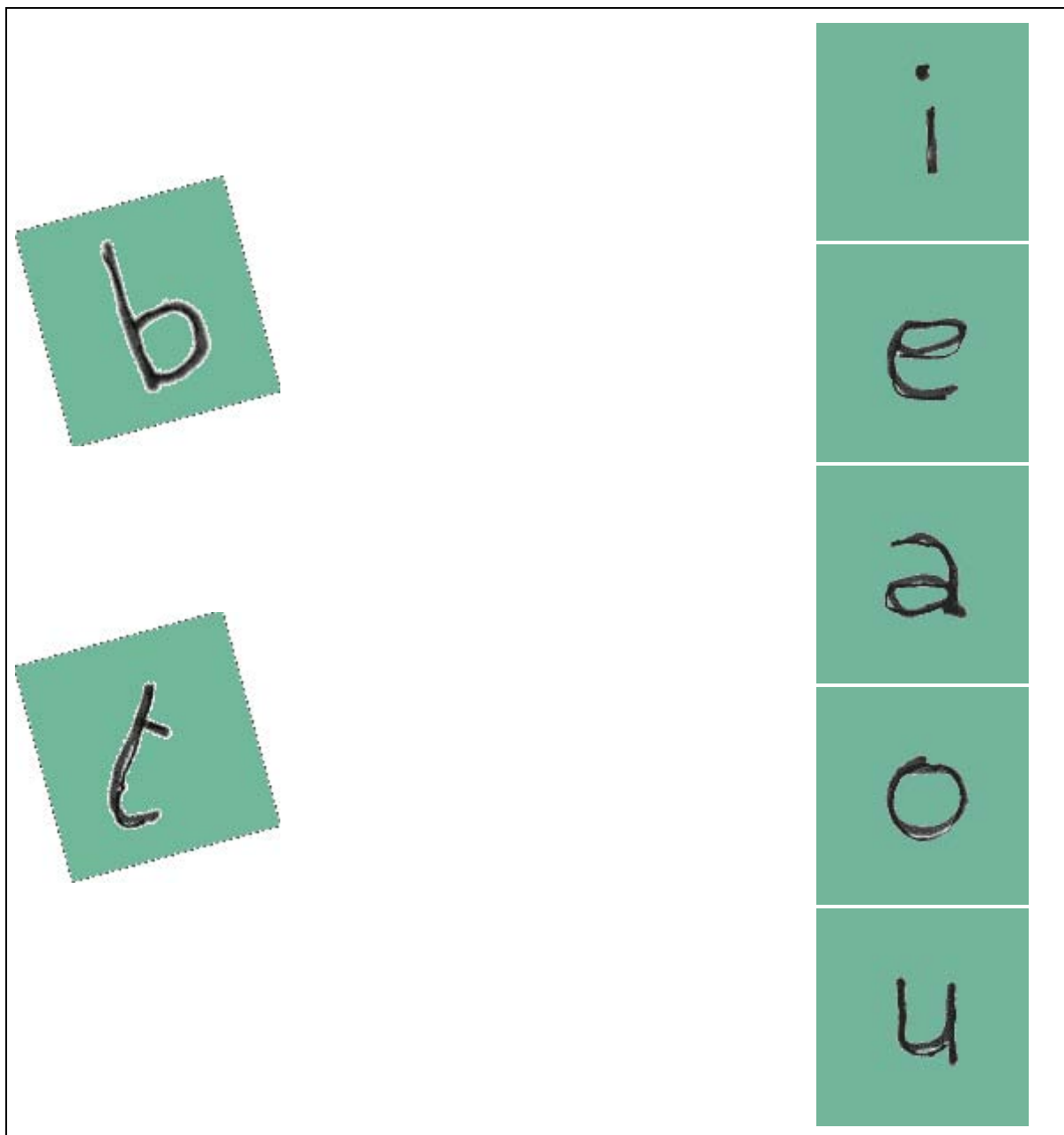
5.5 Matching games

We play by sitting on our own place. On the left of the table two green cards are placed which carry two consonants, whereas on the right a foldable stripe with vowels is put. By a command the consonants will be coupled with the vowels.

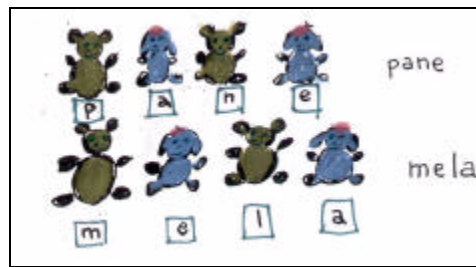
Example.

“If I say - bi- like “biro”, which card will you take? Close to which vowel will you bring it?”

“If I say -ta- , which consonant will move? Where is it going? and so on



We can also play with toy animals and small cards.



pane =
bread

mela =
apple

The words must be short (2-3-4 letters) and, as always, related to a central interest leading the talk with the child.

Examples.

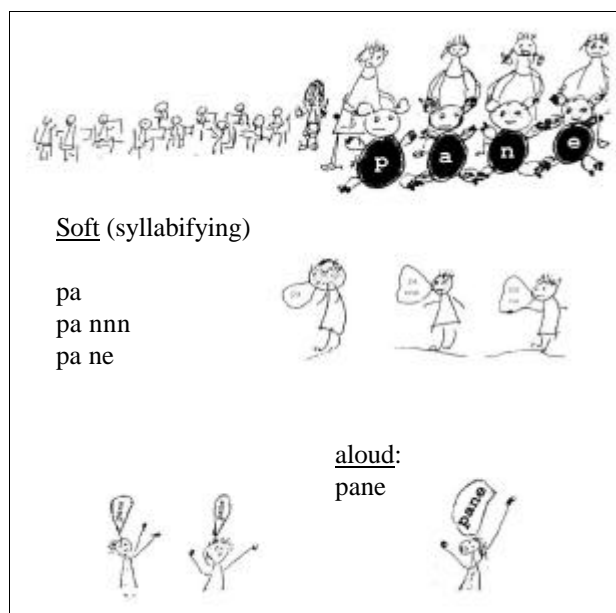
- bread, wine, apple, oil, salt, rice, pear, ...
- sun, sea, ship, sail, net, air, row, ...
- wolf, dog, frog, mouse, bee, owl, bear, ...
- night, dark, moon, black, house,
- nine, zero, one, three, six, two, eight, ...
- dwarf, pipe, fairy, ogre, tail, fur, hole, ...

With the opposite procedure we shall exercise in reading.

Here we have a pre-made word, done with the help of the children, in a sequence of bears and dogs with the cards carried on their bellies. These are introduced to the pupils. The teacher stays in the audience. All the children examine the word in a low voice and try the sounds of it until they are able to synthesize the phonetics of the word in a graphical way.

Only then the word can be pronounced aloud.

The teacher will not absolutely allow the children to pronounce the word into syllables, but he/she will wait quietly, will try and stimulate the children to understanding.



Another game

Many cards are made with words built up by two syllables and written half on each side. They are put on small wooden supports and offered to the child's attention. On one side the first syllable is printed: the child is invited to read it. Then the card on the support is turned and the second syllable appears, which the child must read in a soft voice:

me la (= apple)

The operation is repeated once, twice, three times until the child understands and recognizes the word "mela" (apple)

me la me la me la mela

5.6 Translation of consonants

As with vowels, it is a good thing to play games with consonants to verify and record the situation of each child. Small cards, basic signs, reference cards are used and the following four operations are done:

- 1- given the sign, the child must be able to pronounce the sound
- 2- given the sound, the child must be able to find the card with the corresponding basic sign
- 3- given the sound, the child must be able to compose the conventional sign with the basic signs
- 4- given the sound, the child must be able to write the sign correctly on the reference cards.



Use of the small cards

Use of the small cards

Use of the basic signs

Use of the reference cards

6. DIFFICULTIES

6.1 Complex syllables

When the child tries to compose the first words or sentences by himself/herself, he/she meets syllables made difficult by fused or strengthened sounds.

Therefore it is necessary to face the problem by starting to make the children listen and produce sounds with two or three different instruments, used first regularly and then contemporaneously.

On the wall alphabet the difficulties are outlined in this way:

c	schi	sche	sca	sco	scu
	chi	che	ca	co	cu
	ci	ce	cia	cio	ciu
	sci	sce	scia	scio	sciu

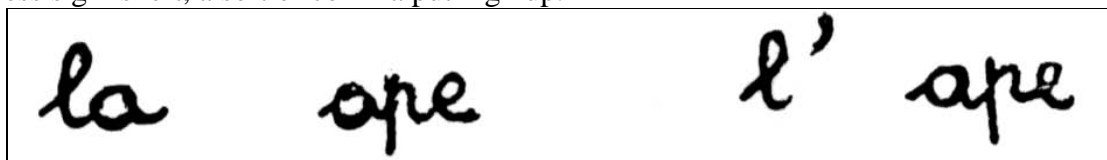
g	ghi	ghe	ga	go	gu	gli	gn
	gi	ge	gia	gio	giu		

For the “c” and the “g” the hard and the soft sounds are distinguished by means of musical instruments.

The “q” is introduced already combined with “ua”, “uo”, “ui”, “ue” because in this way confusion is avoided for the pairing of “c” and “u” in words like “cucina” (kitchen), “culla” (cradle), ...

q	qui	quo	qua	que
----------	-----	-----	-----	-----

The use of apostroph recalls a problem of fusion of sounds to obtain a more fluent pronunciation and reading. Something is thus taken away (“apo” = from, “stroph” = take away) and at its place a soundless sign is left, a sort of comma put high up.



l'ape = the bee

Cards are used.



pesce

pesce

il pesce nuota nel mare

il pesce nuota nel mare

il pesce nuota nel mare



pesci

pesci

io pesco i pesci

io pesco i pesci

io pesco i pesci

io pesco i pesci

pesce = fish
il pesce nuota nel mare = the fish is swimming in the sea
pesci = fishes
io pesco i pesci = I am fishing the fishes



ragnatela

il ragn^o fa la ragn^atela

il ragn^o fa la ragn^atela

Il ragn^o fa la ragn^atela



stagn^o

la rana nello stagn^o

la rana nello stagn^o

la rana nello stagn^o la rana nello stagn^o

ragnatela = spiderweb
 il ragn^o fa la ragn^atela = the spider makes its spiderweb
 stagn^o = pond
 la rana nello stagn^o = the frog in the pond



tam**bu**ro

batte il tam**bu**ro : tum, tum, tum

batte il tamburo : tum, tum, tum



cuore

batte il cuore : toc, toc, toc

batte il cuore : toc, toc, toc

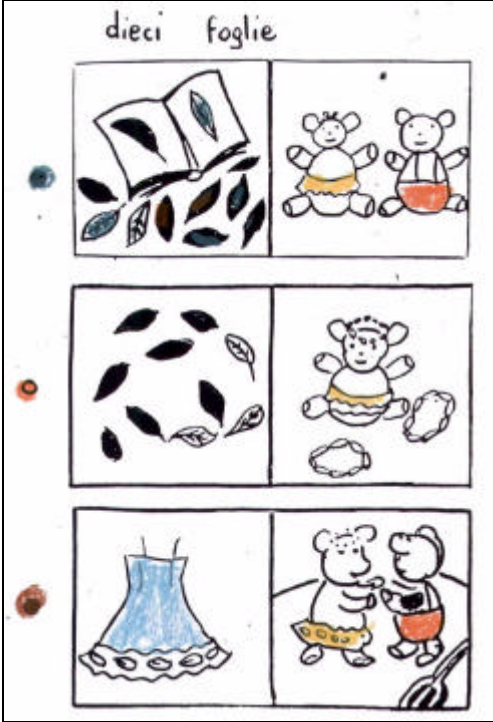
(cuoco - cuoio -)

tamburo = drum
batte il tamburo = the drum is beating
cuore = heart
batte il cuore = the heart is beating

For “gli” and “gn”, even if using cards and doing practicals, we prefer as usually to build up a story on a subject. Small dictations are done.

Reading of images.

Dieci foglie = ten leaves



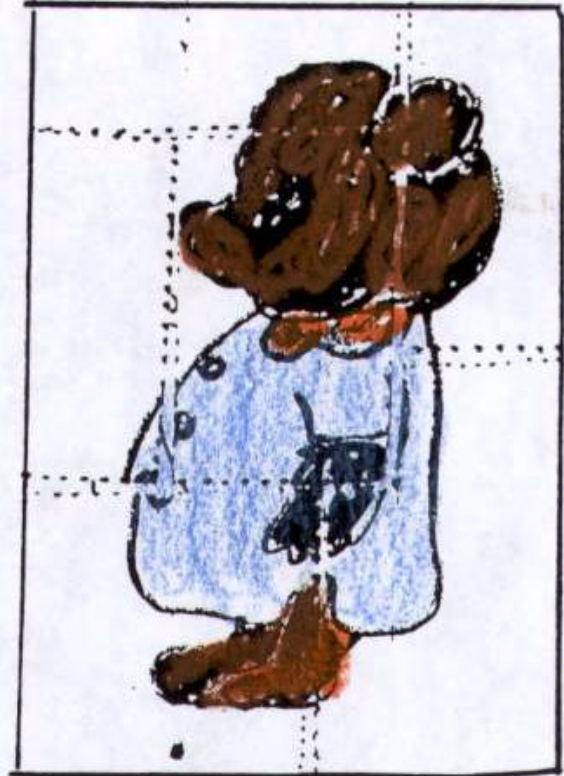
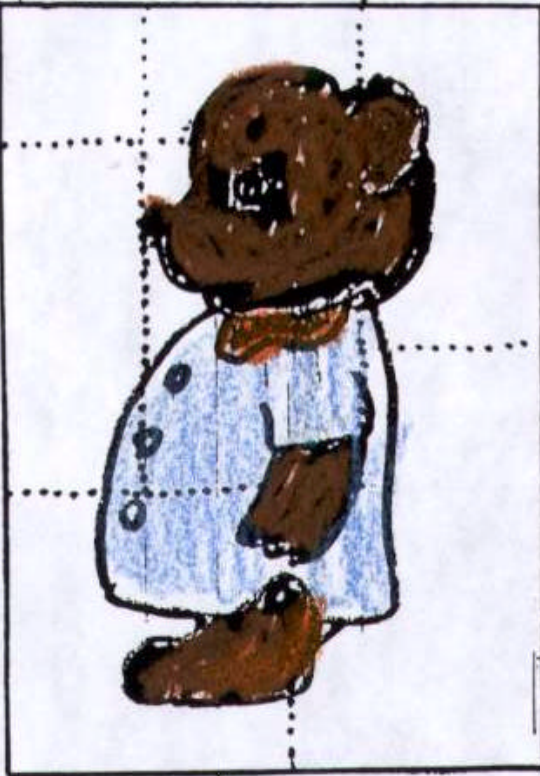
Dieci foglie in un libretto
 per la moglie dell'orsello
 gialle, rosse, marroncine //
 lei si fa le coroncine
 lei le cuce sul vestito
 e va al ballo col marito

foglie
 foglie

moglie
 moglie

dieci foglie in un libretto = ten leaves in a booklet
 per la moglie dell'orsello = for the little bear's wife
 gialle, rosse, marroncine = yellow, red, brownish
 lei si fa le coroncine = she makes little crowns with them
 lei le cuce sul vestito = she sews them on her dress
 e va al ballo col marito = and she goes to the Ball with her husband
 foglie = leaves
 moglie = wife

7 parti



oretto

orsetto

7 lettere

o r s e t t o

o r s e t t o

orsetto
orsetto

orsetto
orsetto

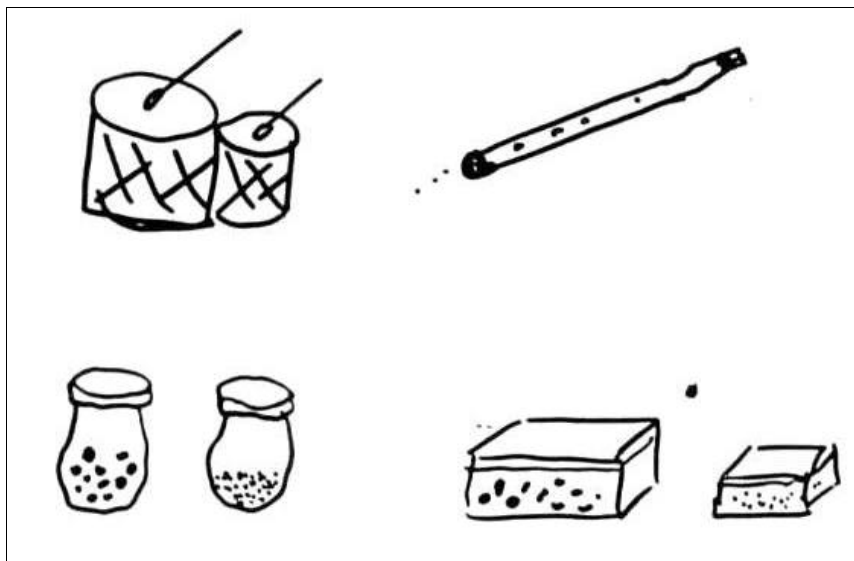
orsetto = little bear 7 parti = 7 parts

6.2 Strengthened sounds

The strengthening of the sounds usually occurs by an accent on vowels and the doubling of the consonants.

The teacher proposes again exercises of listening and production of sequences with variable intensity. However the variations on the same datum are perceived by sight, smell, taste, touch and movement.

Going back to hearing, the children will practise with two different instruments and will be invited to do their best in building personalized instruments with boxes, tins, sand, salt, rice and pasta.

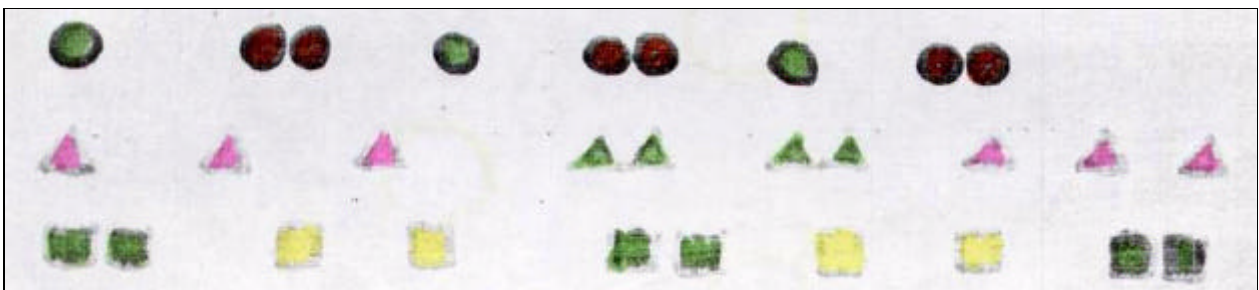


We pair a coloured symbol with the sound of an instrument.

We sound and draw sequences in which the doubling of the symbol corresponds to the strengthening of the sound.

On the blackboard two or three sequences are drawn. A child mentally chooses a sequence and sounds it at will.

The rest of the class listens, observes, compares and tries to understand which sequence it is.

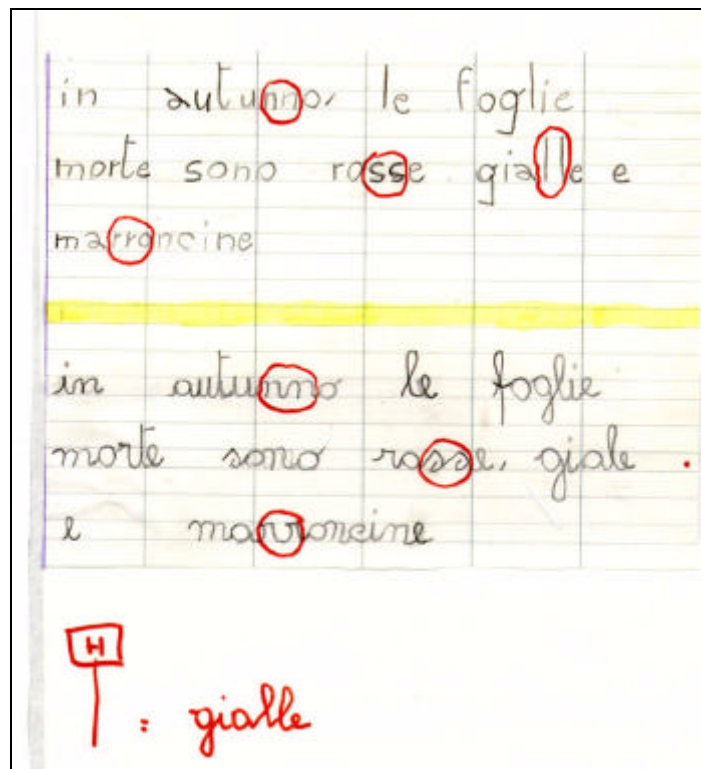


Small dictations are done (explanation at the 7th Chapter).



pesco i pesci = I fish the fishes

in autunno le foglie morte sono rosse,
gialle e marroncine =
in autumn the dead leaves are yellow,
red and brownish

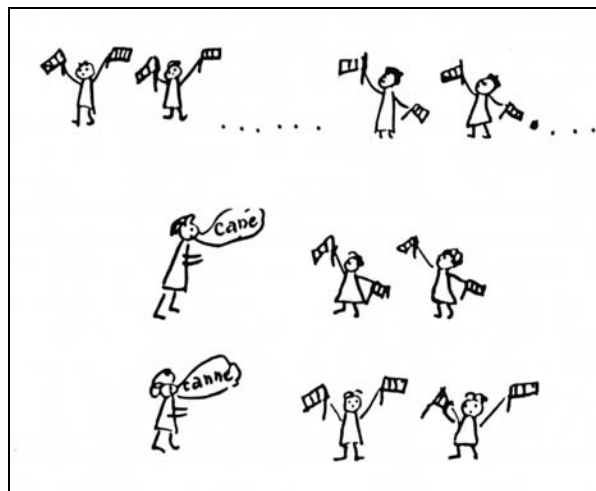




At the gym



We exercise with steps and movements decided by all together

- an ant's step = a simple sound
- an elephant's step = a doubled sound
- a jump to the high = a sound with accent

With a drum the teacher beats short sequences while the children make the movement decided. The exercise is varied with the use of small flags or tufts made of crinkled paper. The image of these experiences is recalled by the teacher while preparing cards, which are hence made more interesting.



<u>the game of the steps</u>		
	<u>formica (ant)</u> cane (dog) pane (bread)	elefante (elephant) canne (reeds) panna (cream)

<u>the game of the flags</u>		
	1 <hr/> casa (house) rosa (rose)	2 <hr/> cassa (box) rossa (red)

**7. FIRST DICTATIONS
ACTIVITY - READING - WRITING**

7.1 Dictation

In the earlier pages often reference was done to small classical techniques of the dictation or auto-dictation by which the child practises. Hereafter two distinct ways of short dictation are shown: in the first one we use the visual recall, in the second one we use the sound recall instead.

This distinction is useful because it allows to better understand the cause of some common errors and thus where and how to intervene.

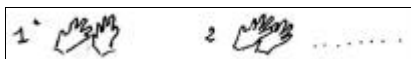
The goldfishes = visual recall

Each child receives a small, preferably coloured sheet of paper. The teacher writes on the blackboard words well apart, a sentence that the topic considered allows to compose.

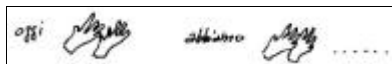
Example:

Today we have spoken about grapes.

Words are counted by hand beat.



Words are read by hand beat.



Each word will correspond to a fish which will be healthy (correct) or ill (wrong).



The attention goes particularly onto the first two words.

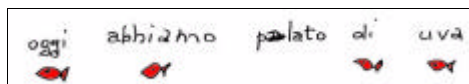
The teacher reads them by beating the hands twice and erase them.

oggi abbiamo

today we have

The children can now write them on the sheet.

The teacher goes on like this to the last word, then a check is done. The sentence is written again on the blackboard and the child checks and attributes a goldfish to each correct word.



Today we have spoken about grapes

The mistakes (ill fishes) are corrected below with a H sign (hospital).

[H] = parlato

spoken

The paper sheet can eventually be glued on the exercise book or thrown away.



oggi abbiamo parlato di uva



=

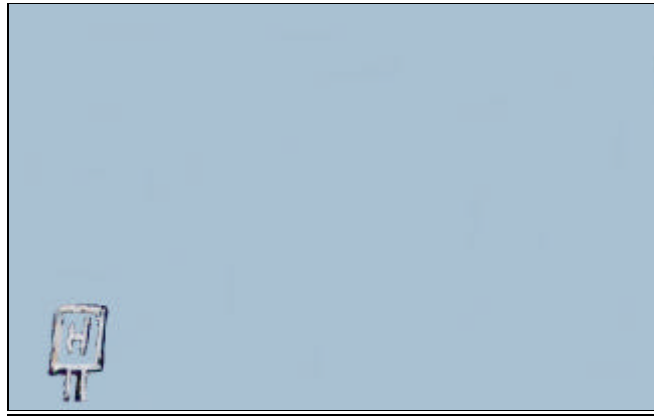
oggi abbiamo parlato di uva

uva



Today we have spoken about grapes

The green fishes (sound recall)



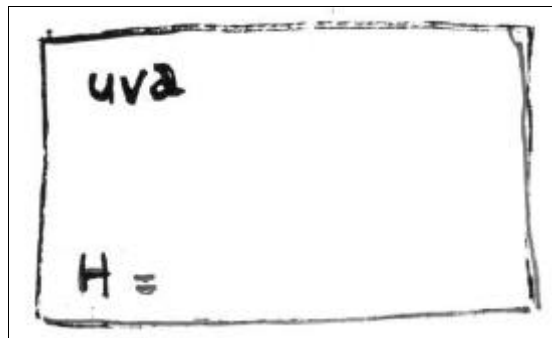
Each child receives a small, preferably coloured sheet of paper. At the bottom he/she prepares the H (hospital) abbreviation.

The teacher announces the sentence to be written and counts the words by hand beating.

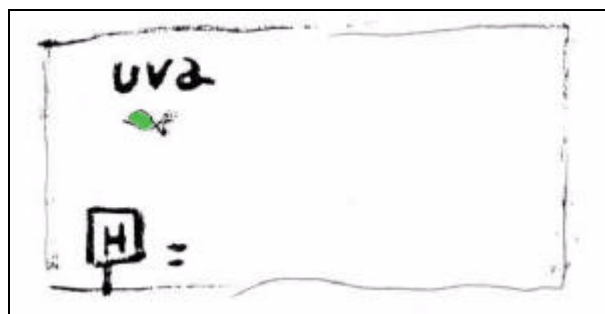


He/she pronounces the first word, repeats it and invites the children to write it by themselves on the sheet and then to set the pencil aside.

uva = grapes

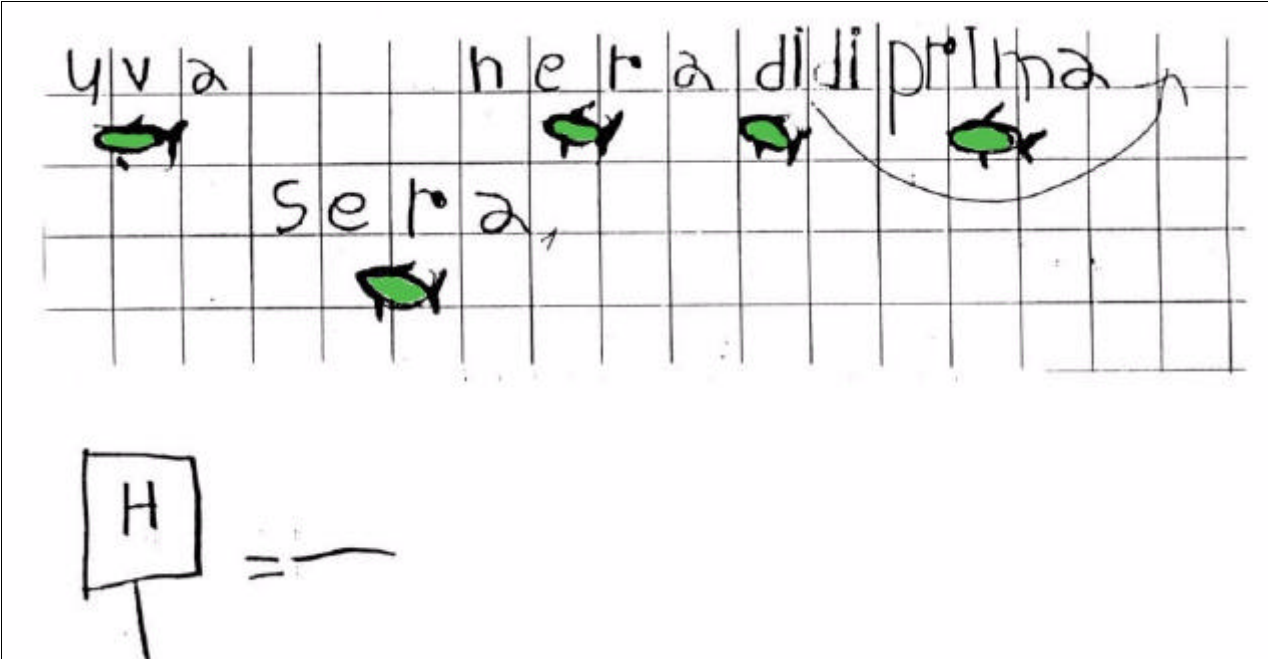


Each word is written on the blackboard by the teacher; the child checks and, if the word corresponds to it, a green fish is drawn. If the word is wrong, the child will have to write it correctly near the H abbreviation.



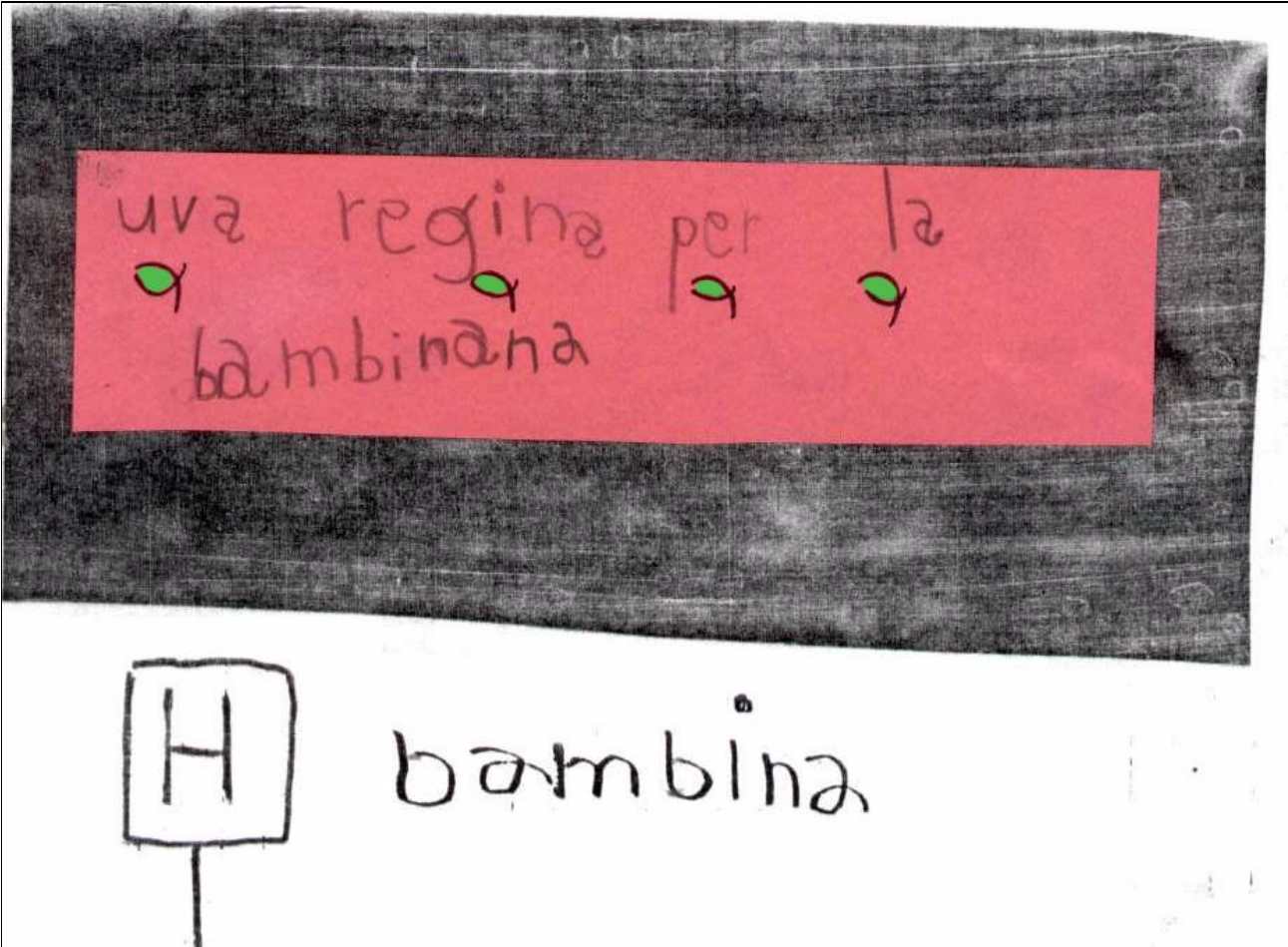
The work goes on and eventually the healthy fishes are counted.

Uva nera di prima sera = red grapes for the early evening

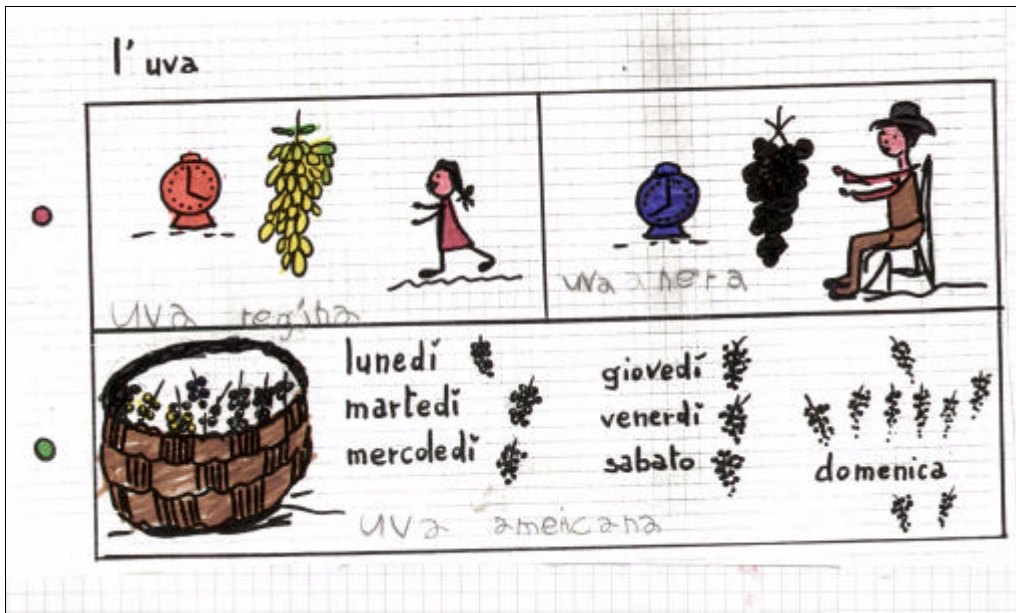


“Someone fishes well and someone doesn’t: it’s real fishing!”

uva regina per la bambina = golden grapes for the child

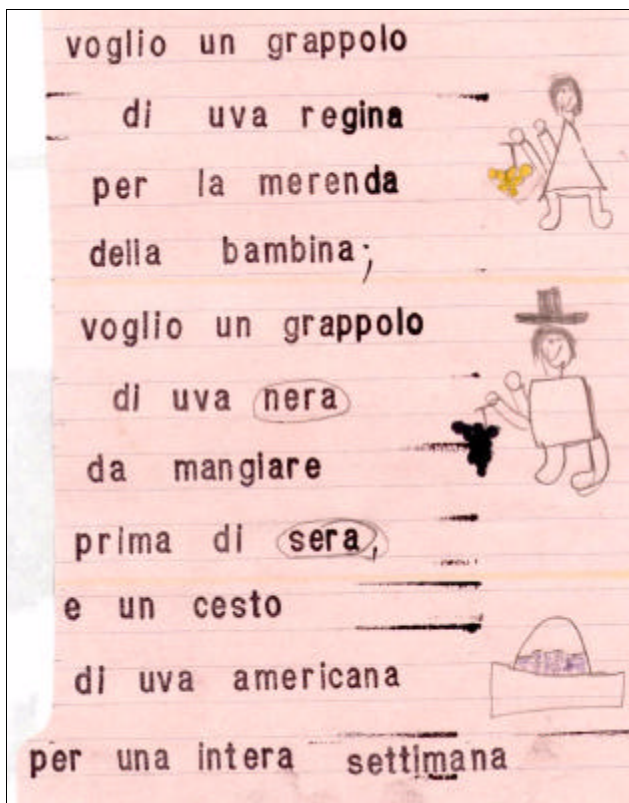


Reading of images



l' uva = the grapes uva regina = golden grape uva nera = red grapes
 lunedì = Monday martedì = Tuesday mercoledì = Wednesday
 giovedì = Thursday venerdì = Friday sabato = Saturday domenica = Sunday
 uva americana = American grapes

Common reading



Voglio un grappolo = I want a handful
 di uva regina = of golden grape
 per la merenda della bambina = for the child's snack
 Voglio un grappolo = I want a handful
 di uva nera = of red grape
 da mangiare prima della sera = to be eaten before night
 e un cesto di uva americana = and a basket full of American grape
 per un'intera settimana = for a whole week.

7.2 Various activities on short stories

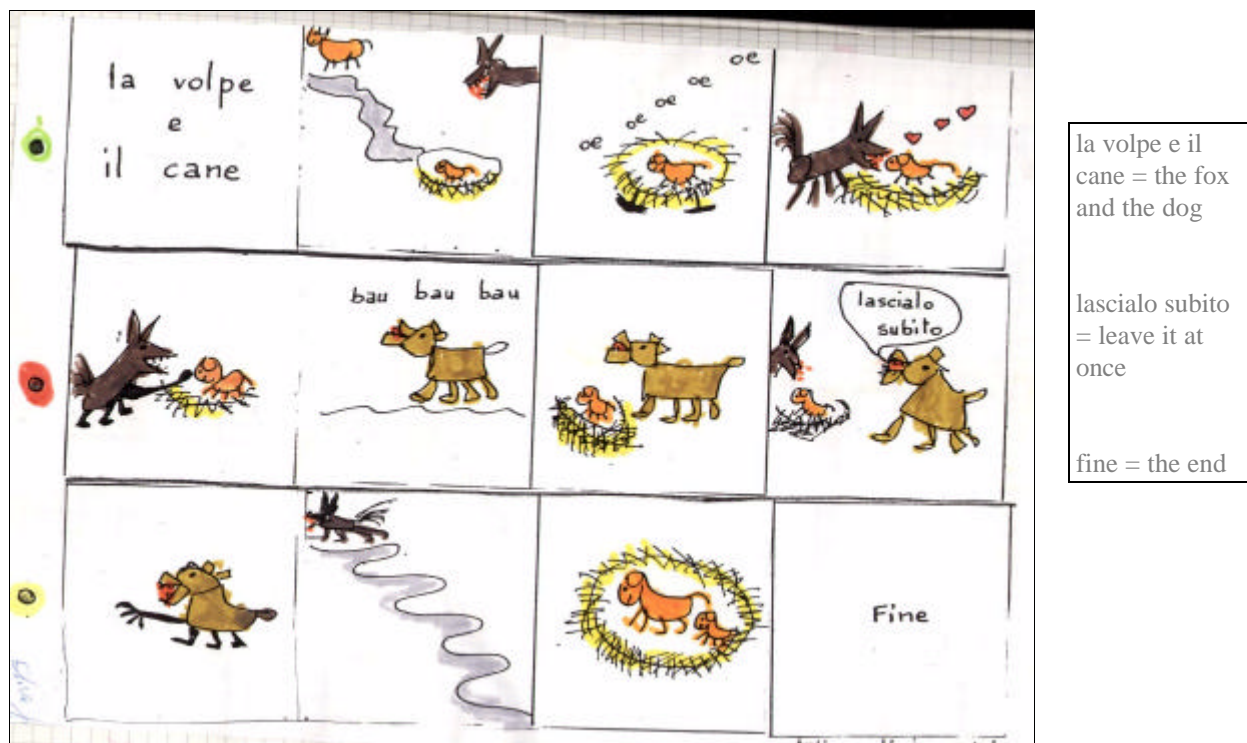
In this chapter we consider reading in a more extended way and propose several ways.

- 1- reading by the teacher
the teacher reads, the children listen; the reading is done aloud, expressively and brightened up by sketches on the blackboard.
- 2- image reading
the child receives the page with a sequence of images subdivided in stripes distinguished by coloured dots; these are read one by one and then the whole story is read from the start to the end.
- 3- reading of the stripes
the story is represented on stripes with sentences and words; these are detached one by one, illustrated to the child, ordered and read. The conclusion is a common reading.
- 4- quick reading
the story is offered in bigger types than usual. The child reads by him-/herself without dividing into syllables. He/she repeats the reading until he/she believes to be quick enough.
- 5- “blind” reading
the story, still in bigger types, is introduced with a hidden section on the left or on the right. The child reads by evoking the missing part. The title will be taken away and will be replaced by another one chosen by the child himself/herself.
- 6- expressive reading
the story is written in types of a common printed page or even smaller. By now the text is known and thus the child will have to read with special care on expressiveness.
- 7- reconstruction of the story in colours and bi-tri-dimensional shapes
the story is reconstructed by drawing, painting, glueing, clipping and clay moulding.
- 8- reconstruction of the story by dramatization
we try to recreate the scene by means of movement, words, sounds. Some costumes, distribution of the parts, organization of the verbal and sound contributions.
- 9- reconstruction of the story by episodes
the text is presented in episodes which should be illustrated by sentences to be read and copied. Recalling of sensations of movement, sound, shape, colour, position, etc. Recalling of similar situations experienced.
- 10- understanding of the structure of the text
through the drawing, the action illustrated is focalized in a space and is developed in a space-time succession. The compositional scheme obtained can be transferred to the individual written expression.

The following pages illustrate some examples of the work done on two short stories, freely adapted from a fairy tale and a poem.

7.3 The fox and the dog

Sequence of images



Reading of the images and colouring of the drawings

The drawings with which the tale is illustrated are done rough on purpose so that it is clear that the teacher must not necessarily possess peculiar artistic skills.

The sequence can be planned on the blackboard while discussing with the children.

For example, in this case for the second image there was the problem of choosing the cry of the lamb. “beeee beeeee” was not adequate because more compatible with an adult sheep. The “oe oe oe” cry was decided because it recalled precisely a baby’s cry.

In the first image the problem was to distinguish motherly caresses in a paw from caresses by a dog. It was decided that the nails were the discriminant element.

Also the characteristics of the fox and of the dog were discussed with the children while focalising the attention on three elements: tail, snout and ears. The love of the fox was represented by means of small hearts, the strength of the dog with the bark and the words in the balloon, and the departure of the fox with a long oblique line. Also the word “the end” alone in the last frame was proposed by the children. The drawing composed by the teacher reflects these choices and, as xerox copy, is distributed among the children.

Reconstruction of the piece by dramatization

After having made some basic costumes, the parts are distributed. We discuss all together the sound accomplishment of the story. We decide when to use the voice or produce sounds by hands or by the feet or which musical instruments to use. Movements, gestures, spatial disposition, succession of acts are focalized.

Shyness is overcome and all learn how to express orally with fluency and skill. All are involved in a complete way.



Gli alberi = the trees
 il vento = the wind
 il branco di pecore = the herd of sheep

cane = dog
 volpe = fox
 agnellino = little lamb
 pecora = sheep

filo di ferro plastificato e
 carta crespata = coated
 iron wire and crinkled
 paper

Narratore = story teller
 (prima l'insegnante) =
 first the teacher
 (poi un bambino) = then
 a child

Reconstruction of the piece in 3D shapes

We work in group. Clay and plasteline are used. Clipping activity is done.

Clipping cardboard: the body and the paws do not change, only the head and the tail are different.



dog

fox

sheep

legs

Reconstruction of the story by episodes

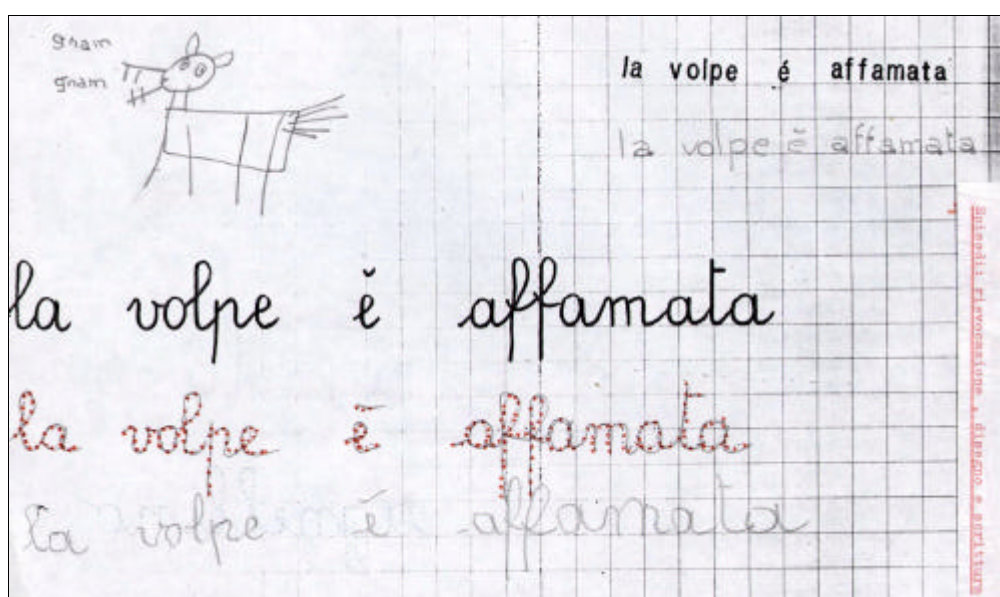
Earlier considered in a whole, the story is now subdivided in some parts necessary to better characterize a situation or a character.

Similar situations, experiences, visual, tactile, movement sensations are evoked ...

The child draws and then makes practical exercise on reading and writing on the sentences, on words and on letters in the different printed and italics, capital and small case types.



L'agnellino e' appena nato = the little lamb is just born

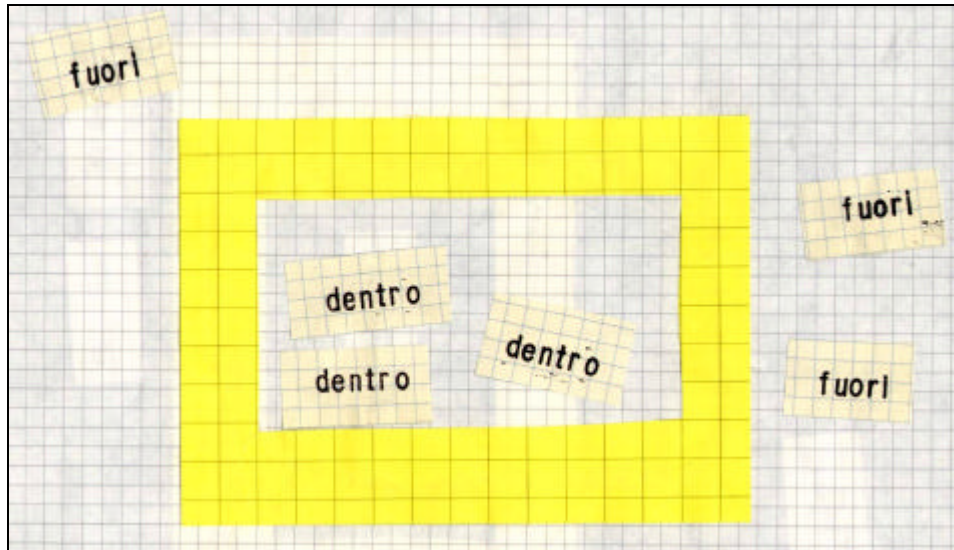


la volpe è affamata = the fox is hungry

Understanding of the structure of the text

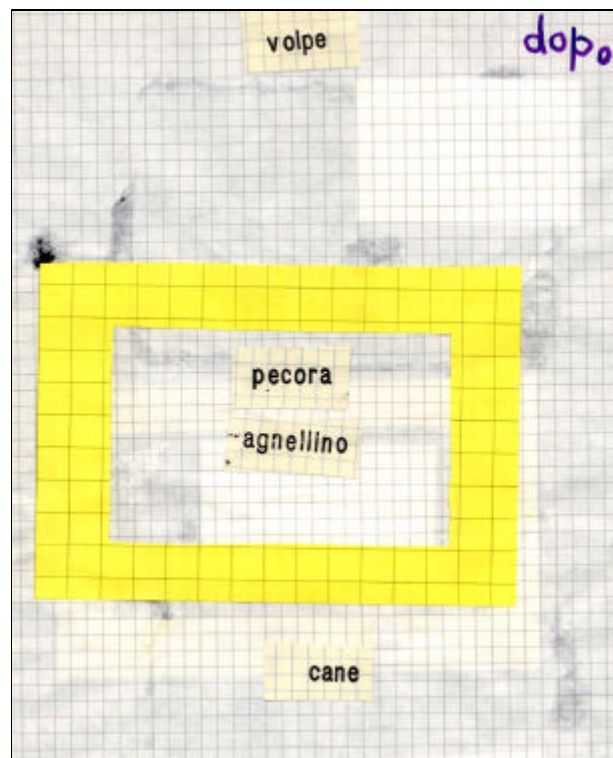
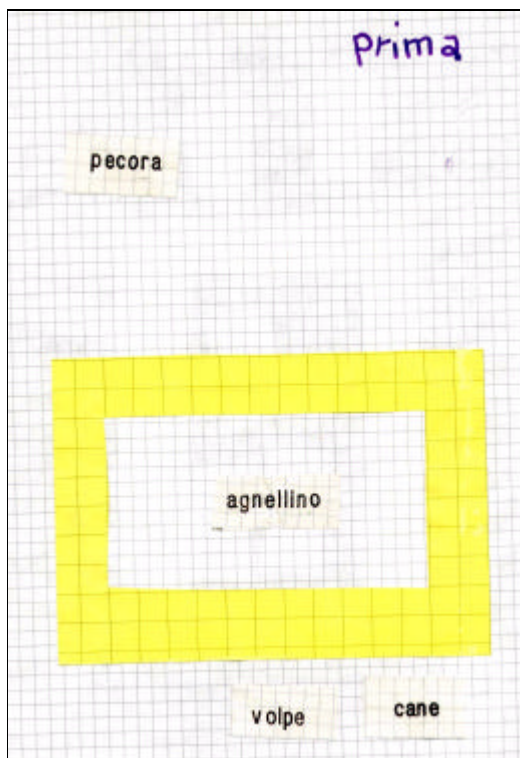
Patchwork

The characters interact in the environment in an *inside-outside* relationship. Each child is given a small coloured frame and blocks with words which will be glued properly.



(*fuori* = outside *dentro* = inside)

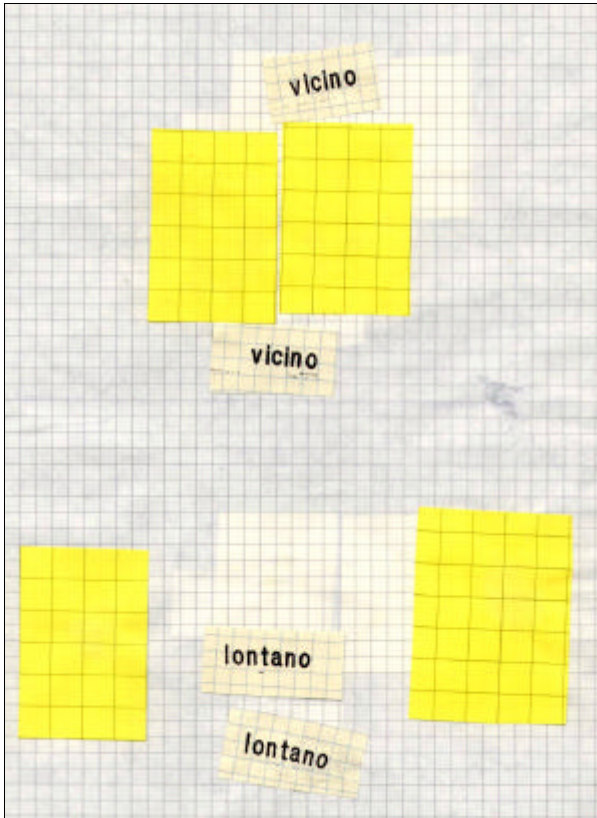
Two small frames and some names are then offered, with “*before*” and “*after*” for a time sequence.



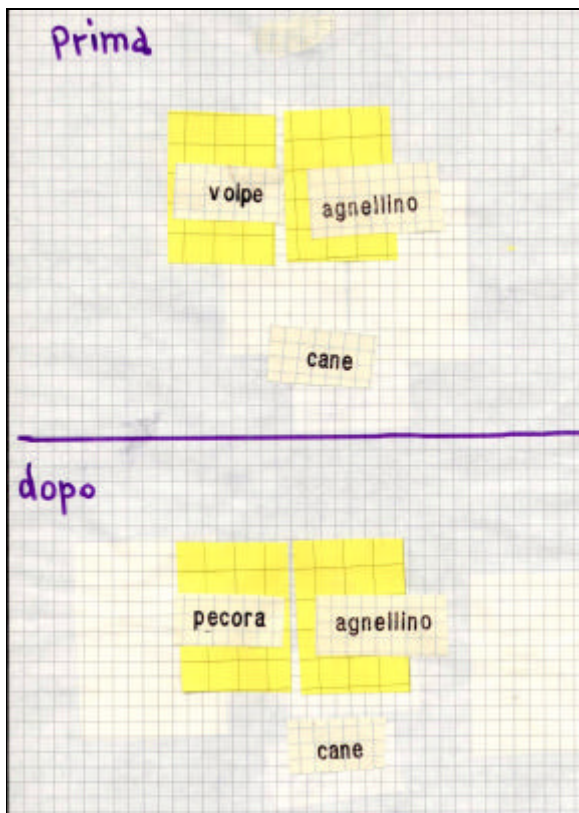
<i>prima</i> = before	<i>pecora</i> = sheep	<i>agnellino</i> = little lamb
	<i>volpe</i> = fox	<i>dog</i> = dog

<i>dopo</i> = after	<i>volpe</i> = fox	<i>pecora</i> = sheep
	<i>agnellino</i> = little lamb	<i>cane</i> = dog

The next topological relationship is “nearby”-“far”. Four small rectangles and the words are properly glued and then the variation in “before” and “after” is managed.



vicino = nearby
lontano = far away



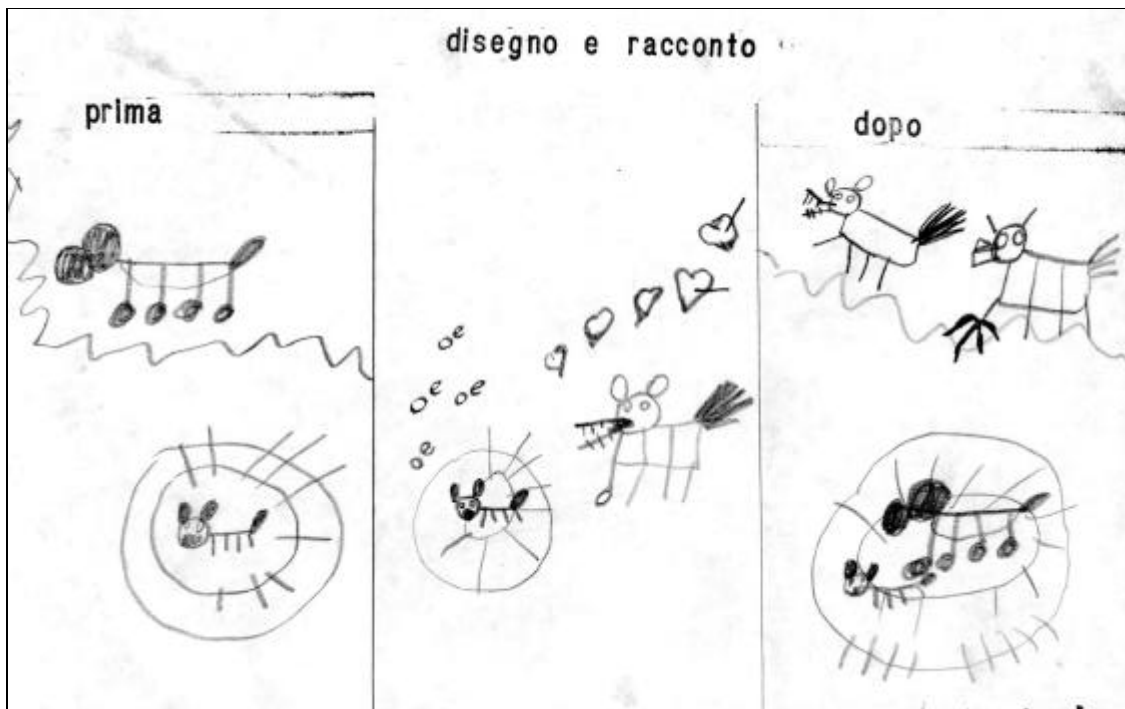
prima = before
volpe = fox
agnellino = lamb
cane = dog

dopo = after
pecora = sheep
agnellino = lamb
cane = dog

Now we draw on two cards: - environment, characters- and - developing action-.



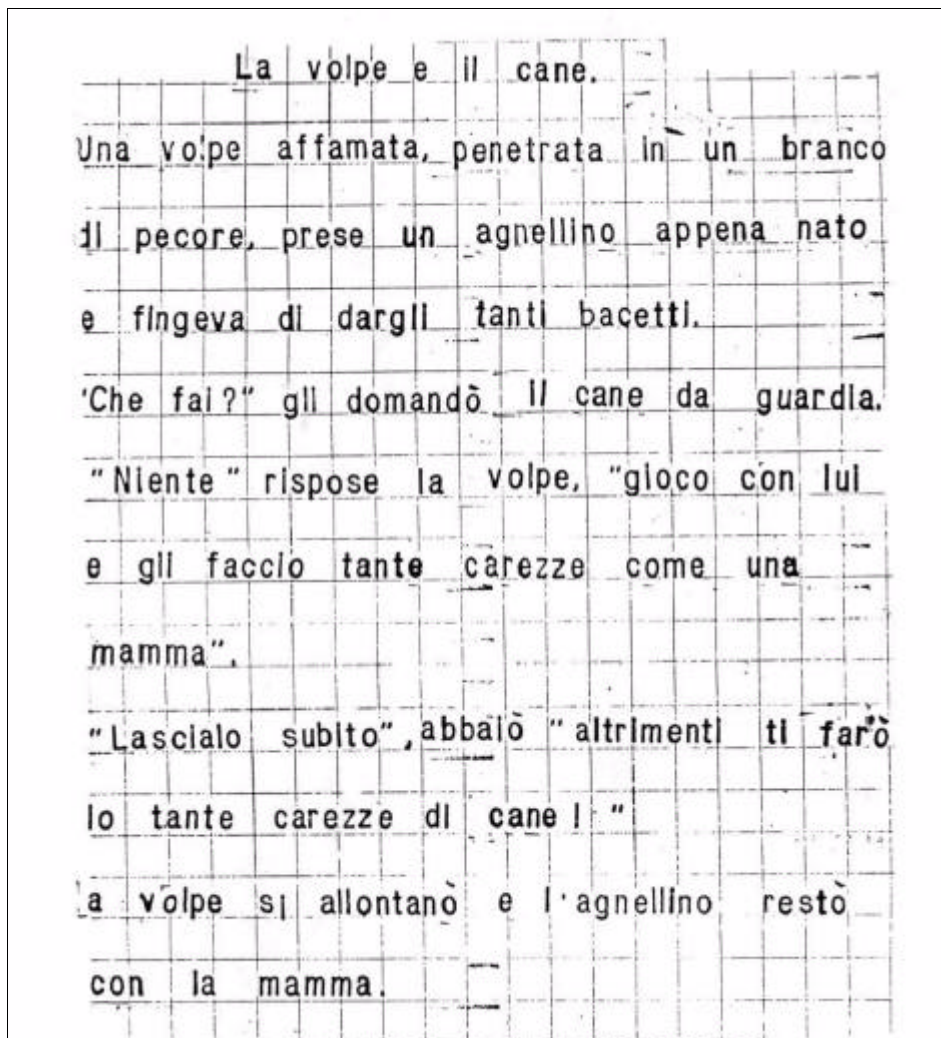
Disegno ambiente = drawing of the environment
Disegno personaggi = drawing of characters



Disegno e racconto = drawing and telling
prima = before dopo = after

Quick reading and completion

The story is given in bigger types than usual because we consider as a necessity an intermediate step between the basic signs of our material and those of a normal printed page (aids employed: small typing machine).



Translation

The fox and the dog

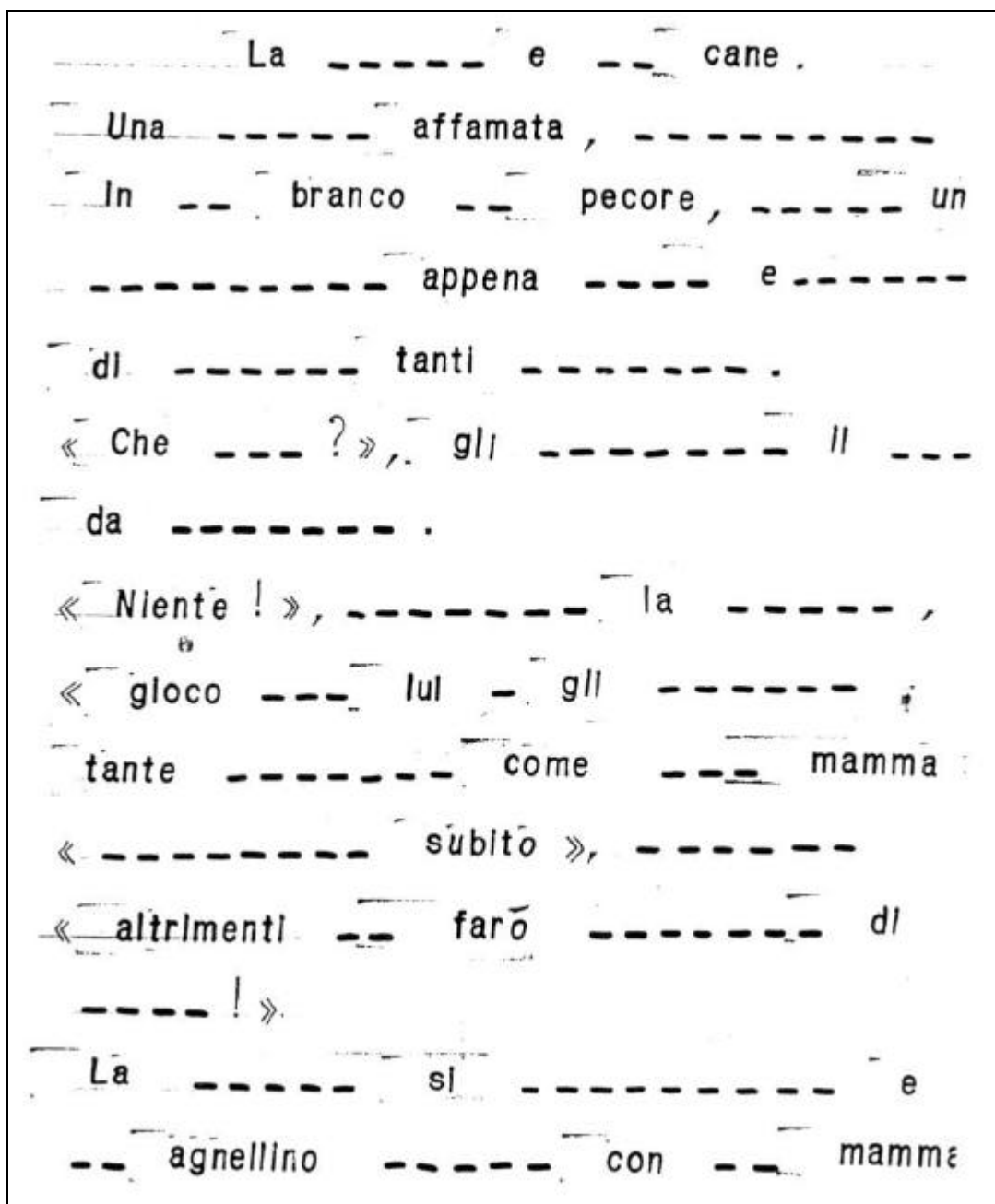
A hungry fox, sneaked into a herd of sheep, caught a newly born lamb and pretended to give it many kisses. "What are you doing?" asked the shepherd dog. "Nothing", replied the fox, "I am playing with it and hugging it like a mother". "Leave it at once", the dog barked, "otherwise I shall give you many dog's hugs!" The fox went away and the little lamb stayed with its mom.

Already since the first reading exercise it is important not to accept that the child breaks the words by syllabifying. As a matter of fact, when the word sounds in a whole, it is meaningful and can evoke a fluid image that, in connection with other, favours the understanding of the sentence.

The reading of the story must be repeated to reach a good speed. The child listens to him-/herself and decides how many times to read again the text.

Then the same text is offered, but the written words alternate with blank spaces occupied by a number of dashes equal to the letters of each missing word.

The pupil will have to fill them up by avoiding as much as possible to look at the previous text.



The --- and --- dog
A hungry --- , --- in --- heard --- sheep, --- a newly --- --- and --- of ---
many ---. "What ---?" , the --- --- him.
"Nothing" , --- the ---, " I am playing --- it, I --- it many --- like a ---.
"--- at once" , --- ---, "otherwise I --- ---you dog's ---!" .
The --- went --- and the --- lamb --- with --- mom.

Blind reading

We read and try to remember the “hidden” part with an effort for the completion of the thought through a partial visual contribution.

As a matter of fact, when the child pronounces the hidden word exactly, this is written in the mind, occupies its space on the sheet and is memorized and recognized immediately also in a different context. So the reading becomes quicker.

To the top the title has been taken away. The child will chose another one more adequate. The comparison between the title chosen by the teacher and that proposed by the child is meaningful: the first recalls the action of the two adult characters, whereas the child’s title concentrates the attention on the smaller animal.

Una volpe affamata, penetrata
di pecore, prese un agnellino
e fingeva di dargli tanti baci.
“Che fai?” gli domandò il cane.
“Niente” rispose la volpe,
e gli faccio tante carezze
come a
mamma”.
“Lascialo subito”, abbaiò “altri-
menti ti mangio”.
“Ma io ti faccio tante carezze di cane!”
La volpe si allontanò e l’agnellino
si unì
con la mamma.

Un agnellino in pericolo

A lamb in danger.

7.4 The canary and the moon

Il canarino e la luna

Un vecchio cinese aveva un canarino a cui aveva insegnato tante canzoni. La gente si fermava davanti alla casa per sentire il canto dell'uccellino. Ma un giorno improvvisamente il canarino restò muto, sembrava che avesse dimenticato tutto.

Una vecchia disse al cinese:
 "Picchialo con una bacchettina e canterà."

L'uomo rispose:
 "No, mal lo picchierò!"

Costruì una barchetta di carta, la posò sul fiume e vi adagiò il canarino. Venne la notte, si alzò la luna e il canarino dondolando sull'acqua pian piano ricordò tutte le sue canzoni.

Fine

Translation - The canary and the moon

An old Chinese man had a canary to whom he had taught many songs. The people was stopping in front of the house to hear the song of the canary. But one day the canary suddenly lost his voice, it seemed he had forgotten everything. An old lady said to the old Chinese "Beat him with a stick and he will sing". The old man replied "No, I shall never beat him!". Instead, he built a little paper boat, put it on the river and put the canary comfortably inside. The night came, the moon raised and the canary, while rocking on the water, little by little remembered all his songs.

Reconstruction of the text in bidimensional shapes and colours

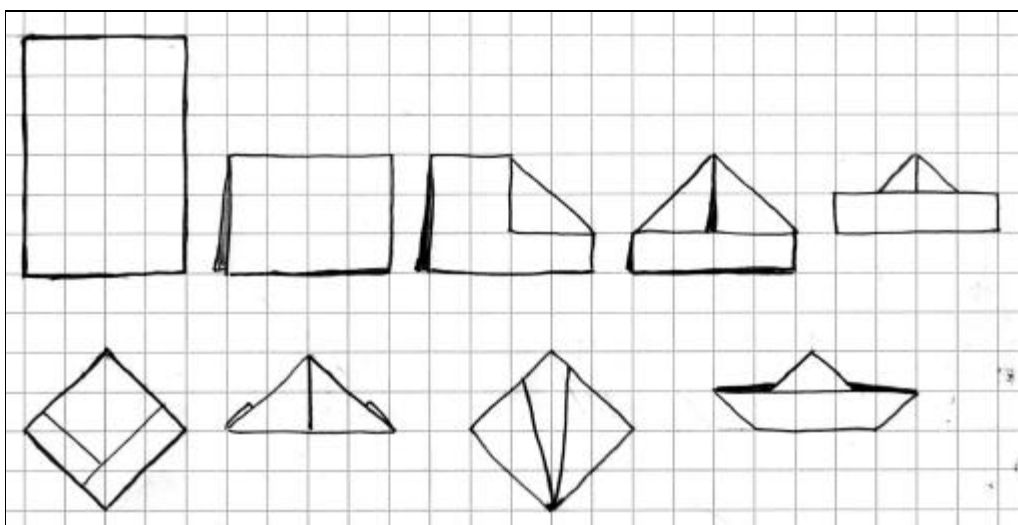
Big group patchwork

It is very interesting to build up a big patchwork together.

A blue coloured card will be used as background to give the idea of the night. The space is divided horizontally into two equal parts: the sky to the top, the river and the ground to the bottom. Long and short triangles are available for the children in order to build up Chinese characters.

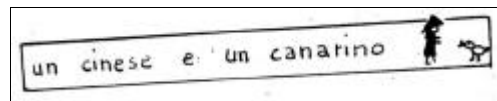
With the paper cuttings in dark and light blue and brown the children will fill the background thereby creating rhythms and avoiding to pair similar pieces. The children complete the patchwork with a paper strip, a painted and clipped canary, stars and the moon in glittering purpurin.

Only clear intentions and the preparation of the material by the teacher will allow a good result and a lively and quick action not beyond the skills of the children.



Reading of the stripes

The story is located on a series of stripes which will be clipped and used as follows: two of them are given to the child, then the remaining ones, one by one.



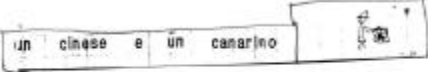
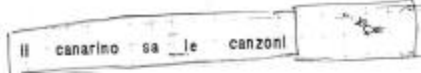
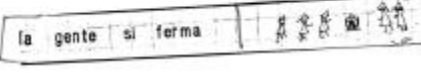
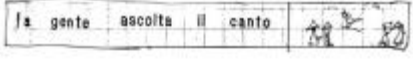
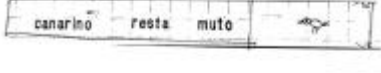
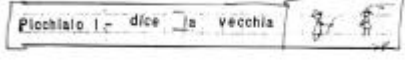
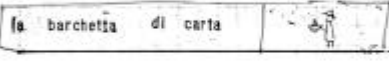
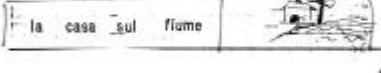
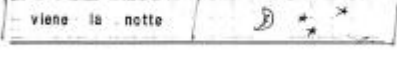
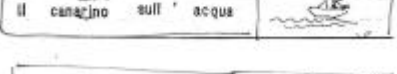

The Chinese is a canary

To the right of each stripe a child makes a small drawing as recall.

After every contribution, we stop and read again all together.

At the end the stripes are all in order on the table. The whole story is read in choir.

The attention of the child goes from the words to the small drawing. The two parts interact and help each other, so the whole class can take part to a loud reading of the text.

	A Chinese and a canary
	the canary knows the songs
	people stop
	people listen to the song
	the canary is dumb
	"Beat it!", says the old woman
	the little paper boat
	the house by the river
	the night is coming
	the canary on the water
	the moon rises
	he remembers his songs

The same operation is repeated for the text in italics.

la gente si ferma
la barchetta di carta
la casa sul fiume
viene la notte
ricorda le sue canzoni
il canarino resta muto
il canarino sa le canzoni
si alza la luna
- Picchialo! - dice la vecchia
il canarino sull'acqua
la gente ascolta il canto
un cinese e un canarino

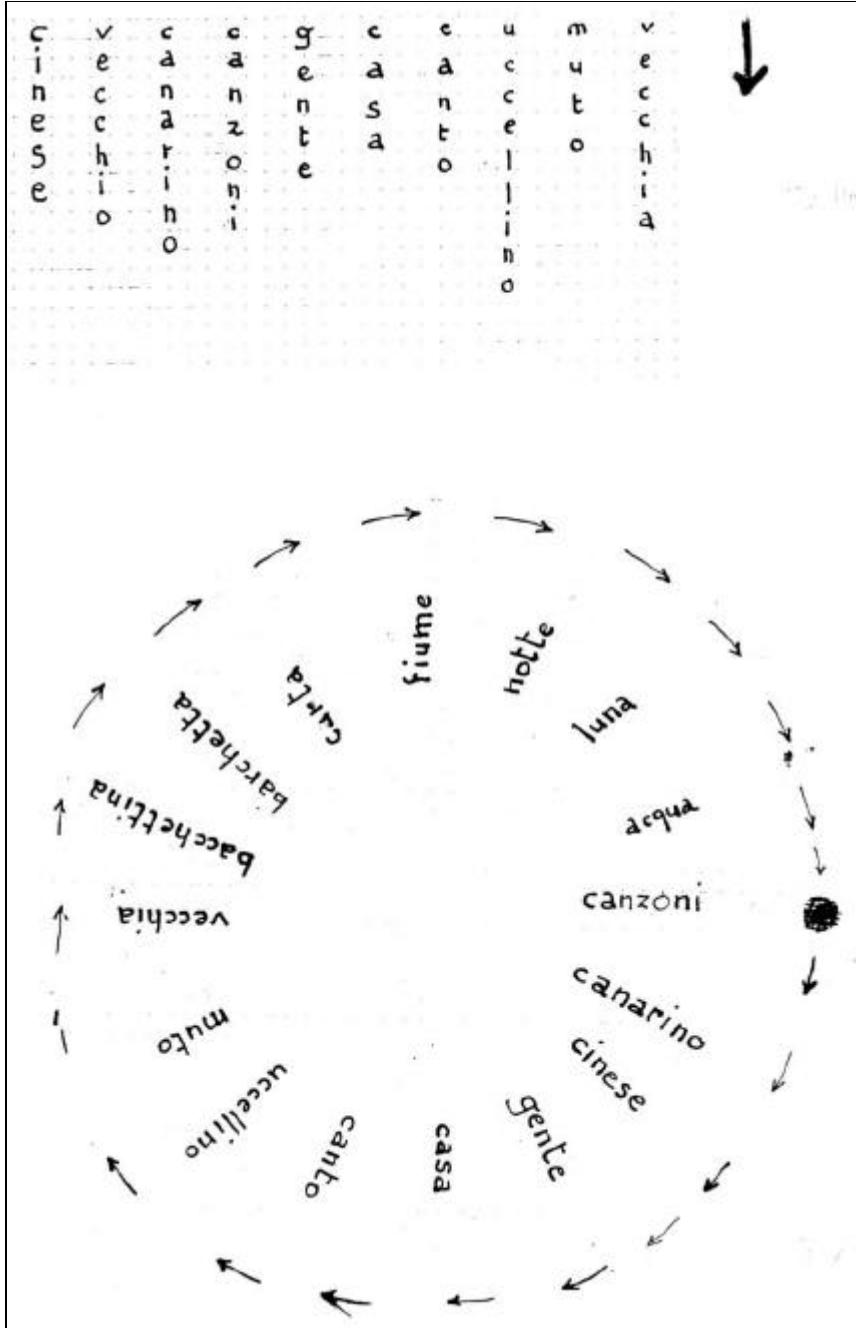
The people stop
the house by the river
he remembers his songs
the canary knows his songs
Beat him! Says the old woman
the people listen to the song

The little paper boat
the night is coming
the canary loses his voice
the moon raises
the canary on the water
a Chinese and a canary

Exercise: by using two stripes at a time, one in capital letters and one in italics, we can subdivide the sentence in words in different types. These will be then reordered.

Reading of words in circles and in vertical.

The arrow indicates the direction of reading. However, the sheet stays still so that the child can practise in catching the word in any space location.



Cinese = Chinese
 vecchio = old
 canarino = canary
 canzoni = songs
 gente = people
 casa = house
 canto = song
 uccellino = little bird
 muto = dumb
 vecchia = old woman

fiume = river
 notte = night
 luna = moon
 acqua = water
 canzoni = songs
 canarino = canary
 cinese = Chinese
 gente = people
 casa = house
 canto = song
 uccellino = little bird
 muto = dumb
 vecchia = old woman
 bacchettina = stick
 barchetta = little boat
 carta = paper

Expressive reading

With the latter exercise, the child is urged to transfer his/her skills for big-case characters on usual typed characters. It is a further small visual effort which, however, allows the child to use any text with clusters of letters learnt in a personal way by each child.

In this occasion fluency and expression will be more cured.

As a matter of fact, by now the words in the text are no more difficult for the child, so it is possible to ask him/her to better respect the punctuation and to brighten up question marks and exclamations.

It will be good to draw the articles near the names in the punctuation.

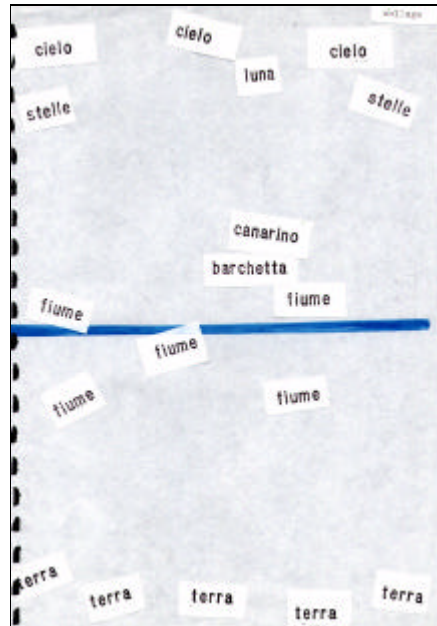
At the end all together listen to the expressive ability obtained. In this first period it is very important to make the children acquire skill and speed quickly in order to keep the interest and the pleasure of reading alive.

To offer the child occasions of continuously varied reading can give good results on a long time, but to alternate reading with an analytical and deepening exercise on the same text is even more fruitful and interesting.

<p><u>Il canarino e la luna</u></p> <p>Un vecchio cinese aveva un canarino a cui aveva insegnato tante canzoni. La gente si fermava davanti alla casa per sentire il canto dell'uccellino. Ma un giorno improvvisamente il canarino restò muto, sembrava che avesse dimenticato tutto.</p> <p>Una vecchia disse al cinese: - Picchialo con una bacchettina e canterà! L'uomo rispose: - No, mai lo picchierò! Costruì una barchetta di carta, la posò sul fiume e vi adagiò il canarino. Venne la notte, si alzò la luna e il canarino, dondolando sull'acqua, pian piano ricordò tutte le sue canzoni.</p> <p><u>Il canarino e la luna</u></p> <p>Un vecchio cinese aveva un canarino a cui aveva insegnato tante canzoni. La gente si fermava davanti alla casa per sentire il canto dell'uccellino. Ma un giorno improvvisamente il canarino restò muto, sembrava che avesse dimenticato tutto.</p> <p>Una vecchia disse al cinese: - Picchialo con una bacchettina e canterà! L'uomo rispose: - No, mai lo picchierò! Costruì una barchetta di carta, la posò sul fiume e vi adagiò il canarino. Venne la notte, si alzò la luna e il canarino, dondolando sull'acqua, pian piano ricordò tutte le sue canzoni.</p>	<p><u>Il canarino e la luna</u></p> <p>Un vecchio cinese aveva un canarino a cui aveva insegnato tante canzoni. La gente si fermava davanti alla casa per sentire il canto dell'uccellino. Ma un giorno improvvisamente il canarino restò muto, sembrava che avesse dimenticato tutto.</p> <p>Una vecchia disse al cinese: - Picchialo con una bacchettina e canterà! L'uomo rispose: - No, mai lo picchierò! Costruì una barchetta di carta, la posò sul fiume e vi adagiò il canarino. Venne la notte, si alzò la luna e il canarino, dondolando sull'acqua, pian piano ricordò tutte le sue canzoni.</p> <p><u>Il canarino e la luna</u></p> <p>Un vecchio cinese aveva un canarino a cui aveva insegnato tante canzoni. La gente si fermava davanti alla casa per sentire il canto dell'uccellino. Ma un giorno improvvisamente il canarino restò muto, sembrava che avesse dimenticato tutto.</p> <p>Una vecchia disse al cinese: - Picchialo con una bacchettina e canterà! L'uomo rispose: - No, mai lo picchierò! Costruì una barchetta di carta, la posò sul fiume e vi adagiò il canarino. Venne la notte, si alzò la luna e il canarino, dondolando sull'acqua, pian piano ricordò tutte le sue canzoni.</p>
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Understanding of the text structure

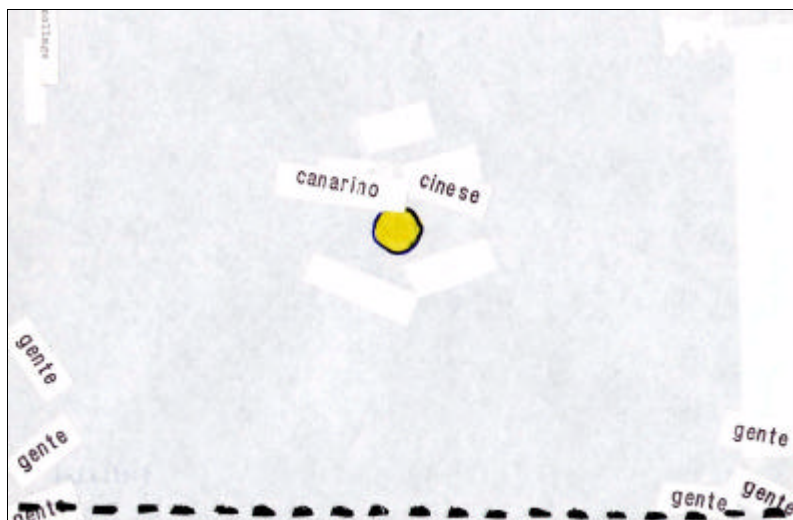
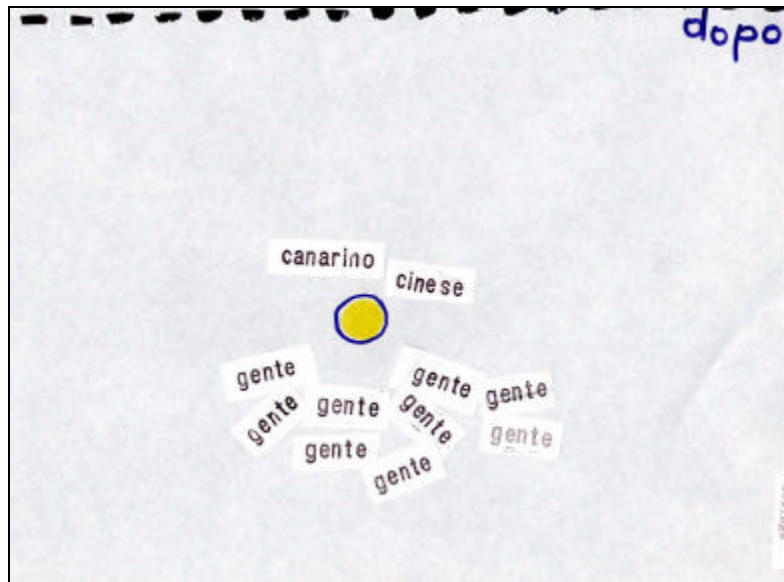
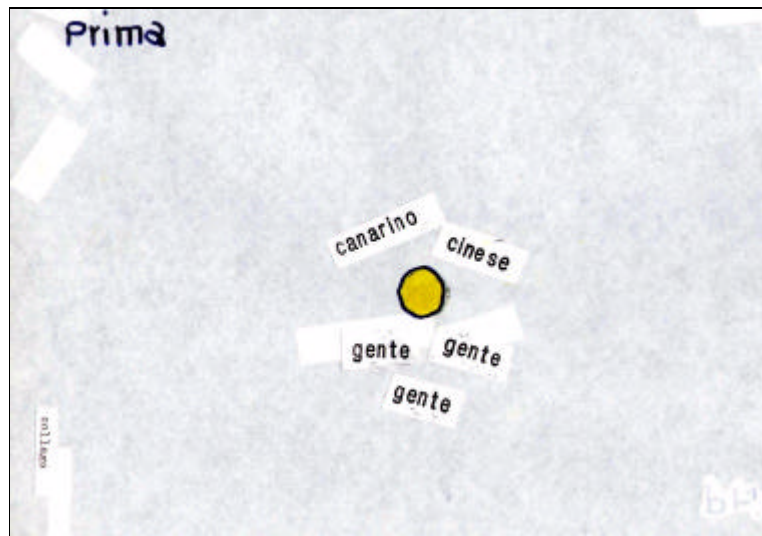
Let's come back to the cards with the space relationships “*above*”-“*below*” and some clippings, in addition, with the words “*terra*” = earth, “*fiume*” = river, “*barchetta*” = little ship, “*canarino*” = canary, “*stelle*” = stars, “*luna*” = moon, “*cielo*” = sky, “*sopra*” = above, “*sotto*” = below. The aim is to make a patchwork.



We also use the cards with the space relations “*before*” and “*behind*”, rectangular clippings with the words “*before*” and “*behind*”, a blue stripe representing the river and the shape of a Chinese man: patchwork.

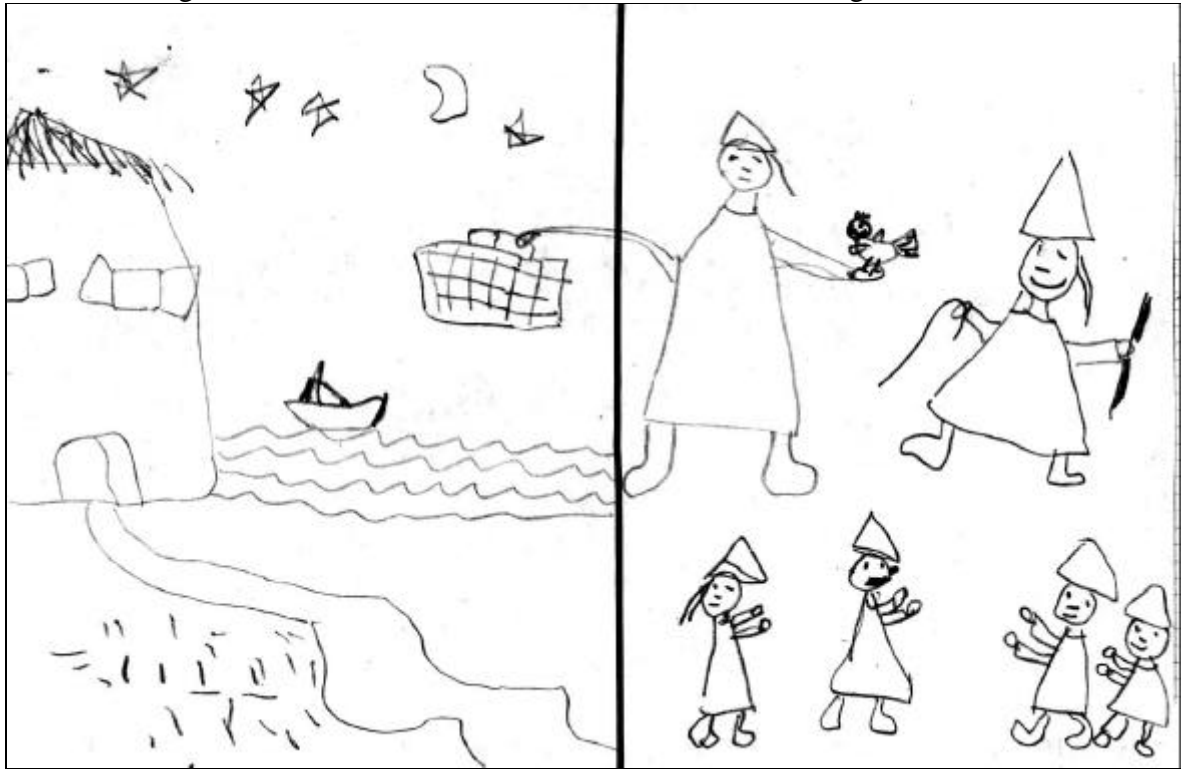


We add the cards with “close”-“far” and the words “people”, “canary” and “Chinese” for more patchwork.



Drawing of the environment.

Drawing of the characters



Drawing and telling



Before

After

The reference cards proposed can be used in an opposite way: coming back to the writing in order to plan and organize the composition of a free text.

Example.

AMBIENTE	PERSONAGGI
dalla nonna Brunilde il terreno dietro l'officina	io - la Chica la mia mamma mio fratello Alberto

Environment at Grandmom Brunilde the ground behind the factory	Characters myself Chica Mom my brother Alberto
--	--

PRIMA		DOPO
il pranzo - giociamo a nascondino	io vado da solo la Chica mi segue mia la mamma la sgrida	la Chica segue l'Alberto

Before the lunch we play hiding	I go by myself Chica follows me Mom shouts at Chica	After Chica follows Alberto
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La Chica nel cortile

Un giorno io e la mia famiglia io
siamo andati a pranzo dalla
nonna Brunilde.

Dopo mangiato io e mia cugina
Chica siamo andati in cortile.

Abbiamo giocato a nascondino.

Dopo un po' io mi ero stancato
di giocare a nascondino e
volevo andare da solo a
vedere il terreno dietro
l'alicine.

Ma la Chica mi seguiva lo stesso.

Io ho detto alla mia mamma:

«Mamma, la Chica mi segue
sempre».

La mia mamma ha detto alla

Chica: «Non seguirlo più».

E la Chica ha smesso di
seguirmi.

Ma segue mio fratello Alberto.

Translation - Chica in the courtyard

One day my family and myself went for lunch to Grandmom Brunilde's. After lunch my cousin Chica and I went to the courtyard. We played hiding. After a while I was tired of playing and wanted to go alone and see the ground behind the factory. But Chica was following me all the same. I told to my mom: "Mom, Chica always follows me!"

Mom told Chica: "Don't follow him anymore".

And Chica stopped following me. But she follows my brother Alberto.

Current event - observation and research

The teacher cannot ignore the everyday events, the news on the TV, on the radio or shown on newspapers and magazines. These facts reach also the 5-6 years old children who are often well informed and use a rich vocabulary, although this does not correspond to an adequate understanding.

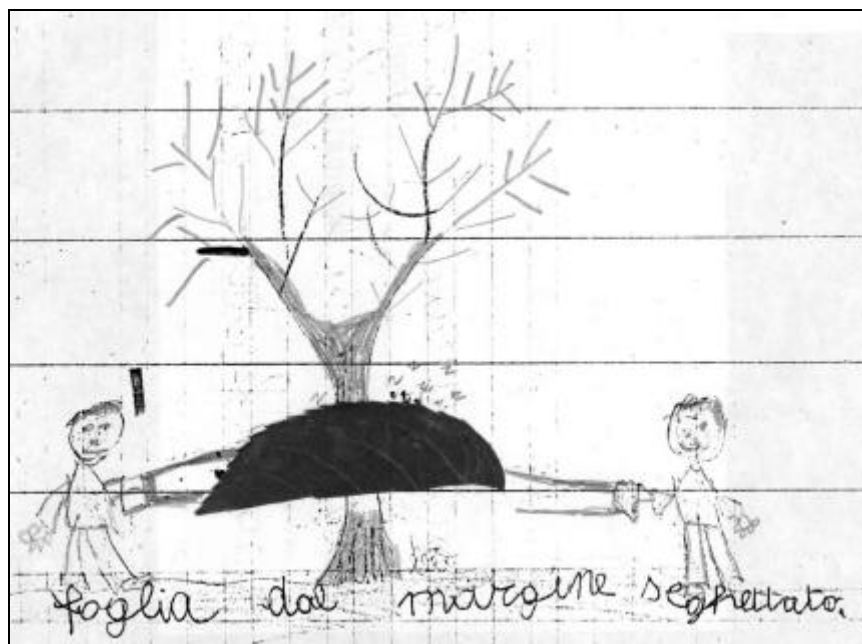
When the relationship with the children is positive, the children use their knowledge but they also wait for the confirmation from the adults, give names, pose questions, make comments. It is normal that the facts of the village-world enter the children's talk and imagination beside school topics, fairy tales, animal tales, etc..

If we are working with illiterate adults, it is even more important to refer to current events.



Also research (school) topics which are attended and absorbed can offer occasions for the construction of sentences and text.

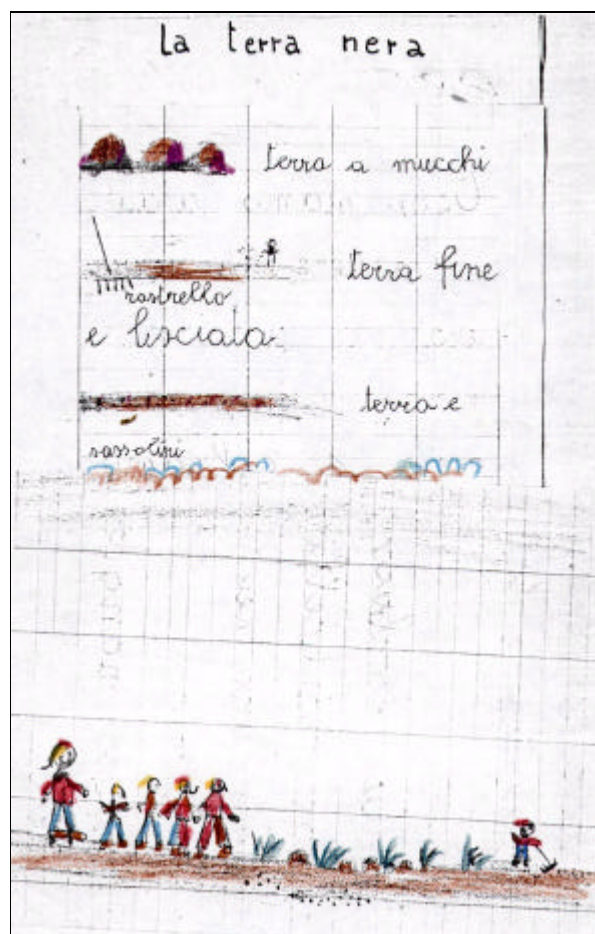
The exploration and the direct observation are lead by the teacher, who then lets the topic be freely open by children's imagination.



leaf with a jigsaw-like margin




my leaf is a dinosaur




La terra nera = the black ground
 terra a mucchi = ground in heaps
 terra fine e lisciata = fine and smoothed
 ground
 terra e sassolini = ground and small pebbles

Giocchi con le foglie.


Con una foglia di cicoria abbiamo fatto uno squalo:
 bocca grande e dentacci aguzzi.



Con una foglia di erba abbiamo costruito una lancia.



Sulla pagina chiara di una foglia abbiamo scritto "ape".



Era un dettato facilissimo e tutti hanno preso *Bene*

Translation - Games with the leaves
 With a long and jigsaw-like leaf we made a shark: big mouth and ugly sharp teeth.
 With a slender grass leaf we built up a sword.
 On a light-coloured side of a leaf we wrote "bee".
 This was a very easy dictation and we all got "well done".

8. GRAPHICAL AND VERBAL EXPRESSION



8.1 Preliminary statement

Earlier the topic was introduced by following the development of the graphical expression in Sara, Fiorenza and Stefano (3 years old).

The verbal aspect regarded the comments by which each child was completing the expressive effectiveness of his/her drawings.

We can now conclude by examining the development of free graphical and verbal expression in Nicola and Cristina (6 years old).

Nevertheless it is useful to quickly review the main features of the graphical-pictorial expression in relation to the age in the following way:

- 1) personal organization of the main tracts in relation to what is perceived as existing. A scheme for the human body, for a tree, for a house, for the sun, for an animal.
- 2) transition from a non-specialized positioning in the operating space to the use of the same space in horizontal, vertical and oblique directions: ground-line, skyline. The direct relationship is still used, that is the chimneys, the tree, the person are drawn perpendicular to their support.
- 3) space-time positioning was earlier done by the superposition in the same space, then by the attribution of a specific space and eventually by making linear sequences. On the same page we note the presence of different moments of an event (e.g., the balloon in the hands of a child, the balloon flying away, the balloon in the sky). The linear sequence is perfected through the learning of reading and writing.
- 4) fixed attribution of colours and variations on the same scheme only through strong personal motivations (e.g., the sun is always yellow, the sky blue, the grass green, the trees brown, etc.).

8.2 First attempts

The age of the children is 5-6 years. Already from the first day a big exercise-book has been prepared for each pupil to gather all the documents produced.

The children draw freely, then try to write signs, words and a draft sentence.

The pupils can choose paper sheets in different formats and colours.

They play with our basic signs. The line in any colour tells a tale by its contractions, expansions, intervals, in relation both to images shown and to its location in the space of the sheet. Only the surface significant for the tale and the description ask for a close-up and superposed tract which becomes colouring, or else they recall the use of additional colours.

The colour is often used as in a mosaic style and changed in order to differentiate parts of the objects drawn, thereby resulting in beautiful effects. Some children like to trace the margins first and then to fill the internal parts with colours. Their attention is drawn to the respect of the “fences” they have traced, and next to them the children are urged to proceed with short and careful tracts, but also close to one another to give strength to the colour.

Rhythms are built up on the chromatic and formal scheme. Techniques and materials are varied.



Macchie = spots

giallo pecorina = yellow like little sheep

giallo pesche = yellow like peaches

blu gins = blue jeans

giallo sole = yellow like sun

blu di estate = blue like summer

rosso tulipano = red like tulip

blu grembiolino = blue like school apron

rosso terra = red like soil

blu notte = blue like night

rosso pesce = red like goldfish

blu mare = blue like sea

rosso tetto = red like roof

verde mare = green like sea

celeste sporco = dirty light bluish

celestino chiaro = light bluish

The teacher poses questions.

Examples

Spatial and spatial-temporal relationships

- where does the child lean his/her feet?
- is he/she alone? Who is by him? In front of him/her? Behind him/her?
- where is he/she going? How will he/she reach home?
- who is at home?
- what is there around the house?
- are there trees?
- are there animals? Are they alone?
- is it daytime or nighttime? What is there high in the sky?
- and on the ground?
- is it warm or cold? How can you guess this?

Connections

I can see two houses. Starting from the first one, how can I reach the second one?
What kind of road is it?
Are there vehicles on the road?
What can you see along the margins of the road?
How can I go to the top of the mountain? In your drawing I cannot see any road or track.

Superposition

Here we see your house. You say that the one behind it is your cousin's house.
How can we understand in the drawing the second house is behind?
In the classroom we try with two pupils. Of the one standing behind something cannot be seen: the belly with the clothes, a part of the legs, ...
Now let's go back to our sheet of paper and see how to arrange the houses.

Discard

Let's observe the tree. On a branch smaller branches expand and on the latter there are some other, thinner branches, so thin that they seem to be drawn with a sharp pencil. Something interrupts the order: a branch is bent, broken. What happened?
The child holds something in hand which he/she likes a lot (e.g., a small box found in the chips), puts it on the sheet and continuously traces its shape.
We ask: "I would like to draw a little hole on the lid. May I? But I don't know the use of it."
The child replies: "I know: it is useful to breathe because in the box there will be a trapped ant. There it is ...".
And the whole tale becomes vivid.

Differentiation

"On the street you have drawn 5 vehicles, all similar. Can't we differentiate them? Are they all lorries? Are they all Fiat? ..."
"No, this is my uncle's Panda, this is my dad's Renault, ..."
"So, can't you add any particulars to identify them?"

Rhythms

On the foliage of the tree we could draw a rhythm: light green, dark green, light green, dark green, in the mid of the green: a nest

Also the pebbles of the road: small, big, small, big,, round, sharp, round, sharp,, light grey, dark grey, light grey, dark grey, ..., then suddenly a hole!

Development

All these cars on the road suggest me that a petrol tank is needed, a tyre shop, car electrical repair, highway patrol, a robot, a policeman, ...

Completion

I see a big tree. Is it alone or else did it grow in a group, i.e. there are trees nearby, small trees just sprout from the ground, old big leafy trees, ...?

a rhythm on the foliage of the tree

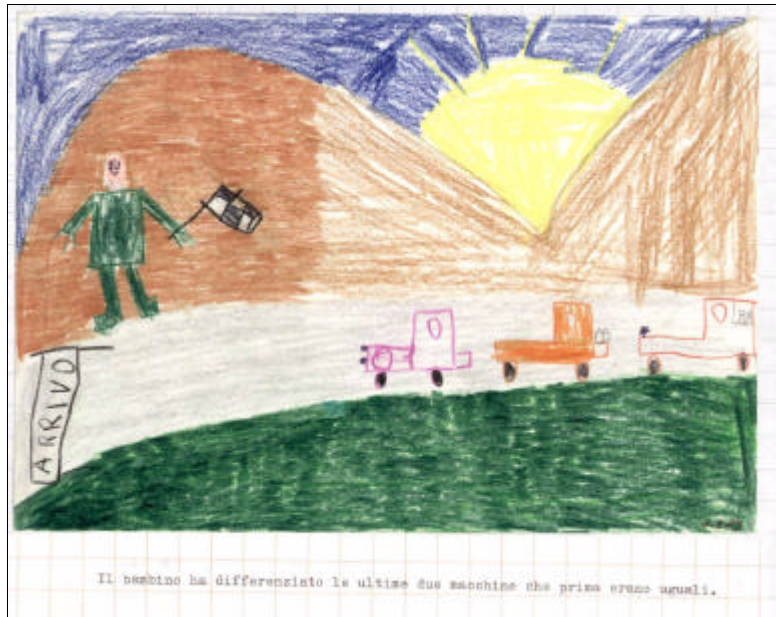




a rhythm with the fishes ... a rhythm with the rocks



below there is your cousin's house



the child was able to differentiate the two cars which previously looked the same



A branch is broken. What might have happened?



Are those vehicles running on the meadow? Aren't there any trees, nor animals?



At the beginning the child had drawn only the pine tree and a bird. We did an intervention by asking him, "Is it really a lonely tree? Is that bird flying alone?". The child replied "No!".

8.3 Nicola some documents



Nicola va al s'tro

Nicola va all'estero

Nicola va all'esteto


child's writing

teacher's writing

Child's copying exercise

Nicola goes abroad

Nicola at Carnival



Nicola a carnevale

Nicola a carnevale

Nicola a carnevale

teacher's writing

child's writing

child's copying exercise

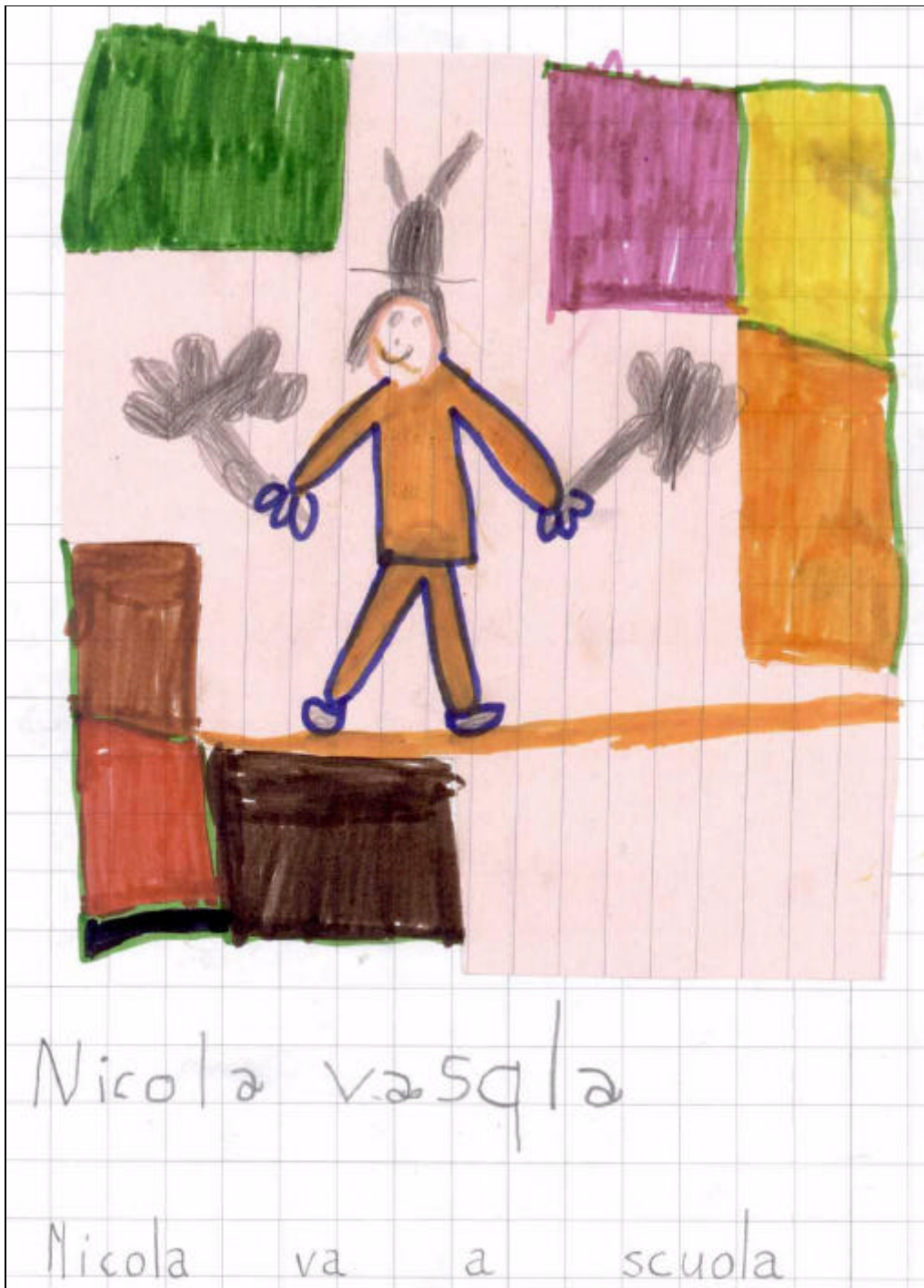
Regret for the Carnival games?



it's the end of Nicola

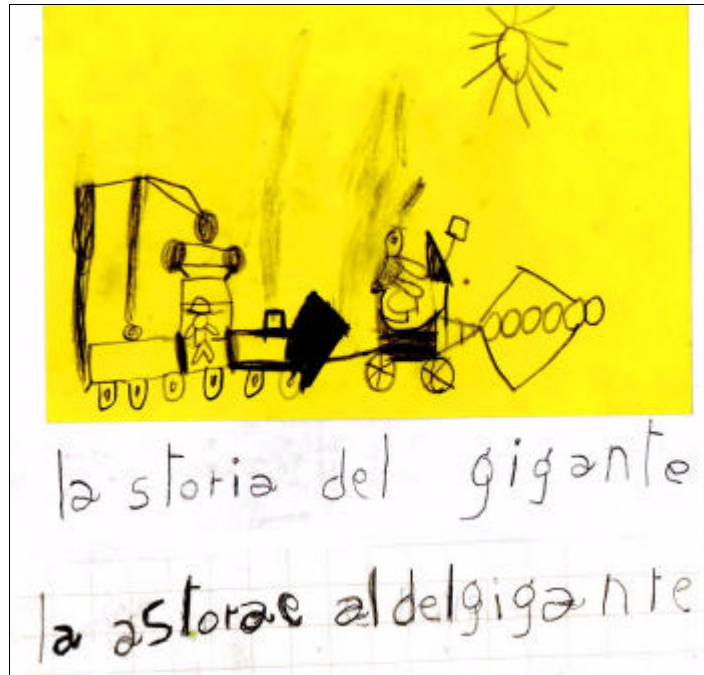
Fear for school: *"I shall die, wings will grow and I shall fly to the sky" ...*





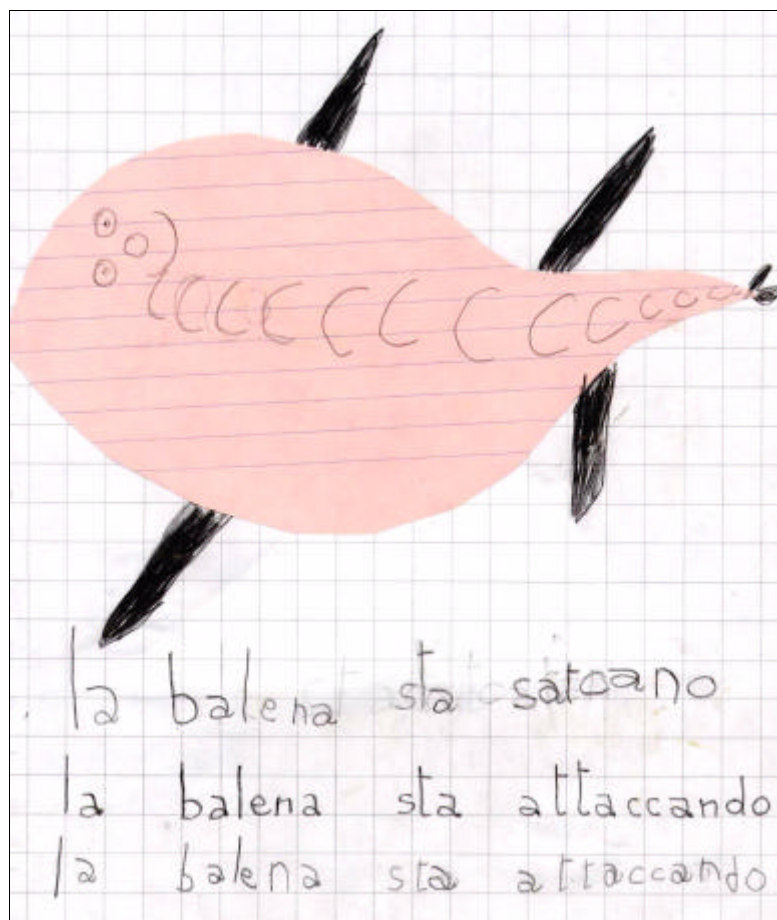
Nicola goes to school

In the drawing Nicola has wings on his hands: “It is nice to go to school” ... Introduction of a pause between the name and the remaining part of the sentence. Use of the whole space of the sheet.



the story of the giant

Attempt to separate words



The whale is about to attach

The child was given a strange, coloured shape. He glued and built up a whale. In the sentence words are separated.



The flying machine

Sheets in various formats.



Myself adult while working

The sentence is well constructed, words are separated and correct.



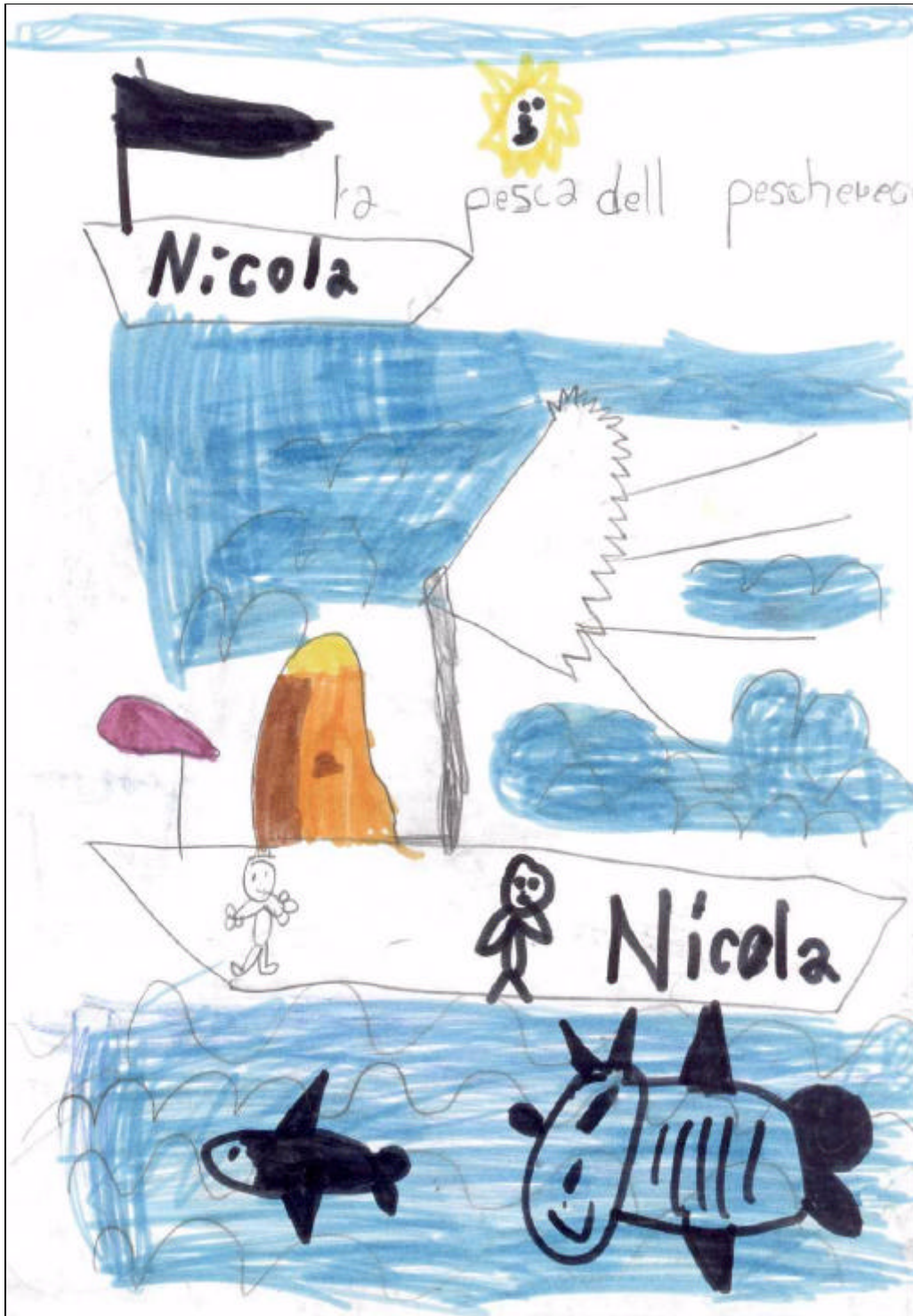
The child's mother is ill

Partial use of the sheet: only the left-hand side.



I am at my aunt's for lunch because my mother is at the hospital

Let's observe that the use of the space on the sheet is not arbitrary, as psychologists, psychoanalysts and anthropologists like to state.



The fishing of the fisherman



Today is my lucky day

Happiness: stars, moon (light), small birds, butterflies, wheels (cart and bicycle = speed and movement), winged horse.



Title = the castle

Text and drawing on separate sheets. Title in the drawing.

io mi sono
divertito a costruire
il castello legoland
io mi sono
divertito a
costruire il castello
legoland

I had a good time in building up my Legoland castle.

Differently from the previous drawings, here a separated sheet is offered for the written verbal expression.

8.4 Cristina some documents



Cristina plays with her friends

Sentence without perception of the pause.



Cristina goes on a tour

Attempt of separating words operated only between her own name and the remaining part of the sentence.



Her first show

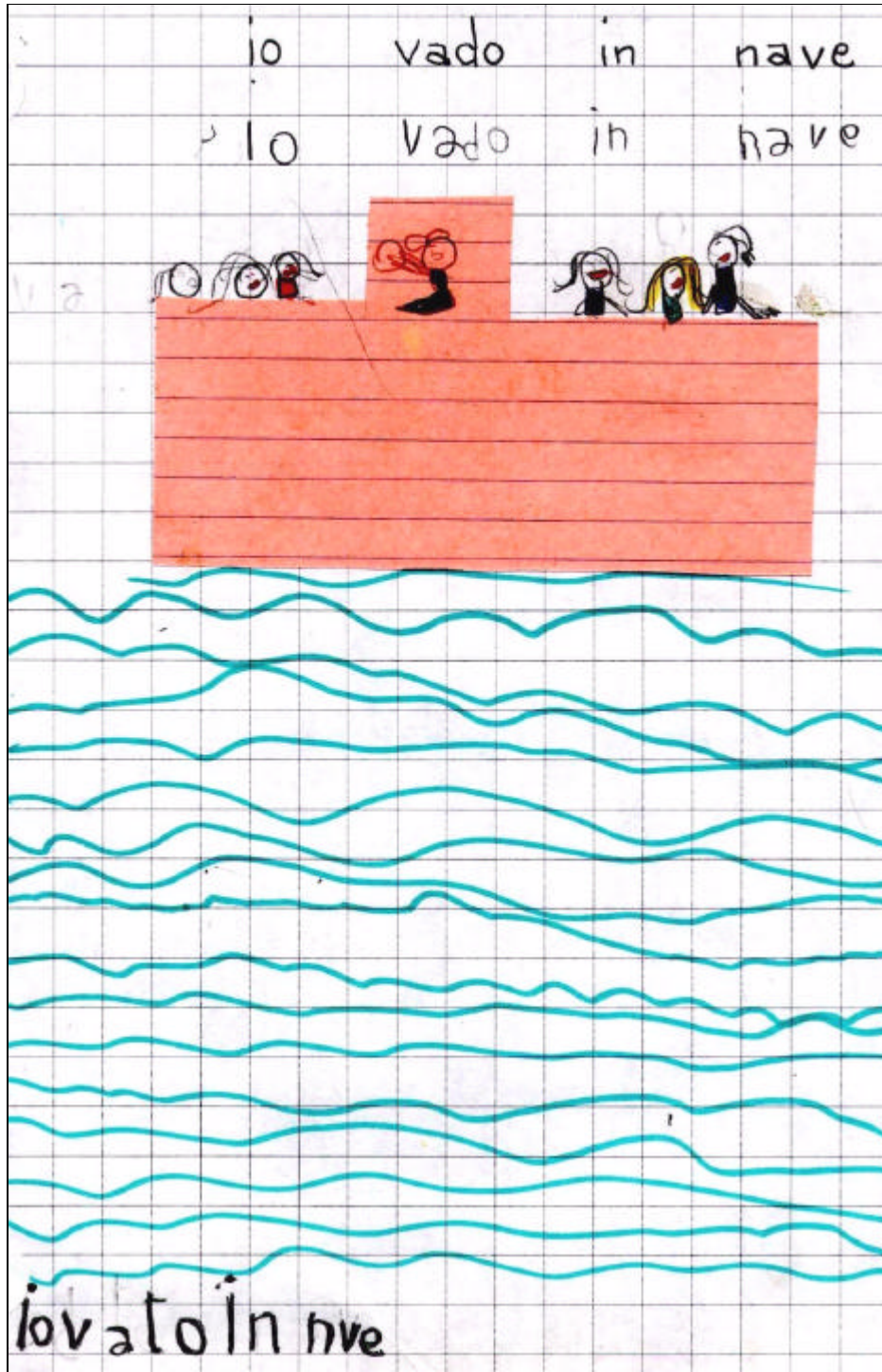
The words are correctly detached. Some sounds escape.



Happines at first sight

(dedicated to the teacher)

Perception of two pauses.



I travel on a ship

The child builds up around a given shape.



I hear a melody za za za

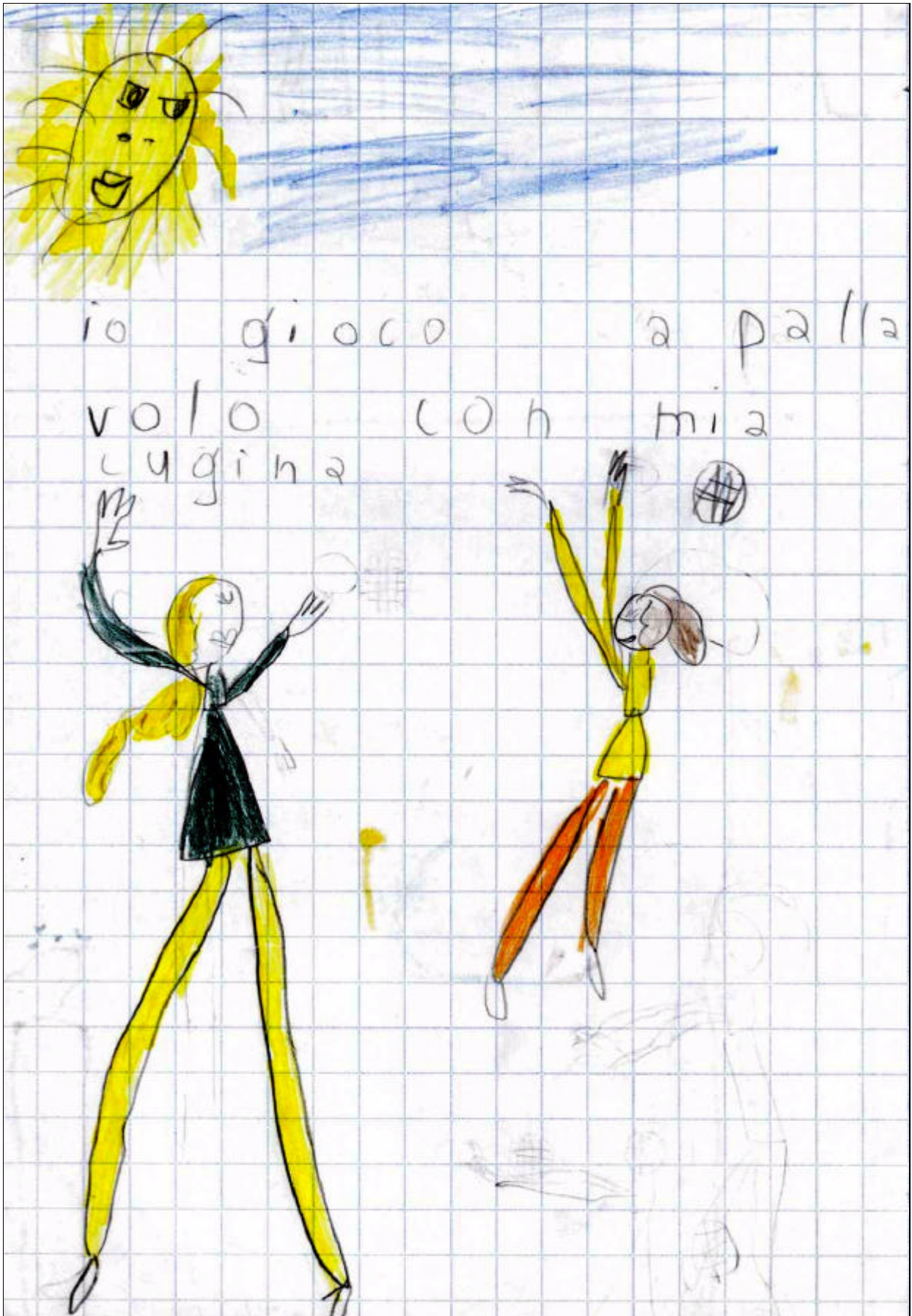
The child builds up around strange shapes. The pupils can choose from a box where the teacher prepared many simple shapes in different colours and materials.



I make a party because it is my birthday

Words are differentiated and correctly built up.

The construction of the scenes and the setting of the shapes recalls the fact that the child is attending a dance school.



I am playing ball with my cousin



Santa Lucia brings the presents

Cristina and Nicola:

the drawings on the same topics are grouped.

The teacher asks for a general title: “*the snow*”.



I am going to skiing with my cousin Matteo



Eventually a lot of snow fell and I am very happy

Title = the snowman



My sister and I are building up a snowman



I am skiing at Montecampione and I am having a very good time



The machine collecting the snow



Title = the super fall
I did a super fall aiuto = help

Se non andava davanti
il maestro non mi
fermavo più e non
respiravo più

Hadn't the ski teacher stayed in front, I wouldn't have stopped and breathed anymore

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Tampieri G.	Forma e colore nel mondo visivo dei bambini	<i>Cappelli - Bologna 1970</i>
Vagaggini V. (a cura di)	Spazio geografico e spazio sociale	<i>F.Angeli -Milano 1978</i>
Valseschini S.	Psicologia della musica e musicoterapia	<i>Armando- Roma 1983</i>
Vernon Magdalen D. (a cura di)	Esperimenti sulla percezione visiva	<i>Boringhieri - Torino 1971</i>
Vurpillot E.	Il mondo visivo del bambino	<i>F.Angeli - Milano 1973</i>
Vygotskij L.S.	Pensiero e linguaggio	Giunti Barbera <i>Firenze 1954</i>
Vygotskij L.S.	Immaginazione e creatività nell'età infantile	<i>Ed.Riuniti - Roma 1972</i>
Zubrick A.	Attending, listening and comprehending -New Zealand Speech Language Therapists' Journal -1984	Ser. Lett. <i>E.Vigliano - Bari</i>
Zulliger H.	Gioco e fanciulli	<i>Giunti Barbera- Firenze 1956</i>


10. ATTACHED MATERIAL

- Basic signs
- Individual alphabet
- References for the wall alphabet
- Cards for the letters of the alphabet

mela  m M m M		sole  s S s S		luna  l L l L		farfalla  f F f F		tartaruga  t T t T		palla  p P p P	
nave  n N n N		zanzara  z Z z Z		rosa  r R r R		vaso  v V v V		dado  d D d D		bandiera  b B b B	


h H h H


c C c C




g G g G




q Q q Q



schi	sche	sca	sco	scu
chi	che	ca	co	cu
ci	ce	cia	cio	ciu
sci	sce	scia	scio	sciu



ghi	ghe	ga	go	gu	gli	gn
gi	ge	gia	gio	giu		

qui	quo	qua	que
-----	-----	-----	-----

isola  i I i I	
---	---

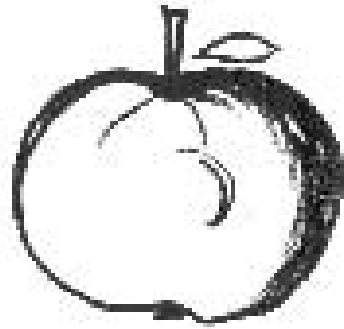
elefante  e E e E	
--	---

ape  a A a A	
---	---

orologio  o O o O	
--	---

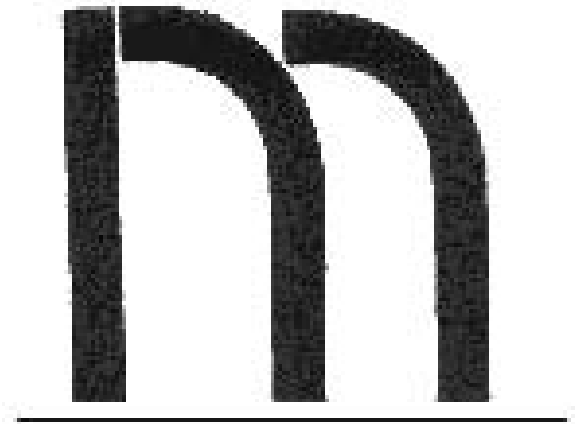
uva  u U u U	
---	---

mela

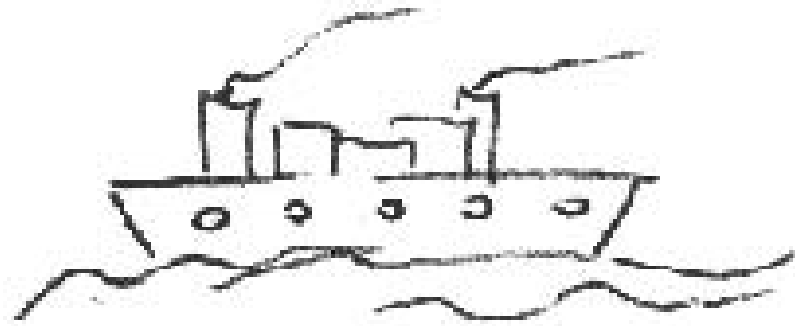


m M

m m



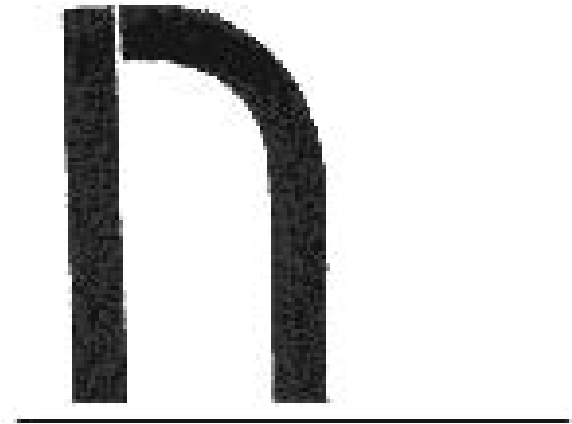
nave



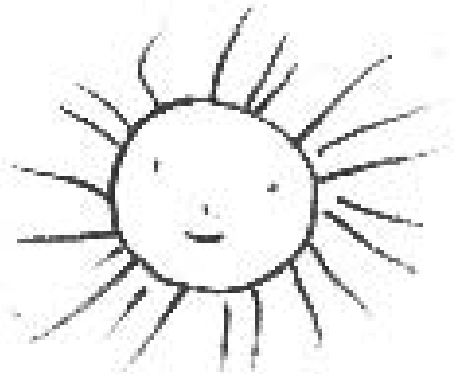
n

N

n n



sole



s S

ś ś

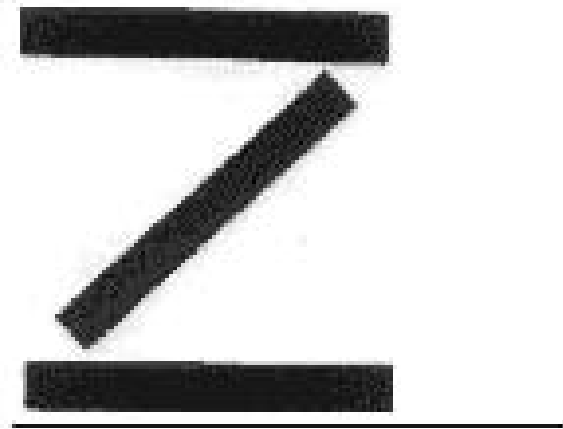
A large, bold, black letter 'S' is centered in the right-hand panel. In the top right corner of the panel, there is a small, solid red square. A thin horizontal line is drawn below the letter 'S'.

zanzara



z Z

z Z

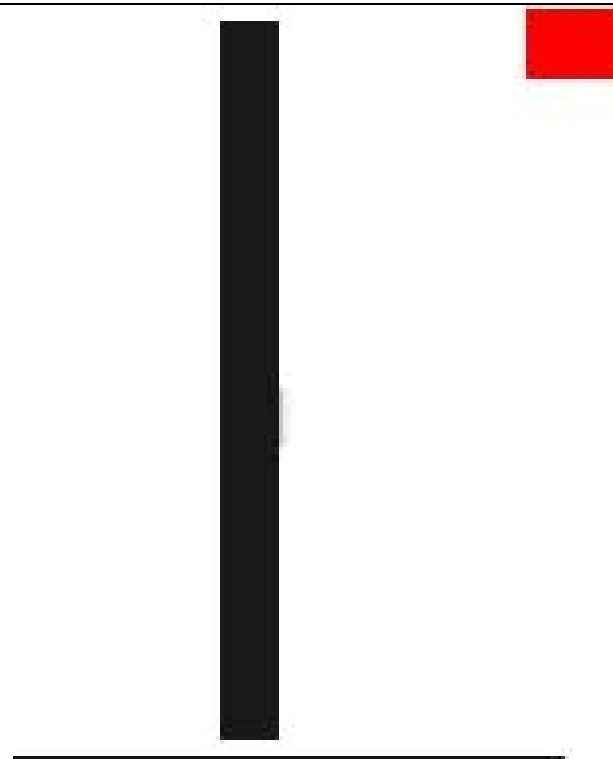


luna

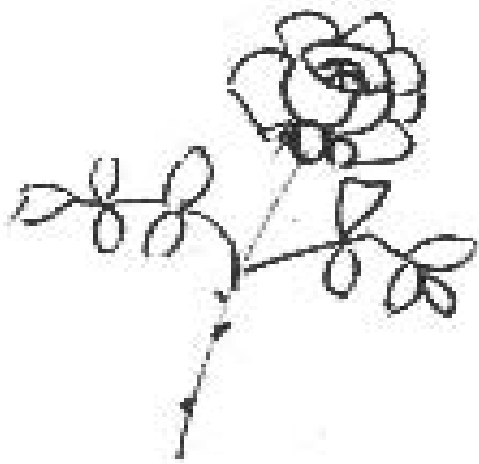


l L

l L

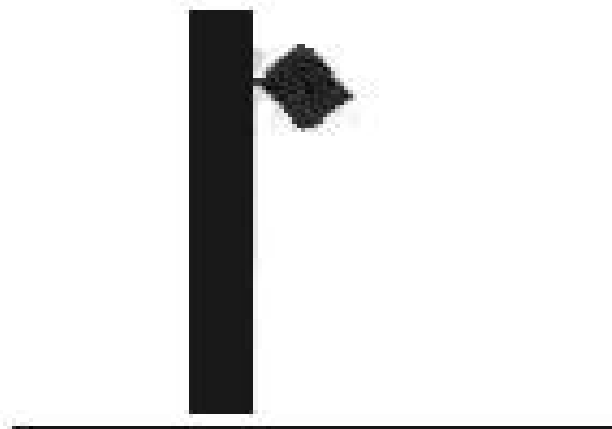


r o s a

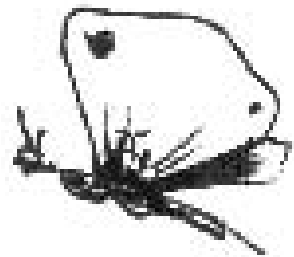


r R

r R



farfalla

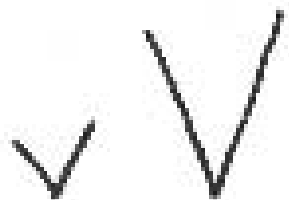


f F

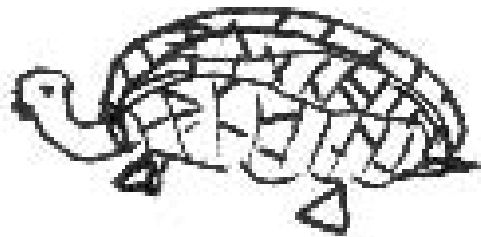
f F



vaso



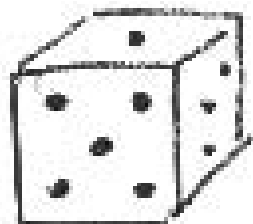
tartaruga



t T t T

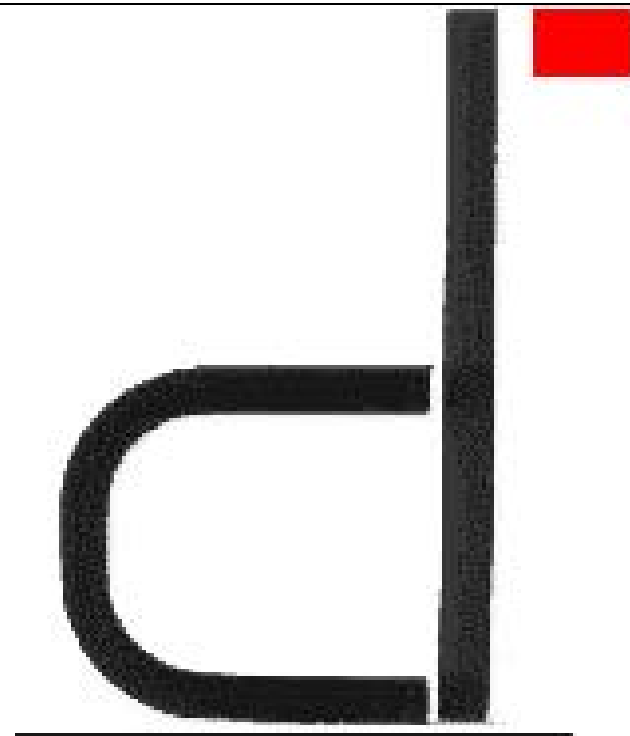


d a d o

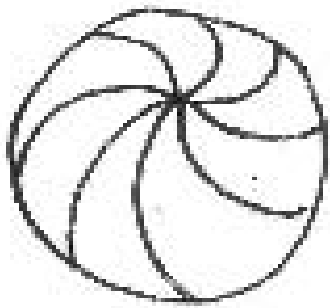


d D

d D



palla

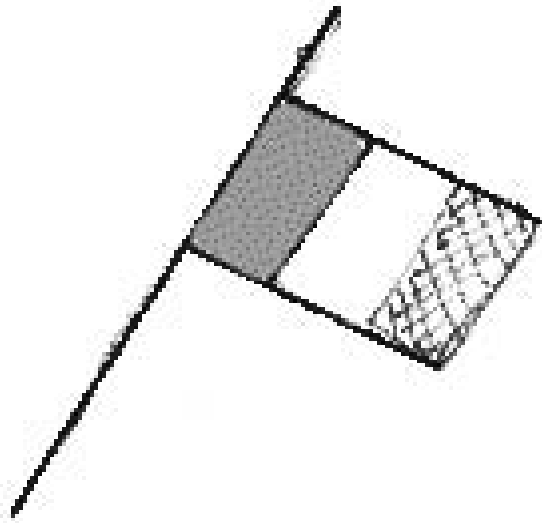


p P

p P

A large, bold, black letter 'P' is centered in the right-hand panel. A horizontal line passes through the middle of the letter, extending across the width of the panel. In the top right corner of the panel, there is a small red square.

bandiera



b B

b B

b



isola

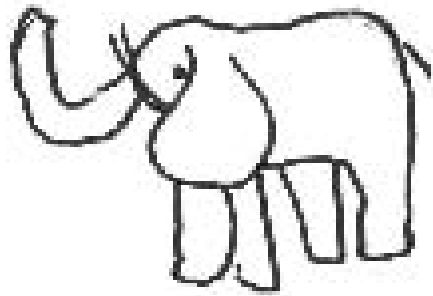


i l

i J



elefante



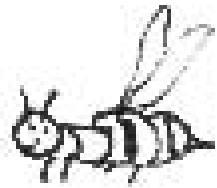
e E

e E

e

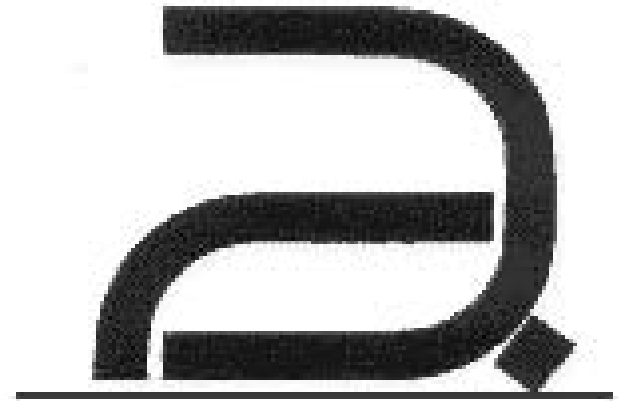


ape

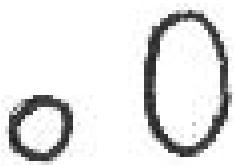
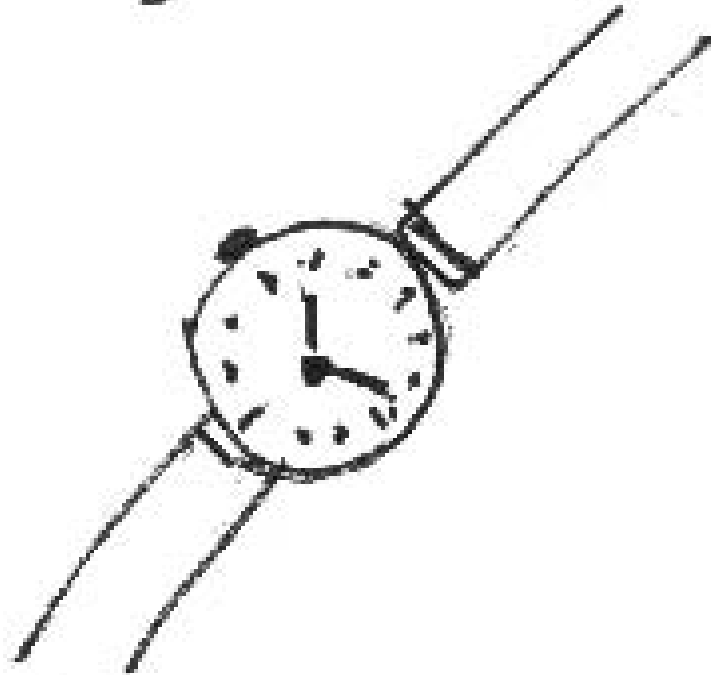


a A

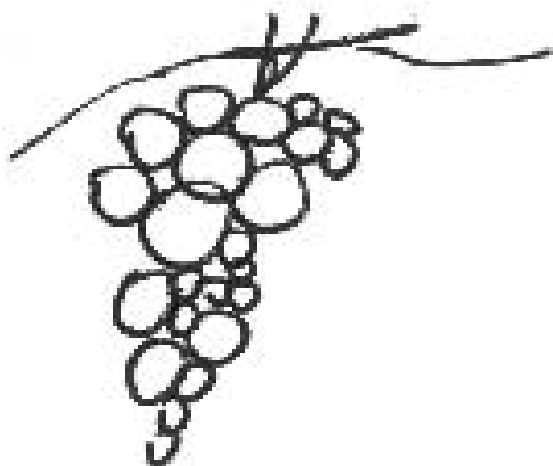
a a



orologio



uva

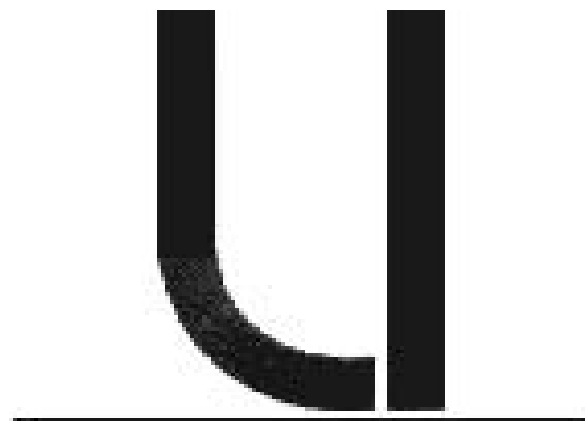


u

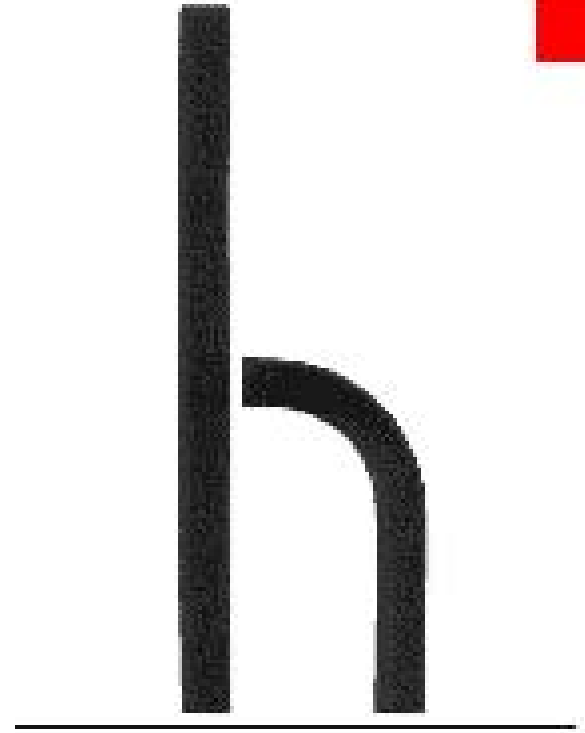
U

u

u




h H h H



cC


cC



C

g G

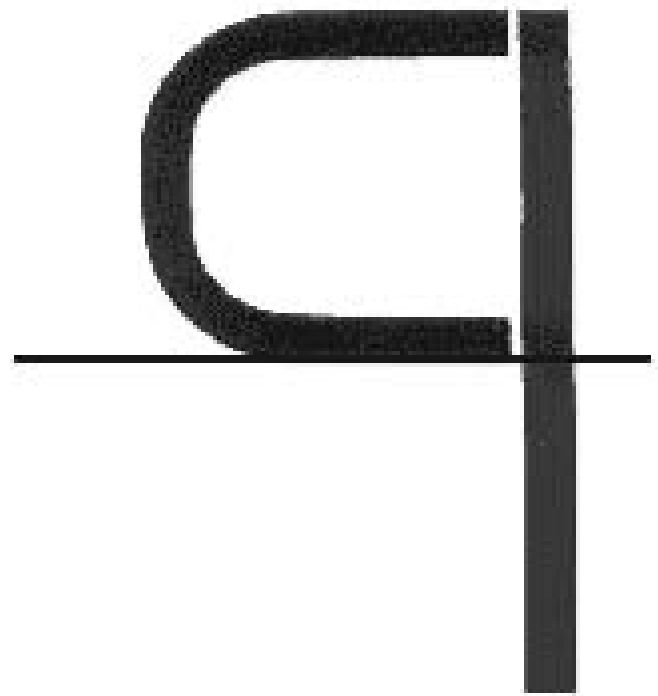
g G



g

q Q

q Q



P

schi sche sca sco scu
chi che ca co cu
ci ce cia cio ciu
sci sce scia scio sciu

ghi gh ga go gu gli gn

e

gi ge gia gio giu

qui

quo

qua

que

ب



ب



ب



d

e

f

g

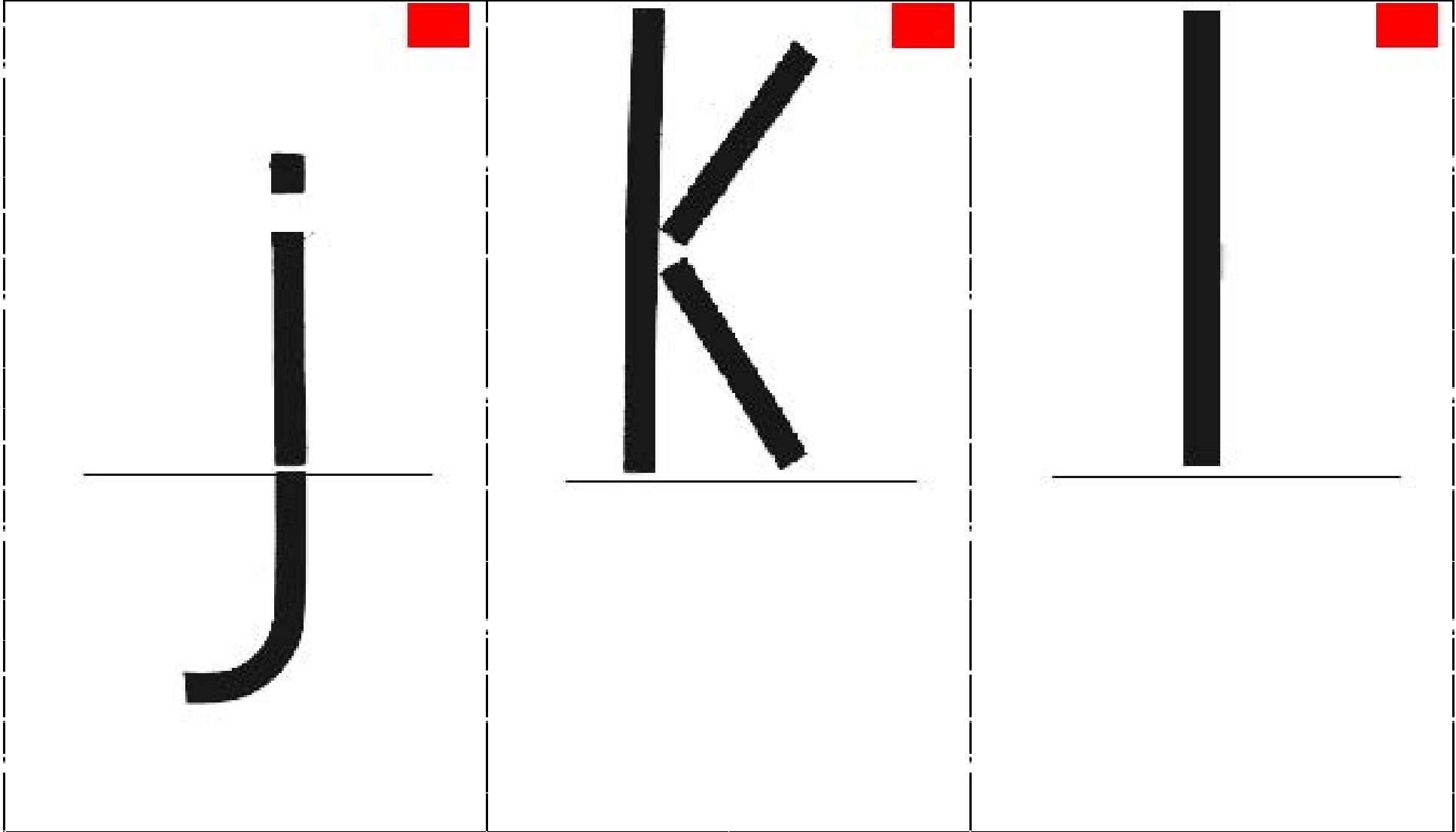



h




i







m

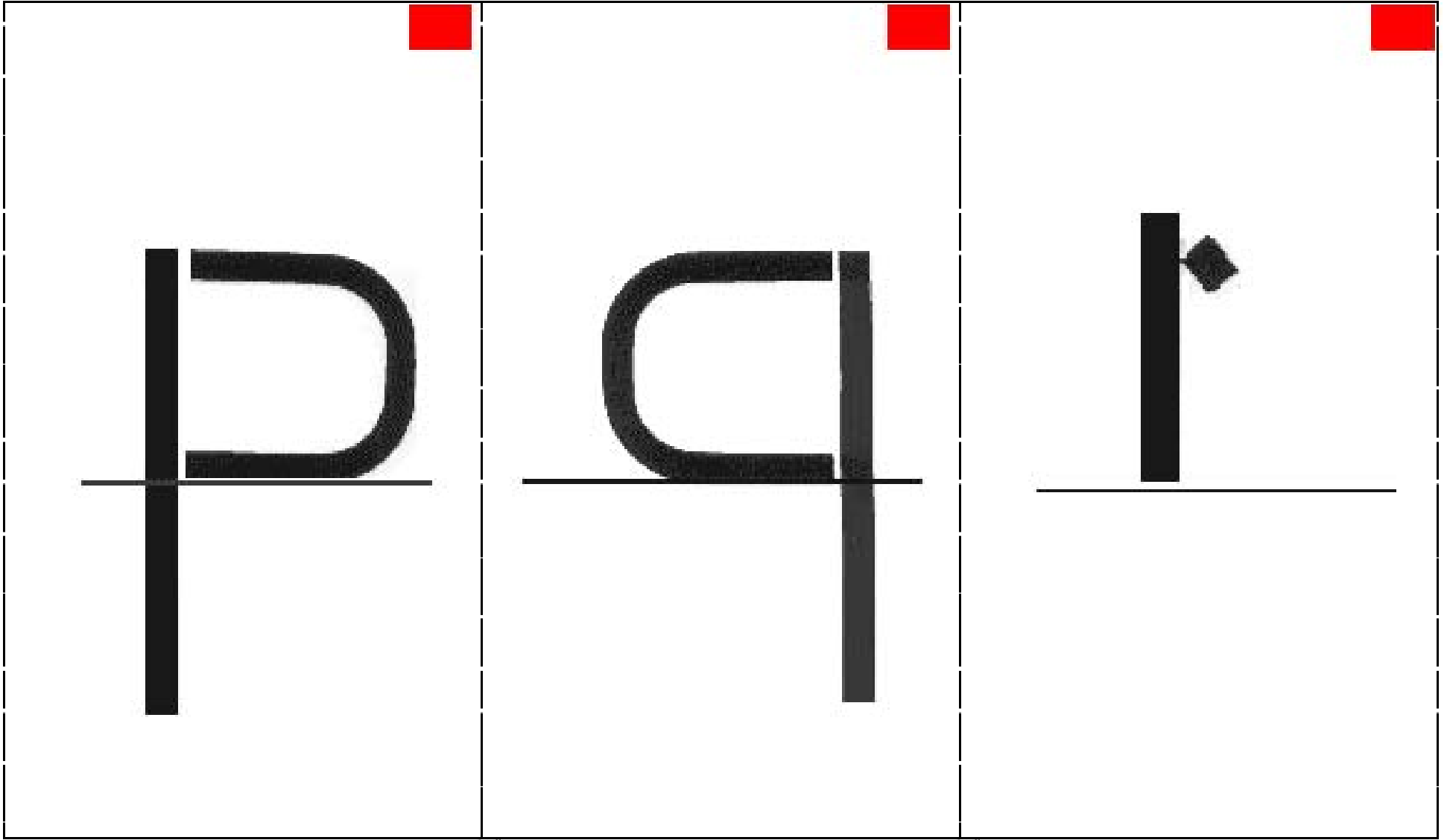


n



o






P


q

r






S



t



u



