INTERNATIONAL

Study Group

The Reggio Emilia Approach to Education

Reggio Emilia, November 18-22, 2024
LORIS MALAGUZZI INTERNATIONAL CENTRE

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Reggio Emilia International Study Group; The Reggio Emilia Approach to Education
November 18-22, 2024
Loris Malaguzzi International Center, Reggio Emilia

Participant Notes compiled by Tamara Sewell, Ph.D.

[Reggio timeline](#)

"To make a lovable school, industrious, inventive, liveable, documentable and communicable, a place of research, learning, re-cognition and reflection, where children, teachers and families feel well - is our point of arrival." Loris Malaguzzi

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Identity and values of an educational project

"Here we have children and adults who are looking for the pleasure of playing, working, talking, thinking, and inventing things together. They are engaged in learning how the existence and relationships of things and people can be sought out, improved upon, and enjoyed in friendship. **Loris Malaguzzi**

The right to having rights. For an idea of human being.
Daniela Lanzi, pedagogista

I. **"The world is here in this room" 35 countries represented**
  A. **Global challenges - Reggio Emilia is one hub for change**
      1. **Peace (35 ongoing wars)**
      2. **Culture/Democracy (racism, homophobia, etc.)**
      3. **Reset environment (climate change)**
  a. **"The poetic language as constructors of richer, more complete knowledge and as a defense against violence and oppression." Vea Vecchi**
II. **How can the school be a vision for change? New idea of society - reflect on anthropological view of humanity as ever changing.**
  A. **"Individual who builds understanding through relationships with others and the world. Belonging & differences.**
  B. **Reggio Emilia work based on the following theorists**
      1. **L. Malaguzzi**
      2. **J. Bruner**
      3. **Piaget**
      4. **H. Gardner (*note: has backtracked on his theory of multiple intelligences so why reference him?*)**
      5. **Frainet**
      6. **P. Freire**
      7. **M. Montessori**
      8. **Rodari**
      9. **Balducci**
      10. **Munari**
      11. **Vygotsky**
III. **Visions for Humans**
  A. **[UN Conventions on the Rights of the Child](#) - 10 fundamental rights**
      1. **Play**
      2. **Food**
      3. **Hope**
      4. **Education**
      5. ***Reggio prioritizes "students with special rights" "Priority right to access for children with disabilities"***
  B. **All humans are competent beings**

C. Consider not just EC - but also teenagers and adults
D. Interconnected & intertwined
E. Urban Planning
F. Informal & formal aspects of education

IV. Historical & Cultural Interpretation of Childhood

A. We should not speak of human "being" but of human "becoming" Mauro Ceruti, Philosopher. And this is why we must understand and value not only the diversity within every human becoming, but the possibility of human generativity (social & individual) lies precisely in taking care of these diversities.

B. Documentation, not just technical, "fall in love". Video is more powerful than words.

C. Welcome rather than accept- includes freedom

D. Neurons are connected - holding hands, building new meaning together, creating new research.

E. Communication at birth - before language.

F. "Pedagogy is a movement, continuous movement… I don't believe that pedagogy can know each day where it is going & where it may go. It is a route that you discover as you travel." L. Malaguzzi 1991

V. The right to Citizenship

A. Reggio has over 100 ethnic groups- responsibility of the schools to think about how to help individuals become part of the community. Citizenship is not just political- schools are the first part of the community for newcomers. Children are the first mediators between cultures. Children can, through their thoughts and observations, help us think about our city

B. Reggio Emilia is run down - factory town - new innovation space

C. "The city has dreams too, because it is sleeping at night. It dreams of peace, of silence, of tranquility, and all that is not as bad as war." Alessandro, 5yrs.

D. "We are the citizens. All the people are citizens." children

E. Common experiences - school helps children talk about citizenship.

VI. Ecological thinking

A. Thought process of building relationships to all beings including the natural environment. Concept of trying, making mistakes, time, learning process. We should not be in a hurry. Mistakes are positive steps in learning. Don't be afraid of risks. Sense of aesthetics generating community and belonging.

VII. Competent child

A. Relationship between mind:body

VIII. Building up of knowledge

A. Dialectic talking of knowledge - how do we build the group learning process?

B. Context we inhabit - collective spaces we explore together

C. Engage in ideas, experience conflict, honor our differences - champion inclusivity.

D. Mirror neurons - everyone learns via imitation - to experience empathy

E. A Festive Thought; Visual Metaphor of children's learning process

IX. The interactive-socio-constructive approach

A.   Proposes not teaching children what children can discover for themselves. The crucial role of this type of approach is to set up facilitating contexts, create enriching situations, and help children to be the authors of their own learning process.

B.   [The Tree of Knowledge; Biological Roots of Human Understanding](): individuals don't learn alone. The relationship is key. We co-explore our ideas and other's ideas. The teachers' role is organizing developmental contexts that encourage children to learn on their own.

C.   "Relation is the most fundamental strategy for knowledge in a dance between subjective and individual and intersubjective group processes" Mauro Ceruti Creative Dance. [The Relationship Between Theory and Practice as a Dance of Knowledge]() by Daniela Lanzi

D.

X.The right to freedom

A.   "Freedom is very thin. It's like perfumed air" Emiliano & Marta 5yrs (video title)

B.   Open dialogue - not question: response teacher: child

C.   Don't shy from responsibility of discussing complex topics

D.   Issues find a home ast school to address together

E.   "Children are at the window and see the world. Teachers should be side-by-side with them." L. Malaguzzi

XI.The right to difference (e.g. disability)

A.   Difference is added value, richness in Reggio classrooms.

B.   Individual children are children like everyone else

C.   Openly discuss "normal" as a wide variable idea

D.   Differences and variables are a key components of being alive

E.   The value of difference in the growth process

> 1. Can everything be discussed by and with children? YES. There are no taboo topics
> 2. How & when you talk about it is important to consider
> 3. Empower dialectic of learning

F.   Gender differences Inclusion of all LGBT 2016

> 1. Ed contexts are privileged places where we can elaborate meanings around gender differences.
> 2. What representations of gender do children bring to school?
> 3. Do contexts let children explore these concepts/
> 4. How can schools welcome ideas children bring to school with them?

G.   Life Cycle

> 1. Children are fascinated by life cycle birth-death
> 2. "And the world, this human adventure and all it contains flows past in the street. There are no membranes hiding anything." [Children the War, and US]()
> 3. "Life is one beautiful circle - hope old age is understood by the eyes of hope which means the eyes are about to die." child

4. "Nothing is more seductive for man than his freedom of conscience, but nothing is a greater cause for suffering." Dostoyevski
5. "Daring the future is not a risk, it is a necessity of human dignity" Paulo Freire

H. With Families and Students
1. Building constant relationships and dialogue, and a sense of belonging to the community.
2. Always be open to listening and understanding differences in opinion and finding common ground.
3. Mandate to work on the education of children together as a team.
4. Parents express that this is added value to parenthood
5. Welcome points of view, but the school needs to make a decision. Be transparent regarding the intent behind the decision - authoritative decision.

I. Audience questions:
1. When does the competence of the child turn to the incompetence of adults?
a. When adults fail to see the competence of children.
2. What is the long term data regarding students attending Reggio?
a. Not a lab school. An experience. Doesn't collect [hard] data
3. How do we balance individual vs. group care?
a. What is the idea of the school we want to represent?
b. School is a place that welcomes a group, a set of individuals, and a community.

Introduction to visits to Infant Toddler Centers and Preschools
Maria Teresa Panella, pedagogista

I. Classrooms provide opportunities for democracy- participation of children, staff, teachers, and families.
II. Organization - value - key criteria
A. Environment, space, relations (e.g. people, schedule, materials, etc.)
B. Rubric available online for free
C. Participatory development
D. Teachers families, pedagogists (2yrs)
E. Organization is the framework - choices we make influence projects making them possible/impossible
F. Open conversation builds the identity of the school.
G. Neuroscience quote…Architecture is not a conceptual ….emotive and sensorial
H. 33 very individual identities represented by our schools
I. As teachers what is our role?
J. How does believing in the capacity of children translate into practice?
K. How should we organize context?
L. What type of materials should we choose & present?

M.   What qualities are we prioritizing?
N.   The power is in the variation & small differences
O.   Autonomy and exploration
P.   Cohabit and shared space
Q.   The environment has to be loveable
R.   Inviting children as researchers
S.   Flexible - co-evolves with children
T.   Adult knowledge - awareness of the potential of a certain space (color, light, etc.)

III. Value Competence

A.   Small groups - optimal condition. Small groups allows for more individual time and building relationships
B.   Participation of families: have a right to be informed, having places and spaces to elaborate ideas and meaning, and being part of the decisions and contributing to the definition of city policies on education. This includes Networks of collaboration: medical, health, social welfare, cultural, etc.
C.   Types of engagement with families:
    1. 1:1 meetings with families at the beginning of the year before school begins. Place the teacher/self as a listener. Prioritize funds of knowledge in order to build a shared point of view.
    2. Section/Class meetings (first before school begins) - class families - develop idea of school as a common good
    3. Child City Council- includes community members - including members who are not parents.
    4. Example of family participation activities
a.   Taste Atelier - kitchen
b.   Building furniture or materials together
D.   Contemporaneity of different professional profiles confront and discuss collegially, side by side.
E.   Facilitates observation of children and adults.
F.   Kitchen Atelier:
    1. Presence of an internal kitchen brings a precious sense of care - that we value each other.
    2. Diversity of culture - helps with interactions with families (nutrition, health, & well-being)
    3. Children meet the language of food everyday. Someone is preparing something for you, caring for you.
    4. Kitchen staff are equally involved in planning. As members - equal access to the classroom and participation.

IV. Existence of a pedagogical coordination

A.   Copresence of more teachers= coresponsible
B.   Unity of intent
C.   Innovate, plan, research
D.   Professional development,
E.   Inclusivity, equality

F.   Degree in educational services is required for teachers or pedagogists

G.   Teachers work 36 hours/week: 30 hours with children/6 hours collegiality, PD, research, and responsibility.

H.   Professional development is both a right and a responsibility.

I.   Key to self-reflect

J.   Create and use tools that define what we do, analyze intention and value of choices we make.

K.   Completion does not come from inner dialogue alone - but through dialogue and interactions with others and knowledge.

L.   We live and we learn through relationships.

Visit to Arcobaleno I/F Toddler Center 0-3 years of age

I. Arcobaleno = rainbow

II. Age range 10-25 months.

III. Architecture:Pedagogy - spaces in relations/dialogue with each other. This center was the first in 1975. Metaphor for possibilities (model center - they don't use the term model).

IV. All sections have a multiplicity of languages and ways of communicating.

A.   Horizontal hierarchy - 1 floor.

B.   The atelier is the center - where the 100 languages are given life.

C.   The many windows on the outer walls and between classrooms- facilitate dialogue with the outside and make the school visible to the city.

D.   The square/piazza is reproduced in the schools as a meeting place.

E.   The Park represents exporation, research, and communication.

F.   Kitchen - food is valued - one of the 100 languages

V. Current foci

A.   Youngest children are exploring light/shadow, colors of autumn and animals they are familiar with.

B.   Middle children are concentrating on buildings, materials, and technique

C.   Oldest are focused on the environment

VI. [Story of Laura](#) and the watch is documented by a teacher through 5 photographs that illuminate a small story. Turned the idea of documentation on its head. It was a revolutionary approach to have images narrate the learning process. Narration of stories provides holistic data regarding cognitive, language, comprehension, emotional development, symbolism, and social relations.

VII. Atelier-a way to give meaning to educational specialists once a week. Children's access is daily (not every day and not all at once). The atelier is a place to explore a project deeper.

VIII. Curriculum

A.   Once a week teachers decide activities - this leads to consideration of materials based on observations of children's relation to proposals. Materials are flexible and can be interpreted in many ways. Materials follow a child's growth.

B. Initial plan at the beginning of the year is based on meeting with families and children. Based on characteristics and interests. Always with the idea of the 100 languages as the guide.

The right to competence

Participation is the value and the strategy that defines the way in which the children, the educators, and the parents are stakeholders in the educational project [...]. Participation generates and nurtures the feelings and culture of solidarity, responsibility, and inclusion…
From "Indications-Preschools and Infant-Toddler Centers-Istituzione of the Municipality of Reggio Emilia"

Designing participation; dialogues between children, teachers, and families
Annalisa Rabotti and Lisa Castronuovo, pedagogistas

Annalisa Rabotti:
1. The culture of families; A charter of rights 1993 L.Malaguzzi
A. Rights of children and the rights of teachers and the rights of parents
B. Participatory research: cooperative understanding between parents and teachers with all the value that is added to the educational prospects of children.
2. Designing Participation
A. A way of experiencing education in the everyday life at the school and and educational strategy
B. Nurturing the feelings and culture of solidarity, responsibility, and inclusion
C. Insight into culture of families, deepening knowledge
D. Engaged families in a work group
E. Documented (transcribed) meetings, conversations, rich data - interpretive notes.
F. Listening to families created alliances/solidarity/proximity/empathy
G. Worked on stereotypes/judging
H. Able to rephrase seemingly distant ideas to find commonality
I. Important for families to stop being anonymous.
3. Ideas on parenting
A. When your child is born you become a different person than you imagined
B. To help us be better parents
C. Try to best interpret the future for our children
D. How families shape their ideas
    1. Read, internet, experts, schools, etc.
    2. Manage complexity of information
    3. Take time to reflect
E. School is the place to look at these ideas from a critical point of view
F. Grow as a parent with the children
    1. Importance of dialogue and exchanging ideas to have more reference points.
    2. The role of the infant toddler center and preschool can be where this dialogue occurs
    3. Educational models and styles - connecting values
    4. Difficult topics-acknowledgement adults are the first to struggle with these topics. But these testimonies are important. *e.g. City of Memories

           5. Complexity of families must be welcomed

           6. Collect bibliography of books families identified as important to their identity.

G.   Area of Study

           1. Meeting between teachers and families representative

           2. Include questions in invitations

a.   Who or what can support you in your role as a parent?

b.   What role does the school play?

               1. "I came here tonight because of the question you asked"

           3. Leave space on the invitation for families to plan questions

           4. Class meetings are the most productive

           5. At night in the kitchen - all staff participate

a.   E.g. breastfeeding

               1. Food for young children; textures/cutting

H.   Plurality and Richness

           1. Being able to welcome the disequilibrium

           2. Engaged the anthropologist, [Manuela Tassan](#), to help interpret some of the daily communication practices: words, tools, documentation, forms, etc.

a.   Idea that culture is something that is developed in everyday life.

b.   Microchoices, small adjustments, embodied, intersubjective between people, and interagentive (with nonliving things).

           3. Analyzed language on interview forms- not just objective but cultural - tool was Reggio centered. Risk of not being welcoming of different points of view.

a.   Conversations are co-constructed, prepared, and practiced with families

b.   Among the things we do, face-to-face conversations are the ones that make us more human.

I.   Class meetings

           1. Dialogue between parents, children, and teachers

a.   Transformative dialogue generated

b.   Allows everyone to be part of the change

               1. Place to construct learning in a group.

c.   Representations and culture emerge and are constructed

d.   What happens to one can be a resource for everyone

           2. Culture of co-responsibility

a.   What happens to one child belongs to everyone

b.   Not just one teacher's responsibility - share with the group.

J.   "An educational system has to help those growing up with a culture to find identity within it. The narration allows one to build an identity and to find a place in one's own culture." J. Bruner

Lisa Castronuovo:

I."Here are children and adults who seek the pleasure of playing, working, talking, thinking, inventing together." L. Malaguzzi 1983

II. What path do we envision for this group of families?
III. How will we welcome the new group of families?
   A.   First meet incoming families in January
   B.   Plan in July
   C.   Meet families again in August just before school starts to play and have breakfast together.
   D.   Important moments for collecting information to put all the emotions and elements in order
   E.   Questions:
               1. What are the adult prefigurations when faced with the entry of new families who will be with us for 3 years?
               2. What community style can enable a closeness with families who entrust their child with us?
               3. What are the questions or requests that challenge us the most?
               4. What resources are available to expand the competencies of our role?
               5. What does welcoming mean to us?
               6. What tools & contexts can support our idea of welcoming?
               7. How is it possible to build a shared community culture around education and childhood?
   a.   Shared construction of "common world"
   b.   Listening to what they don't tell us clearly
   F.   August 31st Breakfast
               1. School declares itself as a permanent relational system- community life.
               2. Documentation (photos) begin that day as part of the recognition process - seeing selves as a collective experience.
   a.   Traces for reflection & discussion
                       1. How did your experience begin?
                       2. What comments do you have about your welcome?
                       3. Were your child's reactions what you expected?
                       4. Are you noticing changes at home?
                       5. What do your children tell you about their experiences at school?
                       6. Which impressiona and emotions have been generated by your visit to the school?
               3. Begins educational alliance between school and families and between and among families.
               4. Allows families to explore spaces at the school
               5. Helps teachers understand families priorities (e.g. what questions do they have)
   G.   Video provides a dynamic-share with families
               1. Considerations from families
   a.   Live and inhabit time
   b.   New experience
   c.   Identities in change

d.   Different subjectivities in relation to the group
e.   The value of the relationship
f.   Criteria and values that are important to families
g.   Expectations and concerns
h.   Requests for advice, what types of confirmation and reassurance?
1.   "Participation is the answer to many questions… family and school are 2 sides of the same coin… your voice is an important piece of the puzzle." Daniela, parent
H.   3 Language activities with families
1.   Becoming a group through body and movement
2.   Drawing and mark making as a language to create a project
a.   [Mosaic of Marks: Words, Materials](#)
3.   Clay as a language to experience
a.   "Now that I've tried, I can imagine my daughter here."
I.   Difficult topics
1.   How do we face the questions and the difficult topics that children ask?
a.   e.g. spirituality, the big existential questions; death, transcendence, etc.
2.   Children face these themes in very natural ways. They are processing the world. Questioning everything they encounter.
3.   Focus on age appropriateness for particular discussions. Let families drive conversation - no right/wrong
4.   Can everything be discussed by and with children? YES
a.   Resources for children, families, teachers?
b.   What questions can favor dialogue?
c.   To sustain multiple points of view?
d.   And declare an image at school?
5.   "A few months into school- what values and reflections are central to you today when you think about the idea of school you are experiencing?"
6.   A year together reflections and reading from a shared journey- collective evaluation.
a.   Focus on themes of community.
1.   How do families see their children now?
2.   Do they observe change?
3.   What has been gained? (by children and adults)?
4.   What emerged from children?
How has life at school emerged from the spaces?
b.   Spaces also provided opportunities for communication.
1.   "We are a group of different souls but also equal because we do things together."
c.   Families identified as "us" because of community opportunities during and outside of the school.
1.   What group have we become?
7.   Three Things Remain - Fernando Pessoa

Three things remain of everything:
the certainty
that we are always beginning
the certainty
that we need to continue,
the certainty
that we will be interrupted before we finish.

Therefore, we need to turn:
the interruption
into a new journey,
the fall
into a dance step,
the fear
into a stairway,
the dream
into a bridge,
the need
into an encounter.

<u>Welcoming remarks</u> Marwa Mahmoud, Commissioner of Education

I. School is where today's citizens are shaped by emancipation, growth encounters, social places, cultural changes, and push us to revisit our purpose.

II. Social justice & equity for all children

III. Don't leave anyone behind. Our human positions are very different from each other from birth.

<u>A school, a learning community. Experiences from the preschool and primary school at the Loris Malaguzzi International Center</u>

Elena Maccaferri, pedagogista

I. Preschool-Primary School (experimental founded in 2009): The 'engine of the town- factories- new center for research

   A.   2 distinct pedagogies but work together for children 3-11 years of age

            1. "In our piazza a WE is born"

   B.   Interpretation of school as an environment for learning . Environmental fabric, environmental systems, and transparency - connected spaces.

            1. Wide open tables rather than desks; Metaphor for philosophy of practice

            2. Space that allows for traces, documentation of students learning - becoming part of the environment. Inviting new questions.

            3. Coexist and share cohabitation of all spaces - many spaces are multipurpose.

            4. Children explore books, internet, always striving to build more questions rather than memorize information. Wide array of resources are important

to build critical thinking, which is key to active citizenship and democratic values.

 a. *"With the nido the small child and its image burst in and propositioned us with new questions. Our pedagogy had to courageously let itself be re-visited."* Carla Rinaldi

    5. Move beyond frontal transmissions of teaching and help children learn how to learn.

<u>Visit to Girotondo Preschool</u>

I. Main thread is shared ideas, theory, and knowledge - welcome new ideas

II. No standard textbooks

III. Each child develops individually

IV. Multiple tools - different ways for making knowledge accessible

V. Mathematics focus is on process, suspending judgment, and decreasing anxiety.

 A. Provide solved problem

 B. Have students come up with strategies to solve and get the same result

 C. Summarize the strategy and analyze rights/wrongs

 D. Check strategy on new problem

 E. Even if the outcome is incorrect, the process is valuable.

VI. Science

 A. Sorting rocks by familiarities and differences

 B. View stone under microscope

 C. Draw "history" of stone

VII. Evaluation and assessment

 A. Important to children, families, and teachers

    1. Through documentation children can revisit what they have learned

    2. Adults can witness the learning

    3. Teachers can evaluate practice and consider next steps

 B. Documentation is the history of learning and a record for families

 C. Final restitution/presentation - children share what they have learned with each other -

    1. Requires clear communication

    2. How did you organize yourselves?

    3. Did you make progress solving the problem?

 D. Progress report every 4 months

    1. Italian Schools National Standards - competencies

 a. Teachers choose a set of competencies to focus on and students self-evaluate

      1. What does it mean to be good at _____

      2. List topics you feel more sure about

      3. List topics you feel less sure about

      4. In those you feel more sure about, how can you help others?

      5. In those you feel less sure about, who can help you?

      6. In those you feel less sure about what can help you?

 a. I understand better if

i. List of options

      b.   I learn better if
   i.List of options
      c.   I express myself better if
   i.List of options
      d.   If I don't understand something I can
   i.Ask a teacher
  ii.Ask a friend
 iii.Look it up
 iv.Ask at home
  v.Move on
 vi.Etc.
      b.   Learning emerges from engagement in activities that are natural.
      c.   No focus on "pre-learning" (e.g. prep for Kindergarten/first grade, etc.) - children are always learning.
      d.   Guide students to notice differences, not point out "mistakes"
VIII.Building relationships with families is challenging
     A.   Process that approaches democracy
     B.   School does not teach you who you should be - but provides cultural context
     C.   If teachers move forward without families we all lose
     D.   We don't always agree and may need to negotiate and school must maintain it's point of view
     E.   Knowing how to wait/when to declare is not automatic.
     F.   Families share something really precious - the well-being of their children.
     G.   Relationships require reciprocal understanding and transformative dialogue

Design Thinking

An approach to knowledge involving research with others and the exchange of knowledge, centered on the learning of the child in the group [...}. Intelligence, in fact, is not confined in the individual "mind" but is distributed among the people, the environments, and the materials.
From the Charter of Services of the Municipal Infant-toddler Centres and Preschools.

Today, 11/20/24, is the UN International Day of Children and Teenagers

Thinking by Design; Schools as places of research
Annalisa Rainieri, Teacher

La Villetta - (municipal preschool 3-4 yo)

September: Project: Streets to imagine, play, build, represent.

The piazza in the center is a metaphor for the public square - symbolic of democracy and community.

"The Piazza is a central space in which the main rooms of the school overlook, a place of encounter, public place that covers in the school building the same role of the square in the city. Piazza not only supports, but represents the pedagogy of relationships, favoring events, group relationships, stories, social relations and the assumptions of a public identity by children." G Ceppi, M Zini

Documentation: notes, doodles, quotes, arrows (depicting relationships) etc. Taking notes happens WITH the children. Help teachers plan for ongoing instruction and building on the proximal zone of the children's development.   Instrumental as a form of memory - for children to re-see themselves in what they have done, for our conversations with colleagues, alignment and pact/agreement with all staff and families, etc.
Then, summarized, organized, media (photos) incorporated - to create accessible documents to share.
- Example questions:
    - What type of games originate in these spaces, original or group?
    - Which children act most inside most in these particular concepts? Are they the children the families told us had great interest or other children?
    - What type of construction are the children building?
    - Which dynamics or relations are born in these spaces?
    - Are there conflicts, are they complicit, or are they figuring out agreements?
From the observations made 4 possible focuses emerged and we decided to go deeper into the following aspects:
A.   **Border crossings**: "the piazza is that way, you have to go out the door"
Giulia. Classroom door is left open so children are encouraged to explore and see the piazza from the classroom. Construction activities cross the threshold of the classroom into the piazza

to encourage the younger children to feel more comfortable in the piazza. This encouraged conversation between the youngest children and the older children.

B.   **Streets and bridges**: "I would like to make a street with a tunnel. We need materials in the shape of a bridge, like the shape of the train." Dario.

a.   Questions of adults:

i.With what words do they describe the streets? Why?

ii.Which elements do they choose to distinguish their streets?

iii.Which narratives, even imaginative ones, arise from children's stories?

iv.What materials do they imagine building with them?

v.What imaginaries emerge from the drawings?

vi.Are there any common/recurrent graphic signs and structures?

vii.Which elements of the roads are described in the drawings?

viii.How do the different tools and sheet format support the graphic structures?

ix.Which borrowings/contaminations/recursivity arise among children's drawings?

b.   Elements children know about streets (teacher synthesis): tracks, roundabouts hills ramps downhills, etc.

c.   Add materials that came from previous conversations, moved furniture, and designed a piece of furniture (modular table that can be transformed into a track for toy cars but then also serve as a lunch table)

d.   Shared project with city council at a class meeting. Parent observed that the traces of student tinkering made the space more welcoming for her. Asked parents to actively participate by working with the atelierista to build the drop table. And others worked to create other elements (ramps, roundabouts, curves, etc.) These new elements added complexity to the students' engagement.

e.   "We can go up like the mountains." Viola

f.   "Roads get to everyone's house." Dario "It gets to Reggio Emilia. That's where I live!" Manuel. "It's a car laboratory." Alessandro

g.   As the year progressed these border crossings expanded to intertwine the indoors and the outdoors.

h.   Continuously providing new materials to sustain and expand children's imagination (e.g. make bridges using clay, large paper "carpet" on the floor, their body

i.   Children began collecting leaves and using them to make streets. "The leaves street is all wrapped we need a lot of leaves" Sofia "All yellow. Also green ones. They are in a line. Dario. Let's do it over there in the wood. Let's go!!" Sofia.

j.   Adult question: In your opinion who can use this street of leaves?

i."The spiders and the ants under the mud can go there. Bees and ladybugs." Dario "The lady ladybug that flies on the street and takes her children to the school. I want the pappa, I want the pappa the children say." Sophia"And then there comes a monster, it throws fire in its mouth like a dragon. The animals hide themselves so they are safe." Dario

k.   Questions of adults

i. What mathematical knowledge do children have and put into practice?

ii.What research is born around the measurement (length, breadth, quantity, number…)

iii.What strategies do children use to count or measure space?

iv. What dynamics/relationships do children act among materials (leaves, branches, stones) and space?

v. Children's language gives cues as to their understanding of mathematical concepts.

l.   Documentation: Collect storyboard and passages for each child (e.g. Filippo drawing of a street evolves into a crocodile). Teacher is in the moment, taking notes, observing gestures)   Teacher personally recreated storyboard. Created a publication, Storytelling Roads.   Helps to present the children's constructive processes.

m.   Teacher is not just an observer but an active participant and agent - empowers children to be themselves. Children get joy from adults' true engagement.

n.   Example: One day 3 children collaborated on a "street of roads" out of clay. Day after completion of the collaborative "street of roads", the teacher asked Dario to take 2 new students to see the project and explain the project to them. Ask them how can we continue this project? What would you add? Adults thought they might make connections between drawings and clay. Children went in a different direction by bringing in more materials (plastic, cardboard, blocks, etc.) and amplifying the streets and bridges. Led to teacher self-reflection. If I wanted to observe the connection between the graphic and the clay, I could have asked different questions. Mathematics and logical sequences became apparent. Tessellated constructions around the clay. Shared in morning assembly the image of the street in clay made by the children. What did your friends do? Added their imaginations to their friends' projects. Small group becomes something that the whole group is part of. "Can we continue it?" "WE can draw with writings, many lakes, many rivers, and many fires." Alessandro " We can continue with color." Dominico.

Made several copies of the graphic and the rest of the class embellished their own version. Offered the opportunity for exploration at the light table and watercolors - created "street in the snow".

o.   Subjects inhabiting streets known by the children: people, bicycles, cars, motorcycles, tractors, trains, planes, helicopters , ambulances, police, firemen, etc. Decided to focus on the cars.

C. **Sloped surfaces and speed**:

a.   Exploring the subject of the bridge and slope: "A slide for cars which first go down and then up the slope, they go to Ricione to play at the beach. I have to put something, some pipes, otherwise it slips down." Viola " It is a slide of the toy cars. The rool makes uuuh and then slides." Manuel. "But how can the tiles slide that are heavy?" Manuel "They go very fast , maybe they have the engine in the back?" Alessandro. Inanimate objects and speed - animation - living? Add big inclines for the children to slide on. Racing toy cars to see how fast they go. Some cars are faster than others. Fascination regarding different speeds.

b.   Adult question

i. "How can we find a way to know which car is faster?"

1.   Children say that all cars that have a siren on top are fast and racecars are faster. Smaller cars are slow. Bigger cars are faster. Make connections between the activity and their lived

experiences and cinema (Cars movie). Importance is developing theory and reflection - not the correct answer.

    ii. "How can we find out what you think is true?"
1. Children suggest bringing the cars to the slide outdoors.
2. Children suggest rules and strategies - determining agreements - all start in the same place, when to say go, etc.
3. The joy and the pleasure of the experience is "winning" - extremely important

  iii. Following days went back to analyze results. "Do you remember when we went to the park with the toy cars? Do you remember why we went there?" Together with the children they catalog the cars from the fastest to the slowest. They discuss the characteristics of the cars; smaller, faster, taller, shorter, & air circulation.

    C. Based on student interest, they continued the project over 2 years. It was a subject that required time. Suspended briefly at 4, and then brought up again with more complexity when the children were 5.

    C. **June:** End of first year - planning welcoming new 3 year olds. Asked the children if they wanted to leave behind a gift for the new children. With great enthusiasm they agreed to leave the street for cars.

    C. **September:** new class. Shared road as a welcoming gift. Paper carpet "stage" became a permanent element in the classroom. 4 yo children use their bodies to make bridges while 3 yo watch before joining the 4 yos.

    C. Video of and by the children about the piazza to display in the main square in the city for the public - what children do is culture and the children build the identity and culture of our city.

Thinking by Design: Documentation as a dimension of research and professional development
Daniela Lanzi, pedagogista

Alliance, dance between theory and practice

 I. Daily life as
    A.   Evolving process: a dynamic dimension and ensemble of all the processes, situations, contexts, and relations which translate subjective individual and group experience.
    B.   Structure: the consolidation of a contexts stable and recurring forms: for this reason it can be defined as a"scaffolding of stability"
    C.   Are interesting for their dynamism, for interactions of communication and their potential for generating plural access points to knowledge and relations.
    D.   Environments and spaces considered as participatory subjects in educational/formative relations not containers of relations to which they are somewhere indifferent. Intelligence is not confined to individual minds but distributed between persons, spaces, materials, etc.   (from charter of services) Intertwined network.
        1. "Daily practices, rituals, in as much as they are repeated actions and interactions shared with others, and organized around motivations, are at

the origin of the development of knowledge and processes." Francesca Emiliani
2. "Familiarizing experience makes it concrete - a map. This concreteness is a level of learning for single individuals but through mirror neurons we can show how imitation, learning, communication are terrain that makes experience shareable." Giocomo Rizzolatti

II.   What is the adult's role?
A.   Giving voice to various subjectities, and to the group
B.   Seeking concrete documentation tools
C.   Re-reading of contexts, bringing new things into context
1. Programming: the act of "writing in advance" to Progettazione throwing it forward. Is a strategy of thought and action that is respectful and supportive of the learning processes of the children and adults; it accepts doubt, uncertainty and error as resources." Indications of Preschools and Infant Toddler Centers of the Municipality of Reggio Emilia.
II.   Documentation
D.   Observation
E.   Interpretation
F.   Re-cognition
G.   Not only as a reconstruction after the events but documentation which documents **during** the learning process.
H.   As a teaching tool but also as an **epistemological structure**, i.e., capable of offering reflection activities that can modify teaching and the actual knowledge processes of children and adults.
II.   Learning Group
I.   "These groups are not only places of instruction, but also centers of construction of personal identity and collaboration…. places where **cultural reciprocity is practiced which brings greater awareness on the part of the children [or adults] for what they are doing, how they are doing it, and why**." J. Bruner

Materials as an educational resource; the experience of the Remida Center
Eloisa Di Rocco, Remida Center Project Coordinator

Remida Day, an educational project on waste material

I.Culture and research project on sustainability - discarded materials: Focus is natural matter & salvaged/waste materials - all materials are subject for inquiry.
A.   Collect waste/discharged materials from factories (not from families)
1. Often new materials - just no longer in use at the factory.
B.   Identity of being waste is subjective - what defines "waste"?

1. Definition of "imperfect" "useless" "broken" - as much as we can give this definition, we can also take it away through transformation.

C. Waste management company helps direct materials to Remida project - the materials arrive "as is"

D. Remida "Creative" Recycling Center transforms materials
1. Goal- not building objects *but* seeing objects through a different perspective.
2. Try to understand better what that bottle is, what that plastic is, how that plastic forces us to think more deeply about the world around us. A detailed ecological perspective. Important to see materials as subjects rather than consumable objects.
3. Atelier is both physical and conceptual space - a way of working and exploration through all the different expressive languages. Where manipulating matter with our hands is considered a key element to the experience. We have to place the materials in relation to us and to each other.
4. Observe the meeting encounters of all people to the objects. To transform the materials our eyes are not sufficient it's about the encounters. Visits and professional training are invitations to look at these materials through a different set of eyes. To explore expressive potential with our senses. All these meetings (3500 people a year) are important to keep the conversation going on conservation and green progress.
5. Our materials also leave Ramida via a distribution center and are made available to cultural or social organizations (schools, museums, etc.). They may also leave to inhabit public spaces. Usually public events which connect the citizens to the materials. We don't want materials to symbolize something else, just the materials themselves with their intrinsic qualities = the colors, the shapes, etc.
6. Other countries have shown interest in opening similar centers
7. Waste discharged materials are a planet issue. It is very important to us to hear about different points of view to come up with common strategies for addressing the issue.

E. How can we transform waste into an educational matter?
1. Standard Cycle: matter>consumption>waste>recycle.matter

a. Waste>(Research/Care/Listen)>Matter = Value is not connected to consumption

b. These discharged materials come from a hidden world because we don't see how companies build the things we use. Sometimes we don't even know what happens to materials after we have disposed of them. Because of their familiarity, because we cannot name them, makes them interestingThey come without a name, without a function, or a guidebook - so we look at them unsure about what they are supposed to do. Forces us to interrogate the material. **What** are you for? **Who** are you? (defines matter as a subject)

c. Focus primarily on the second question: **Who** are you? Infinite job - explorations always discovering new things about the object (sensory aspects, physical aspects, etc.). Everyone has their own personal perspective on these items. So object identity is built collaboratively.

"This thing I am holding in my hand, a microphone - is living to the point that it conditions me to speak at a certain distance from it." L. Malaguzzi (2016) Convinced that these objects had power - that could be observed through encounters. Almost alive, affects us in our existence.

d.　　　For almost 30 years we have tried to document all the encounters with the materials.

e.　　　Listening to materials - not just hearing, but listening through all of our senses to experience the material. "Children are the greatest listeners to the reality around them. They listen to life in all its forms, colors, and listen to others" Carla Rinaldi, pedagogist. Adults can also find ourselves listening when we experience something new. "I wondered how it would move if I were this material."

> 2. Materials are all around us, but we are also made of materials (water, matter, bone). We cannot think this doesn't have any consequences. We are constantly in relation with matter.

<u>Visit to Remida</u>

[Gianni Rodari Storie de re Mida](#)

Mechanical workshop
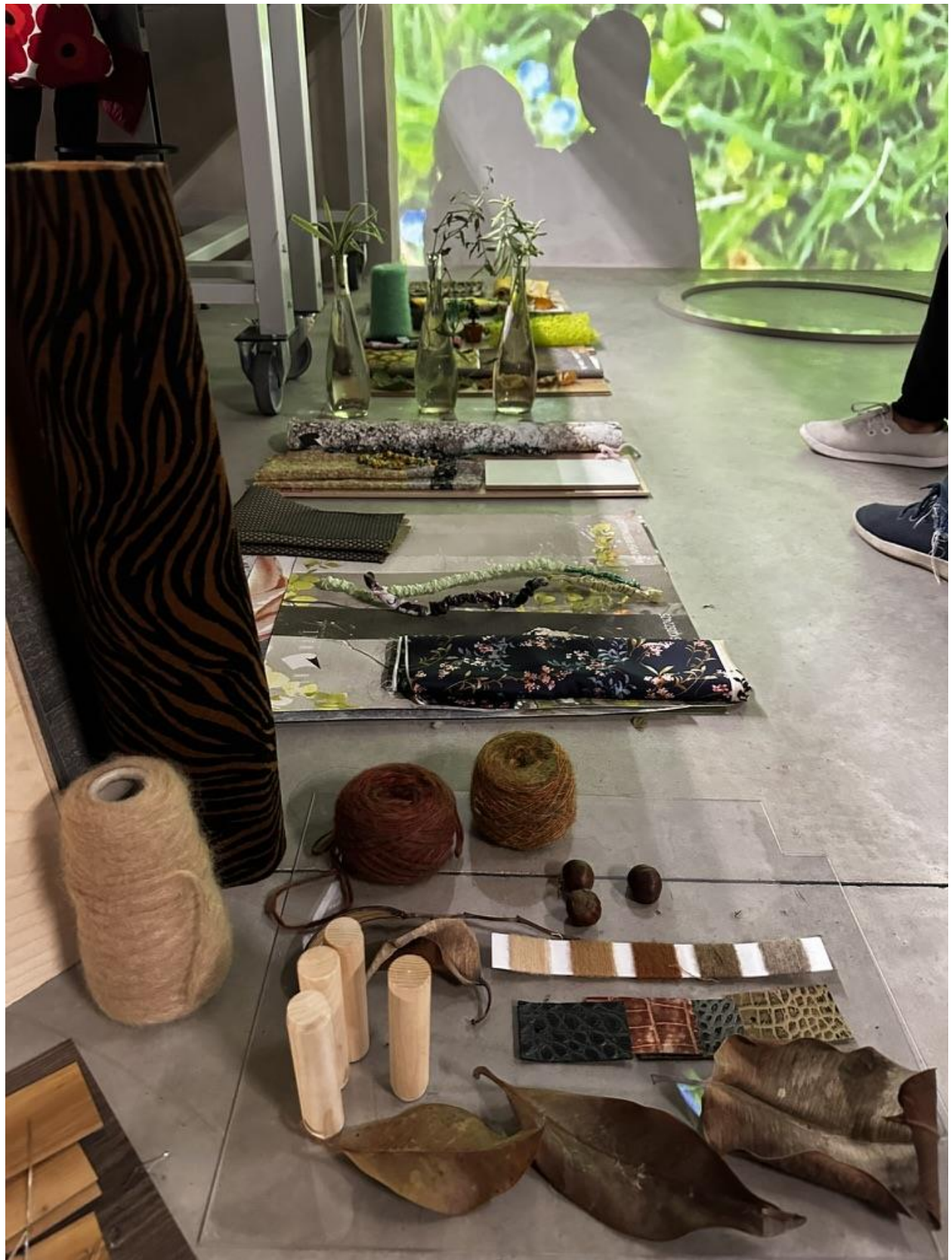Then a feed management center
Abandoned
Then the municipality of Reggio restored it
Recent David Tremlet made it the subject of art
The building has gone through several transformations. It is matter itself. It is now a research lab, theater, and boxing chamber.
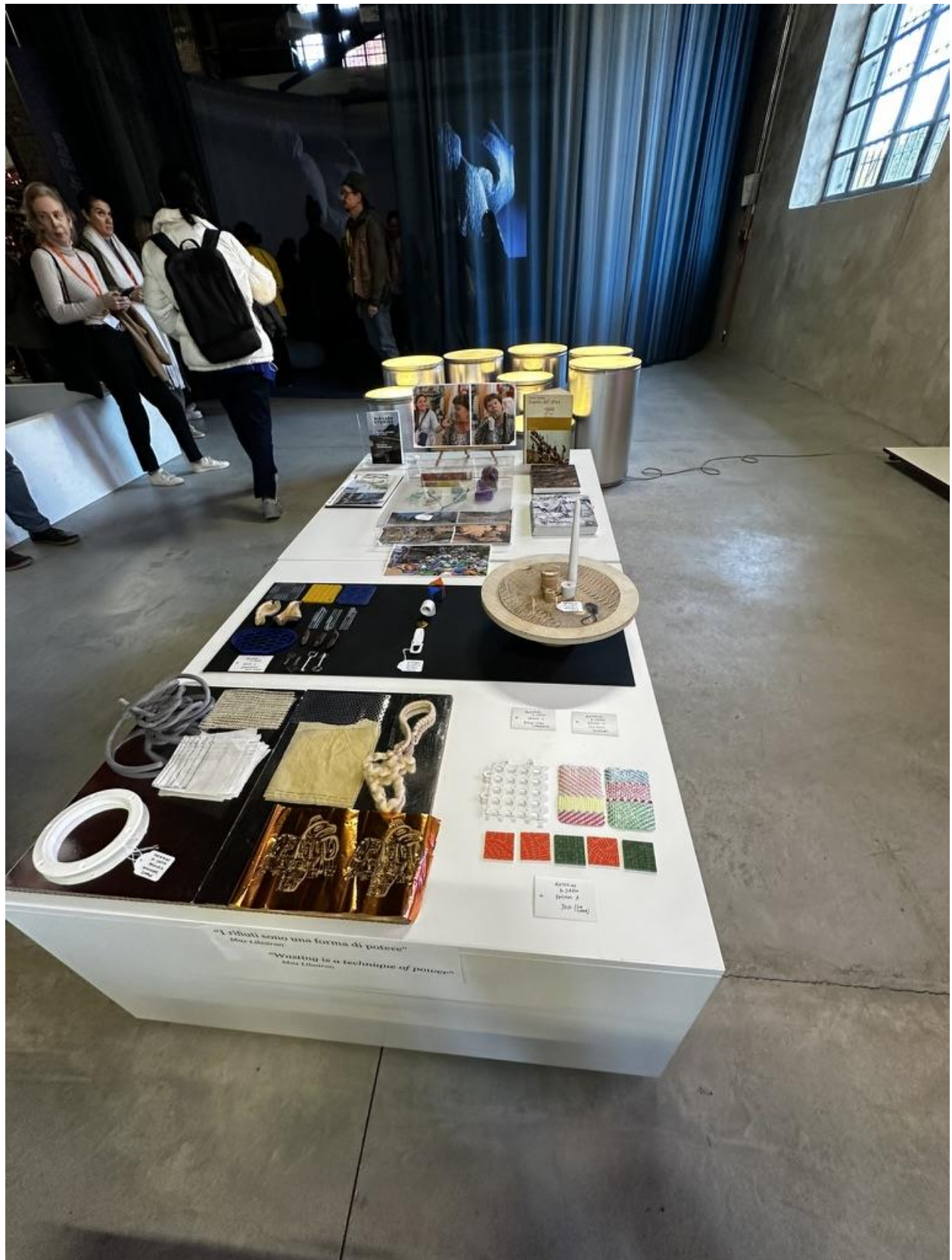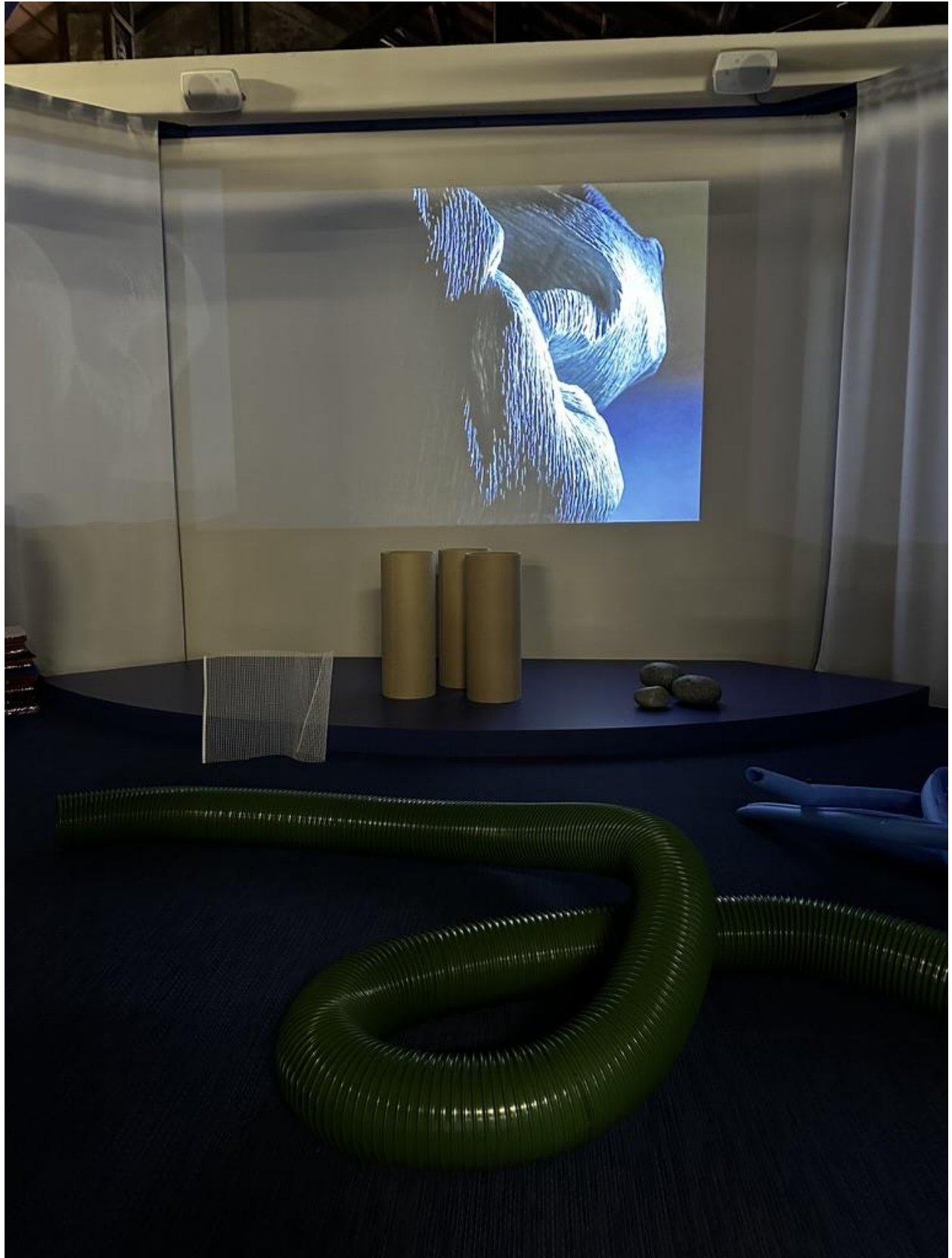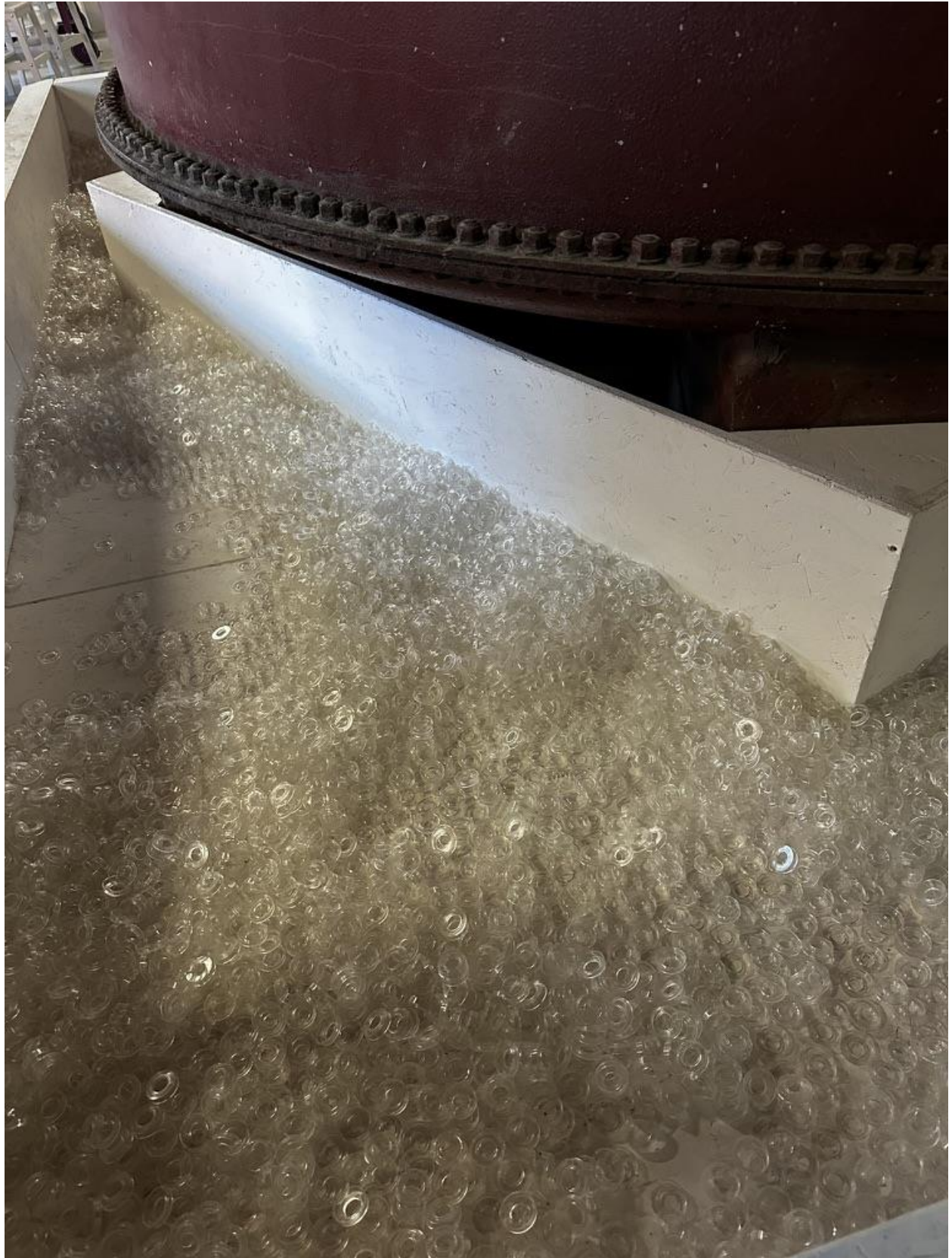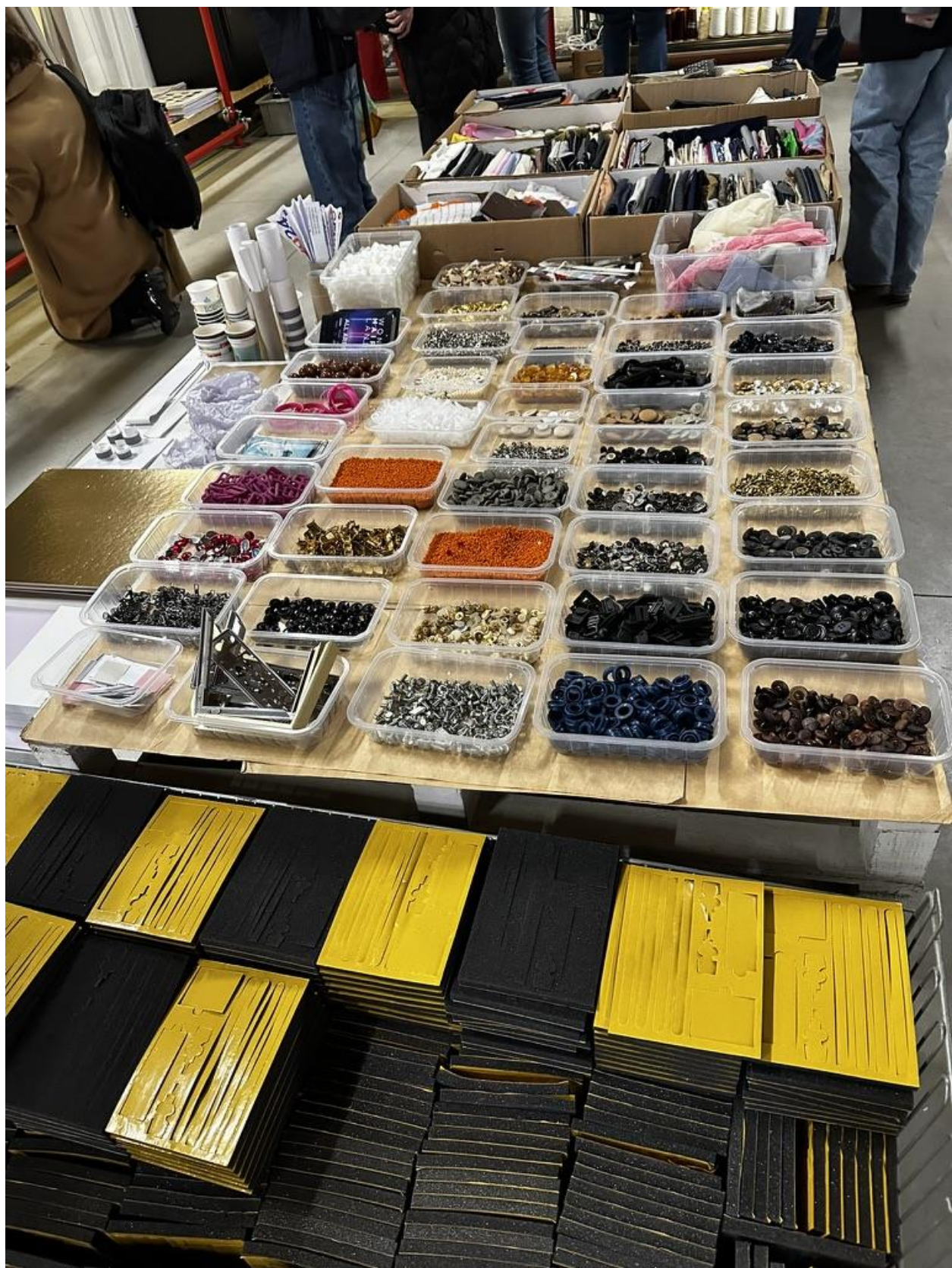
"A bird in the hand is worth two in the bush"

MAKE YOUR OWN DUCK

Ascoltare i rifiuti
Listening to waste

MATERIALI DI SCARTO INDUSTRIALE
(PROVINCIA DI REGGIO EMILIA, ITALIA)

"I rifiuti sono una forma di potere"
Max Liboiron

"Wasting is a technique of power"
Max Liboiron

Coltivare l'incolto
Cultivate the incultivate

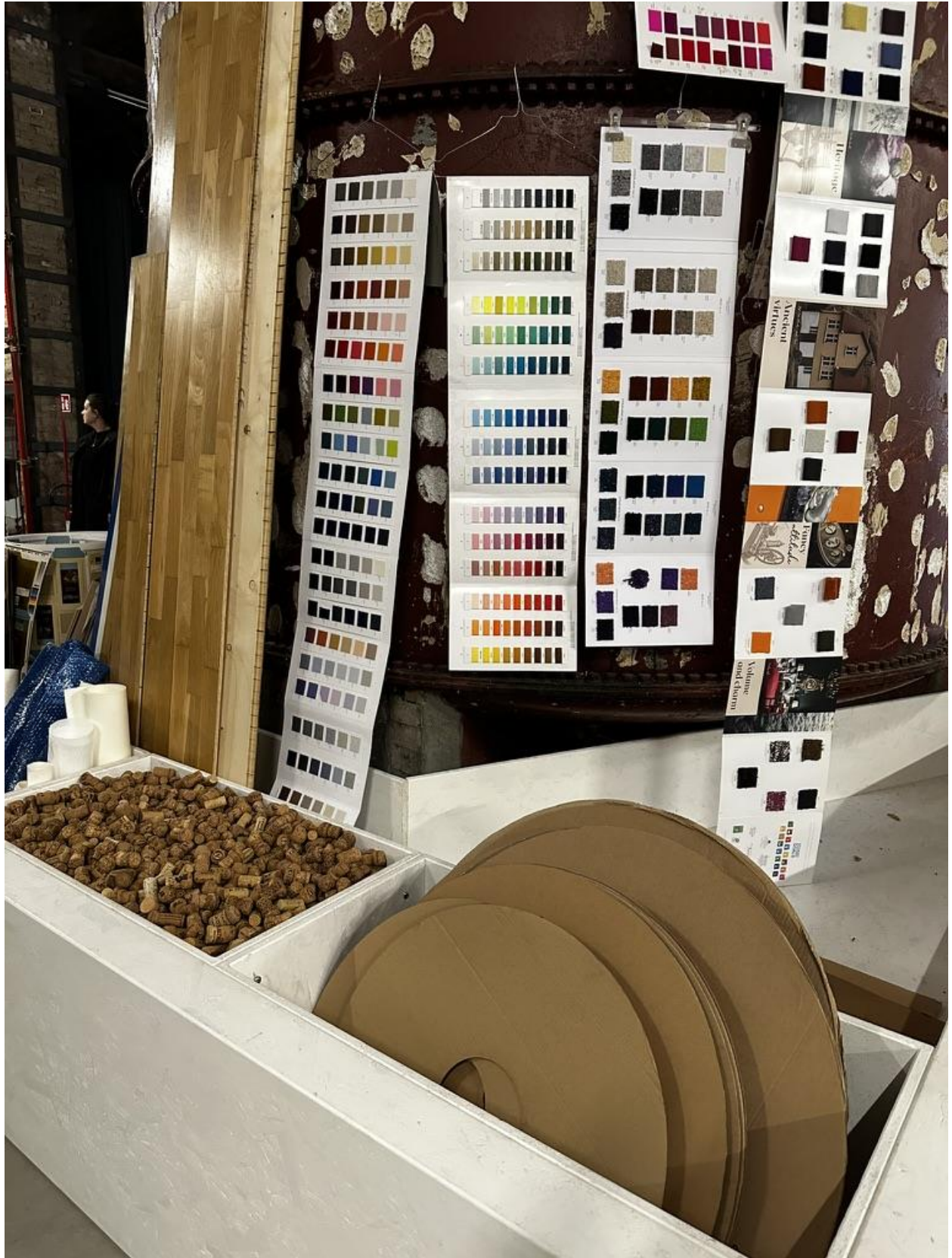INVENTARIO

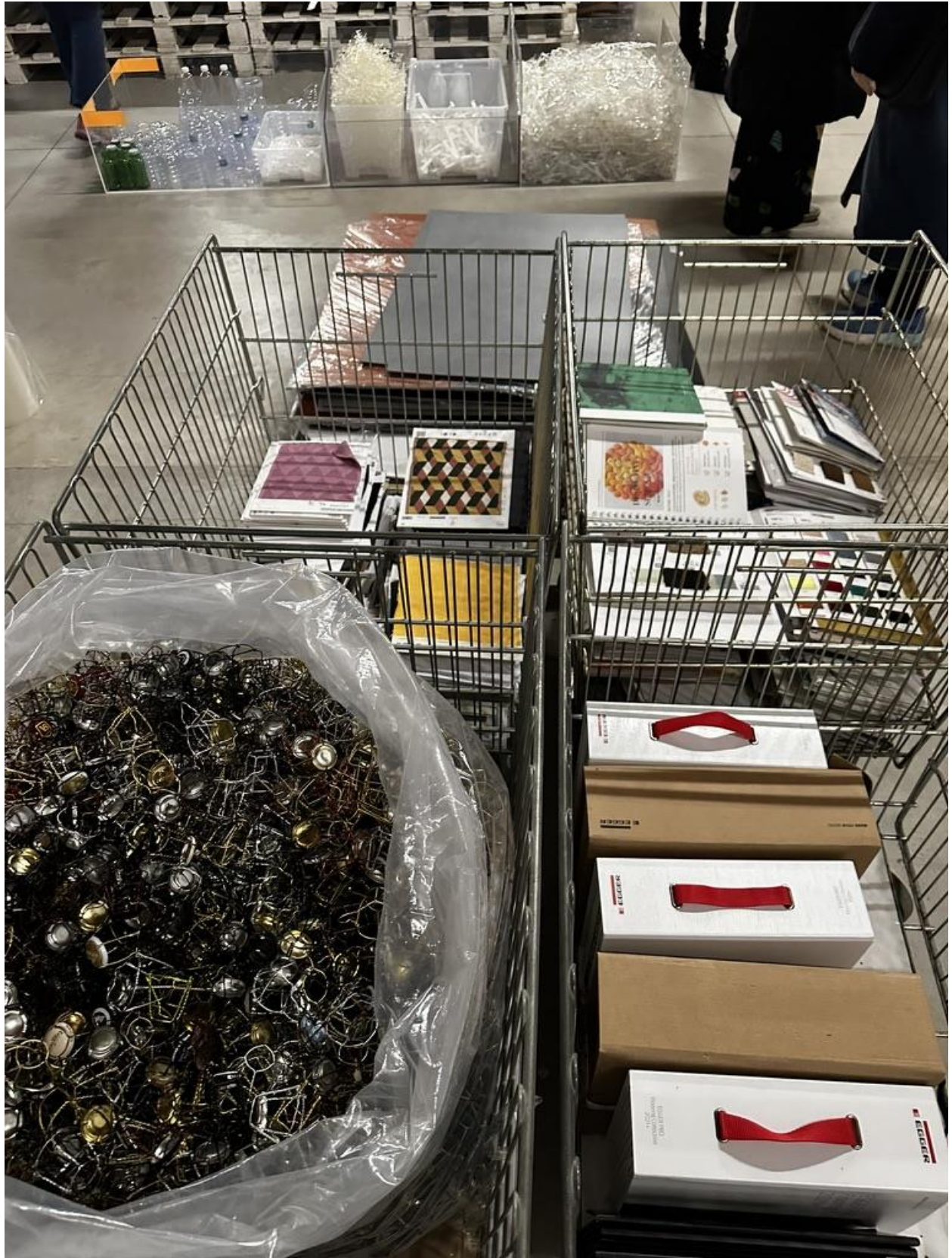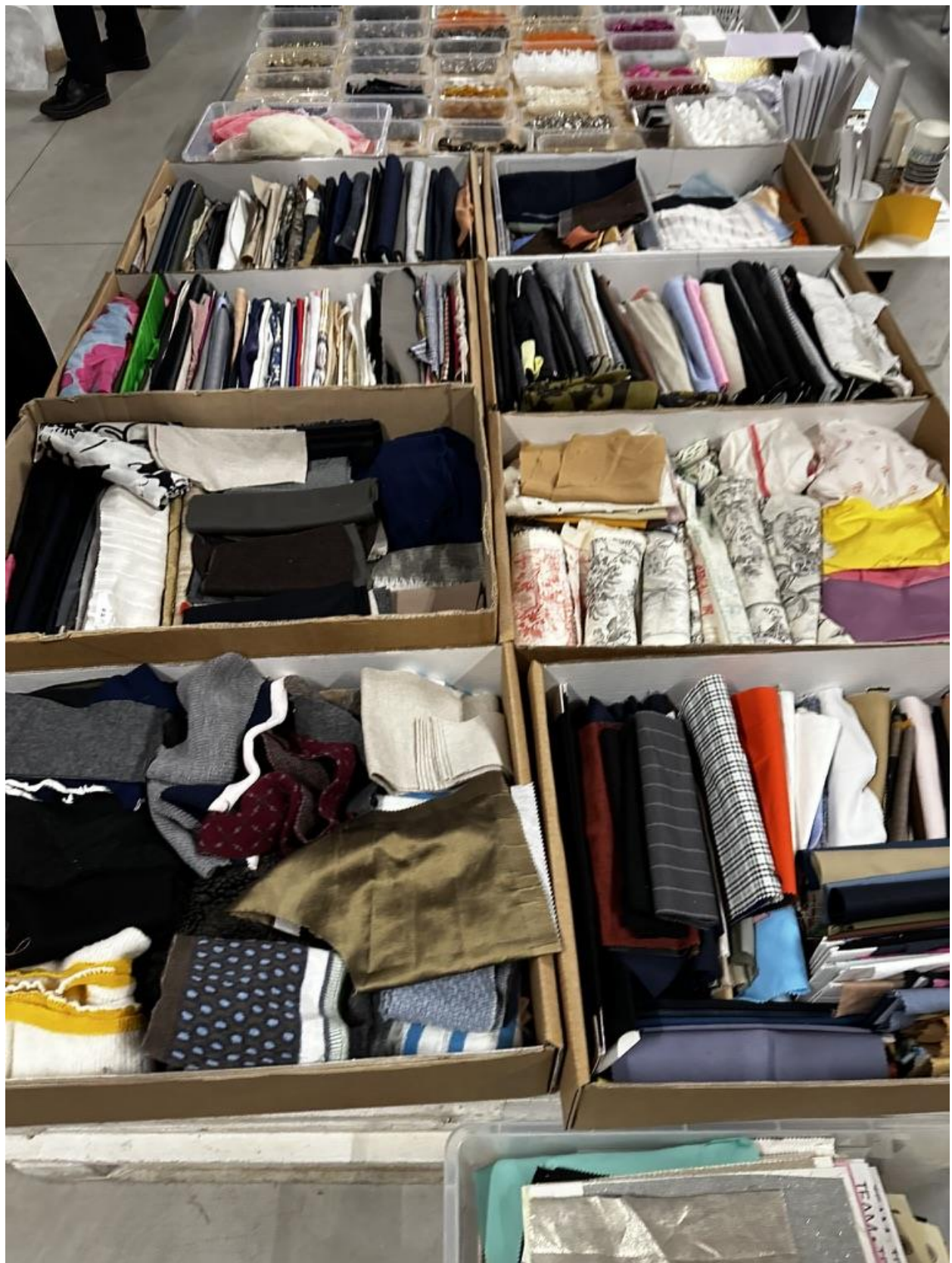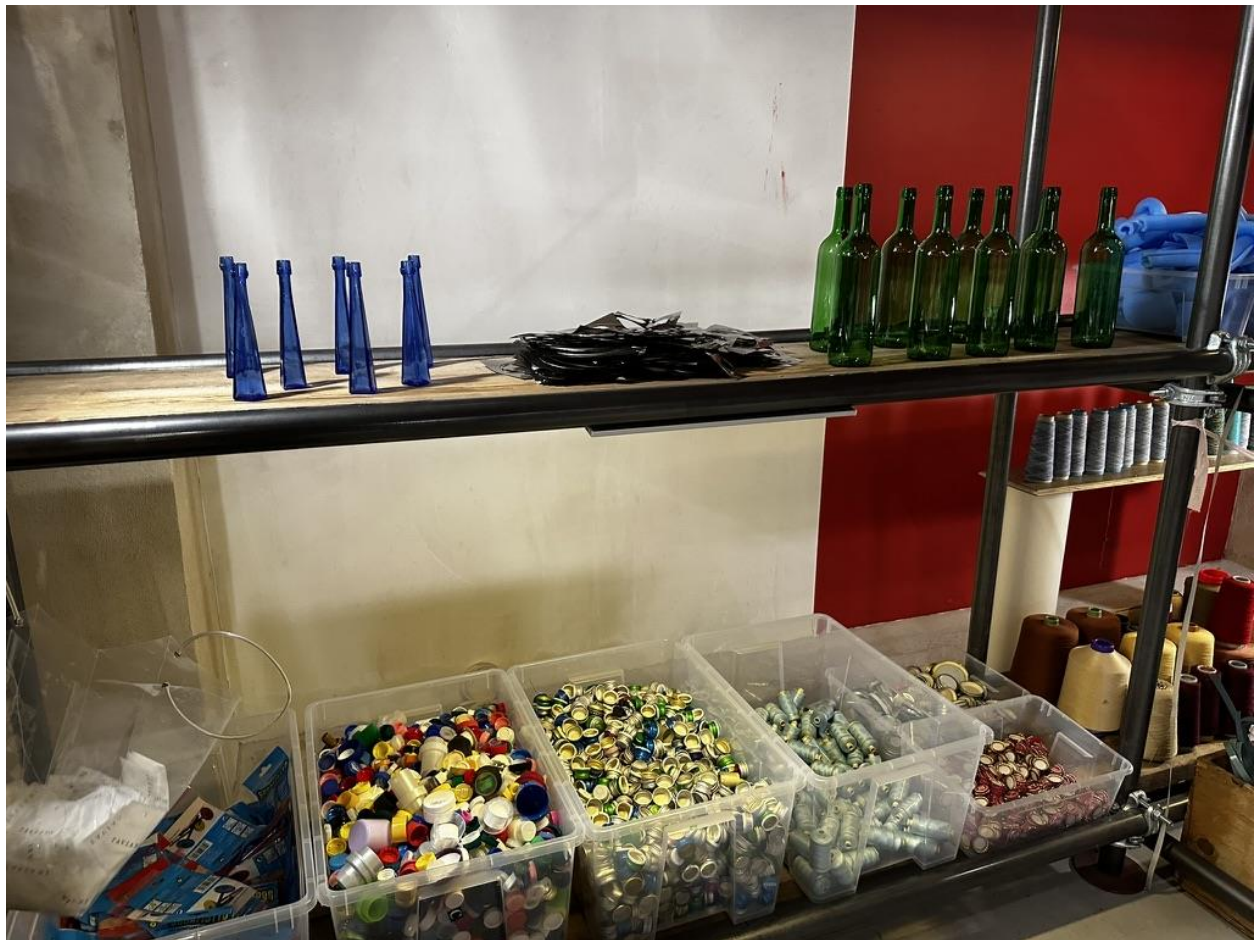MATERIALI IN ESPOSIZIONE

IN ALLESTIMENTO

IL PIACERE DI DISEGNARE

I pensieri visivi dei bambini

THE PLEASURE OF DRAWING

The visual thoughts of children

So, what are the pleasures that make up the act of drawing?

There is a playful pleasure of which we must not lose sight,
there is a pleasure of fabulation which is extraordinary,
there is a pleasure of movement,
there is a visual pleasure – there cannot be a pleasure
which does not involve the eye,
there is a rhythmic-temporal pleasure,
there is a spatial pleasure,
there is a self-identifying pleasure,
that is a pleasure of assigning an identity to something,
there is a repetitive pleasure,
there is a cognitive pleasure
and there is also a pleasure of learning.
Another pleasure is the relational one, that of being able to communicate.
There is an aesthetic pleasure, which is inextricably intertwined
with the symbolic aspect; the symbolic pleasure is another of the pleasures
with which we can conclude this list of pleasures.

Loris Malaguzzi

Diego 5.5 anni / years

Io non mi guardo,
perché mi immagino, mi sogno
e capisco cosa devo fare.

I don't look at myself,
because I imagine myself, I dream
about myself and understand
what I have to do.

IL PIACERE DI DISEGNARE
I pensieri visivi dei bambini

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Loris Malaguzzi

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Il disegno come strumento comunicativo

Tra i "cento linguaggi" indicati da Loris Malaguzzi rientra a pieno titolo anche il linguaggio visivo, presente fin dai primi giorni di vita come strumento di conoscenza della realtà: è attraverso questo linguaggio che diviene possibile la costruzione di mondi immaginari. Quando il bambino crea un'immagine valorizza le proprie competenze percettive, emozionali, comunicative: non imita qualcosa al di fuori di sé, ma porta in superficie ciò che si trova nella sua mente. Il disegno funziona come una sorta di endoscopio.

Drawing as a communicative tool

Among the "one hundred languages" listed by Loris Malaguzzi, visual language, present from the earliest days of life as a tool for understanding reality, holds an important position. It is through this language that the construction of imaginary worlds becomes possible. When children create an image they enhance their perceptual, emotional and communicative skills. They do not imitate something outside themselves, but bring to the surface what is in their minds. Drawing functions as a type of endoscope.

Foglie / Leaves
Maddalena, 2.10 anni / years

Tecnica: pennarelli su carta
Technique: felt-tip pens on paper

Albero con i rami intricati
Tree with entangled branchers
Luca, 5 anni / years

Tecnica: pastelli e gessetti su carta
Technique: crayons and chalks on paper
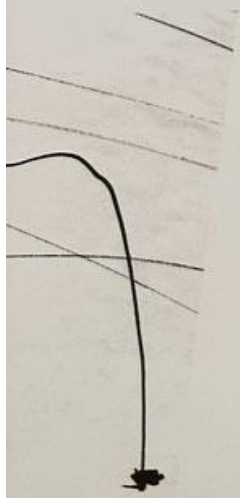
Ilaria vista di fianco
Ilaria seen from the side
Nicola, 5.11 anni / years

Tecnica: pennarello su carta
Technique: felt-tip pen on paper

R

e the choice of colours generally
in that the stroke is guided
ure related to the motor gesture
a trace of oneself. Subsequently,
seems to be prominent,
of more realistic iconic

h, the older children get, the
l cognitive attractors and

at colour choices evoke
ngs on a sociocultural
n, ensuring appropriate
es. Blue and white can
reen draws attention to
n symbolize emotional

alytical observation,
, for example, the
des of bark
provokes
s and scientific

n vary according to
ons, oil pastels,
light, sometimes
s children to
perceptions,
er of places,
-15).
hildren,
emotion, and
y enriching
r of expression.

11 Aria tra le foglie / Air in the leaves
Aurora, 5 anni / years

Tecnica: pastelli e pennarelli su carta
Technique: crayons and felt-tip pens on paper

12 Albero grande del
Massimo, 5 anni / y

Tecnica: pastelli e ge
Technique: crayons

13 Alberoterra / Earthtree
Ada, 5 anni / years

Tecnica: pennarelli su carta
Technique: felt-tip pens on paper

14 Albero nella nebbia con una foglia rossa
Tree in the mist with a red leaf
Enrico, 5 anni / years

Tecnica: pastelli e pastelli a olio su cartoncino
Technique: crayons and oil pastels on cardboard

15 Fogl
Tom

Tec
Tec
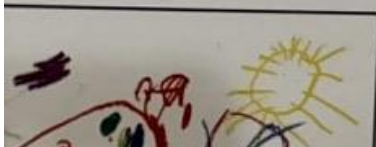
rta
paper

8 ***Fiori rotolanti, è il vento che li fa così***
Rolling flowers, the wind makes them do it
Melania, 5 anni / years

Tecnica: pastelli acquerellabili su carta
Technique: watercolour crayons on paper

3 *Forme piene e forme vuote* / **Full forms and empty forms**
Giulia, 5.5 anni / years

Tecnica: pennarelli su carta
Technique: felt-tip pens on paper

Animali / *Animals*

Scuola Comunale dell'Infanzia Salvador Allende
Salvador Allende municipal preschool

only come out at night. Luca, 5.8 years

They come out at night because the light hurts their eyes. Mattia, 5.6 years

You can tell they're magical animals. Giulia, 5.6 years

But you can't see them unless it's night! Luca, 5.8 years

Let's put them on ourselves! Gaia, 5.10 years

REGGIO CHILDREN

SCUOLE E NIDI D'INFANZIA
Istituzione del
Comune di Reggio Emilia
REGGIO EMILIA APPROACH

Autori bambine e bambini dai 5 ai 6 anni
della scuole dell'infanzia del Comune di Reggio Emilia

Authors: 5 and 6 years old children
from the municipal preschools of Reggio Emilia

FOLLA IN CRETA: IDENTITÀ DEI PERSONAGGI
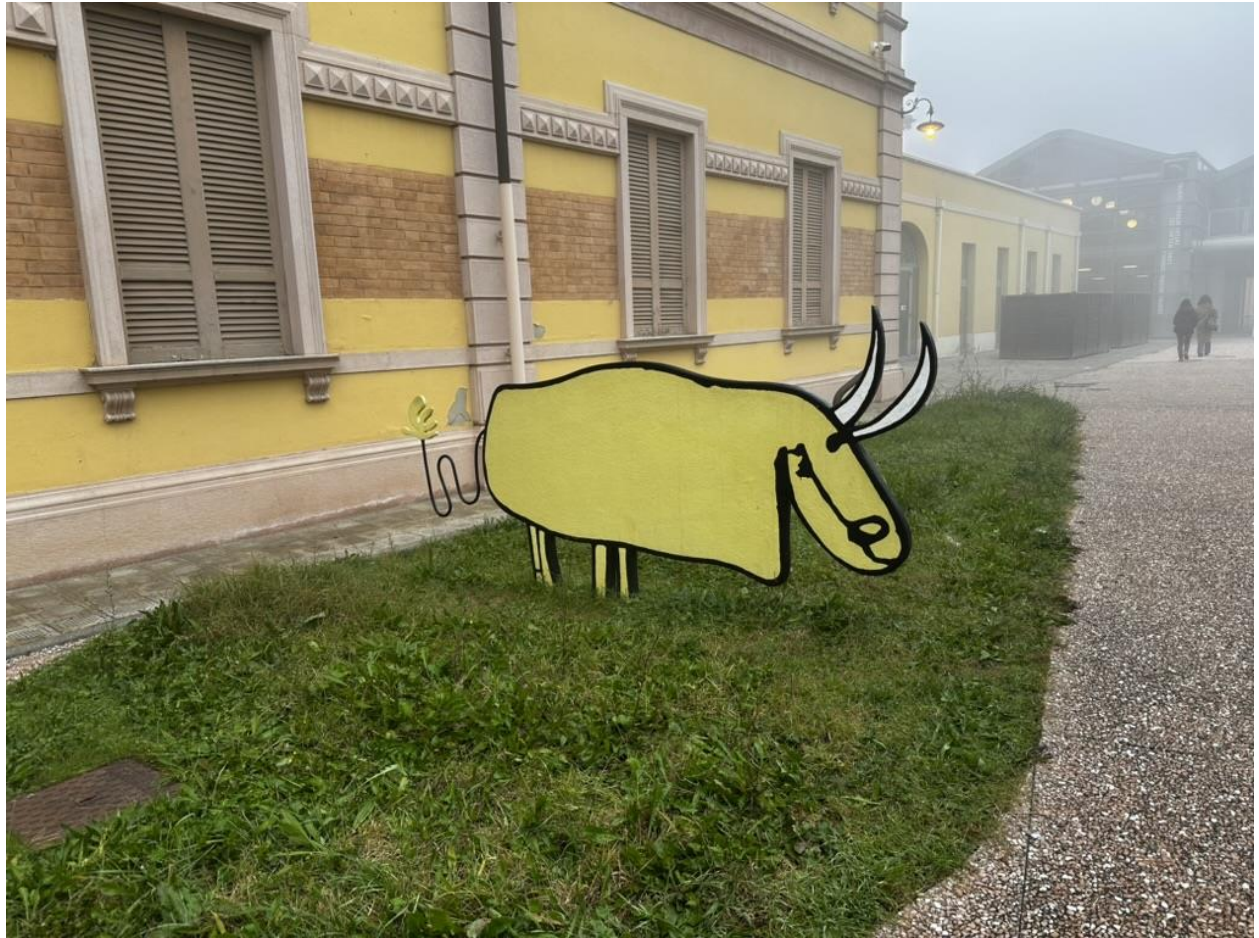# CROWD MADE OF CLAY: IDENTITIES OF THE CHARACTERS

...sideranno il suo intervento creativo.

Se una società basata sul mito della produttività (e sulla realtà del profitto) ha bisogno di uomini a metà – fedeli esecutori, diligenti riproduttori, docili strumenti senza volontà – vuol dire che è fatta male e che bisogna cambiarla. Per cambiarla, occorrono uomini creativi, che sappiano usare la loro immaginazione." *Gianni Rodari*

La fantasia serve a tutti perché le ipotesi "fantastiche" sono alla base di ogni scoperta scientifica e di ogni rivoluzione culturale. Immaginare qualcosa che ancora non esiste, intuire aspetti della realtà resi opachi dalla consuetudine e decifrarli attraverso uno sguardo nuovo sono i presupposti per poter trasformare la realtà.

...The child's imagination, when stimulated to invent words, will apply the tools of the imagination in all domains of experience that provoke their creative intervention.

If a society based on the myth of productivity (and on the reality of profit) needs only half-formed human beings – loyal executors, diligent imitators, and docile instruments without a will of their own – that means there is something wrong with this society and it needs to be changed posthaste. To change it, creative human beings are needed, people who know how to make full use of their imagination." *Gianni Rodari*

Everyone needs imagination because "fantastic" hypotheses are the basis for every scientific discovery and cultural revolution. Imagining something that does not yet exist, intuiting aspects of reality dulled by habit and deciphering them through a new gaze are the prerequisites for being able to transform reality.

2006

LA POZZANGHERA

Se la pioggia lascia la pozzanghera, per la bontà di un piccolo buco della terra, e un po' di sole, i bambini sono in festa.

L'eccitazione dei bambini si fa sbalordita e vociante appena i piccoli scorgono nella pozzanghera i giochi della luce, dei colori, delle trasparenze e poi il riflesso delle loro immagini e di quel tanto di mondo che attorno vi si specchia...

THE PUDDLE

When the rain leaves behind a puddle, thanks to a lucky hole in the ground and a little sunshine, children are perfectly happy.

The children's excitement becomes astonished and vociferous when they notice the play of light, of colors, of transparencies in the puddle, and the reflection of their images and that immediate part of the world around them which the puddle mirrors back at them...

...da quel momento il...
e piglia dentro tutta l'...
che eccita osservazion...
leggi fisiche e percettiv...
e convincenti anche qu...
ragiona divertita, su situ...
arrovesciati, con tutto ciò...
nasce un trattato fenome...
penetrazione e linearità. L...

Se uno è un po' lontano dalla pozzanghera si specchiano solo le gambe, se fosse più lontano ancora si specchia un po' solo la testa, se fosse più lontana ancora, più niente. Fabio, 5.2 anni

If you're a little far away from the puddle it only reflects your legs, if you're farther away only your head is reflected a little, if you're very far away, nothing. Fabio, 5.2 years

Se c'è vicino e ha la gonna, si vedono le mutande. Nicoletta, 5.6 anni

If someone's close and wearing a s... con see her underwear. Nicoletta, 5.6...

...RUPPO TEATRO-GIOCO-VITA

...9 inizia a Torino il lavoro nelle scuole di Franco Passatore e ...Destefanis, in stretta collaborazione con Fiorenzo Alfieri e ...Ridolfi, insegnanti del Movimento Cooperazione Educativa. ...oro di Passatore e Destefanis approderà nel 1971 alla costituzione ...uppo teatrale Teatro-Gioco-Vita, con cui Rodari si confronterà ...tto al teatro per ragazzi e dei ragazzi.

...THE TEATRO-GIOCO-VITA GROUP

In 1969 Franco Passatore and Silvio Destefanis began to work in schools in Turin, in close collaboration with Fiorenzo Alfieri and Daria Ridolfi, teachers of the Movimento Cooperazione Educativa. In 1971, the work of Passatore and Destefanis led to the establishment of the Teatro-Gioco-Vita theatre group, with which Rodari would engage with regarding theatre for children and youths.

...o-Gioco-Vita i bambini sono ad un ...i di tutto ciò che avviene." *Gianni Rodari*

...oup's games, children are simultaneously ...ctators of all that happens." *Gianni Rodari*

...e closest
...playing.
...omething
...lla
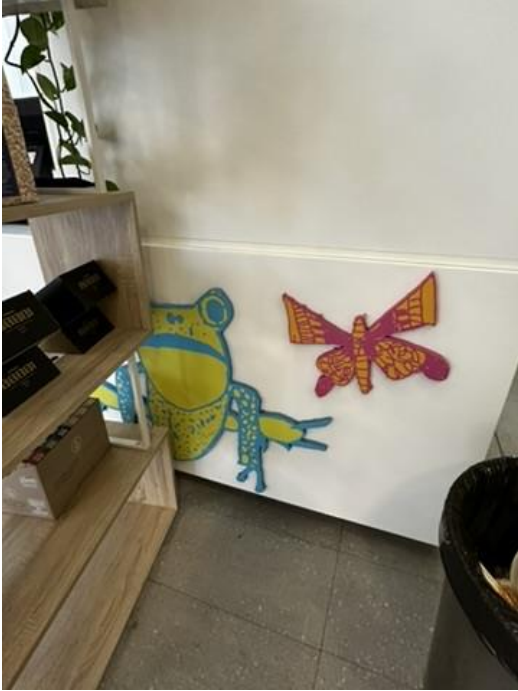
art of invention. Novalis

C'era una volta un bambino
Once upon a time, there was a little boy

Rodari aveva compiuto delle grandi operazioni innovando la fiaba... ma facendo leva soprattutto su una grande riforma dell'uso quotidiano del parlare e del linguaggio. Secondo me, noi abbiamo mandato avanti l'altro versante, che in genere è ancora il più scoperto, il più fragile, il più debole, che è tutto il versante dei linguaggi espressivi.
Loris Malaguzzi

Rodari accomplished great work by innovating the fairytale... by pioneering of the everyday use of speech and language above all. In my opinion, we the other side, which is generally still the most exposed, the most fragile, which is the whole range of expressive languages. Loris Malaguzzi

Migrazioni in libertà / Migrations in freedom

Le immagini esposte in questa sezione della mostra appartengono a una raccolta di opere esterne alla Ricerca e realizzate nell'ambito di progetti didattici o in contesti appositamente predisposti.

The images shown in this section of the exhibition are part of a collection of works that stand outside this Research, realised as part of educational projects or in contexts that have been purposely conceived and offered.
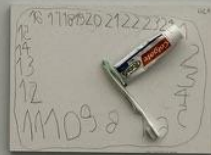
Cavallo. Rita 5 anni

Horse. Rita 5 years

Lucciola. Andrea 5,10 anni

Firefly. Andrea 5,10 years

Un cane lupo giostra. Un lupo mangia favole.
Sofia 5,3 anni

A dog wolf merry-go-round. A fairytale-eating wolf.
Sofia 5,3 years

È un orologio di cucina! *Pietro 6.2 anni*
E un orologio da cucina che tempo segna? *Insegnante*
Può fare i minuti che cucini! *Luca 5.9 anni*
Ho visto queste tre posate, mi sono venute in mente delle lancette dell'orologio che sono lunghe, e quindi dopo ho disegnato tutti i numeri dell'orologio. *Pietro 6.2 anni*
E sono appuntite. *Cristian 5.5 anni*
E di metallo. *Pietro 6.2 anni*

And what time does a kitchen clock keep? *Teacher*
I saw these three pieces of cutlery and the hands of a clock come to my mind because they're long, and so then I drew all the numbers of the clock. *Pietro 6.2 years*
And they're pointy. *Cristian 5.5 years*
And they're metal. *Pietro 6.2 years*

It's a kitchen clock? *Pietro 6.2 years*
It can show the minutes you cook! *Luca 5.9 years*

E se invece fosse un orologio da bagno? *Insegnante*
Lo spazzolino per i secondi... e il dentifricio per i minuti! *Luca 5.8 anni*

What if it was a bathroom clock? *Teacher*
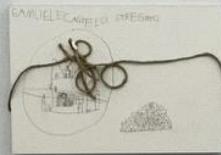A toothbrush for the seconds... and toothpaste for the minutes! *Luca 5.9 years*

Una nuvola che è...
Samir 5.3 anni
Tecnica: pastelli su...

A cloud that turned...
Samir 5.3 years
Technique: crayons...

Il filo di ferro / Metal Wire

Questo video mostra come i bambini siano in ascolto delle peculiarità del materiale, quali la flessibilità e la dinamicità trasformativa, e ne colgano tutti i suggerimenti.

A un certo punto la matassa di filo di ferro rigido viene indossata e diventa travestimento: forte è la potenza teatrale che i bambini imprimono ai gesti, alle tonalità della voce, alle espressioni e alle mimiche facciali.

Le trasformazioni di ogni bambino diventano patrimonio del gruppo, vengono condivise con l'altro, rispettate, accettate e diventano ogni volta un punto di partenza per continuare a modificare l'identità del fil di ferro e dei bambini stessi.

This video shows how children listen to the particular qualities of a material, such as flexibility and its transformational dynamism, and gather all these suggestions.

At a certain point the tangle of stiff metal wire is worn by the children and becomes disguise. The children impress great dramatic power on their gestures, tones of voice, facial expressions and mimicry.

Each child's transformation becomes a legacy of the group, shared with others, respected and accepted, each time becoming a starting point for continuing to change the metal wire's identity and that of the children themselves.

Questo sembra un libro che parla di numeri mischiati insieme... che quando fai così giri pagina... può sembrare anche di quello che quando è felice apre tutte le piume intorno a lui. *Samuele 6,1 anni*

This looks like a book talking about numbers mixed up together... and when you go like this you're turning the page... or it could look like that thing, when it's happy it opens all its feathers up around itself. *Samuele 6,1 years*

Se c'è un pensiero che ti fa paura, lo leghi e non fa più paura. Samuele 6,1 anni

If there's a thought that scares you, you tie it up and it's not scary any longer. Samuele 6,1 years

Tagliaerba. *Antonio 5,4 anni*

Grasscutter. *Antonio 5,4 years*

Si stendono al sole gli occhi...
L'occhio-è contento se si asciu...
che le fa asciugare! Maria 6,1 ann...

Tua put eyes out to dry in the...
Eyes are happy when their to...
dries them. Maria 6,1 years

Ci sono alcuni processi metaforici ch...
come in questo caso, di installazione...
scelta, della loro collocazione e dell'...

There are certain metaphorical proces...
sort of installation, as in this case (the...
eyes, the arrangement/location, and th...
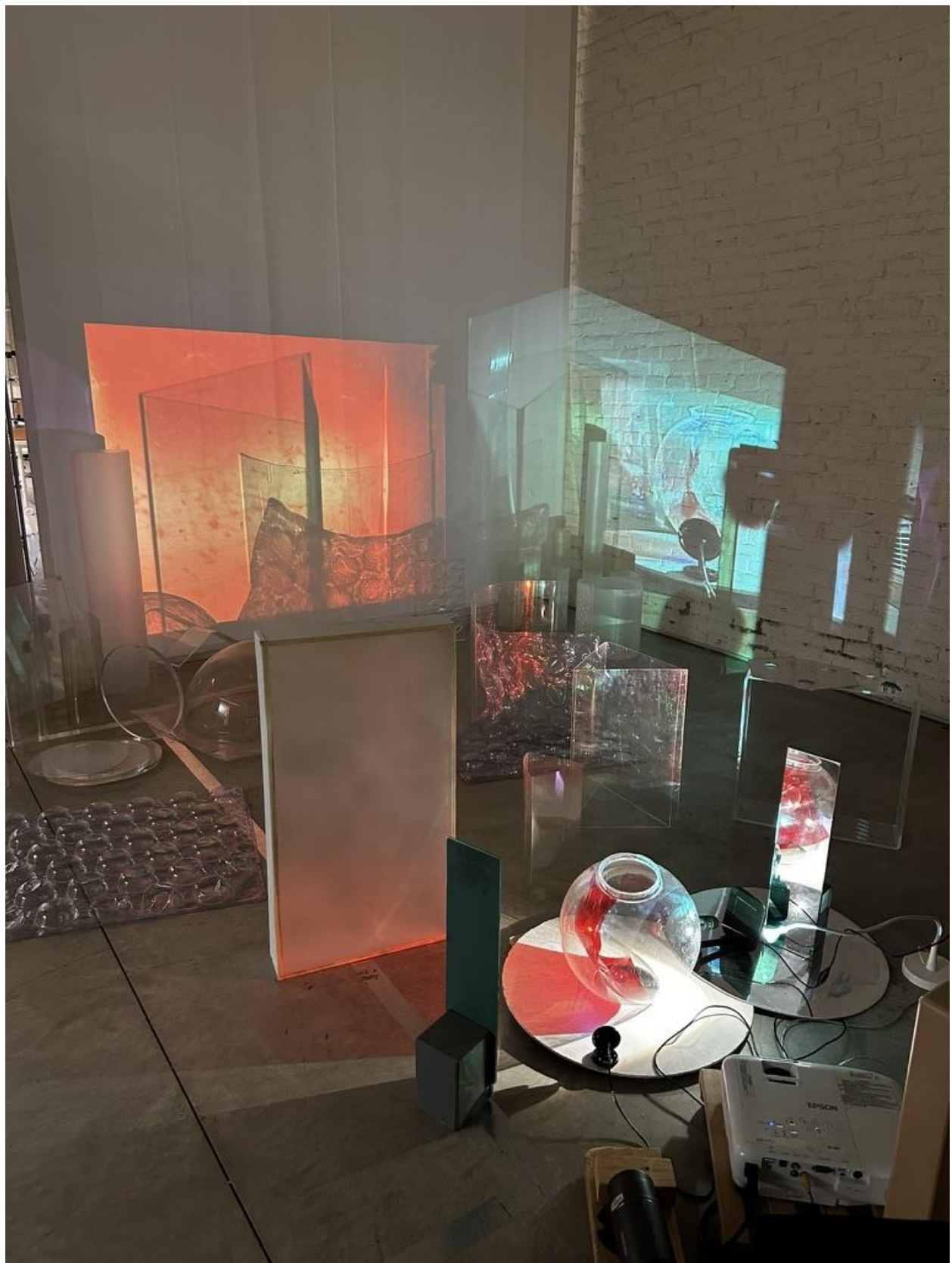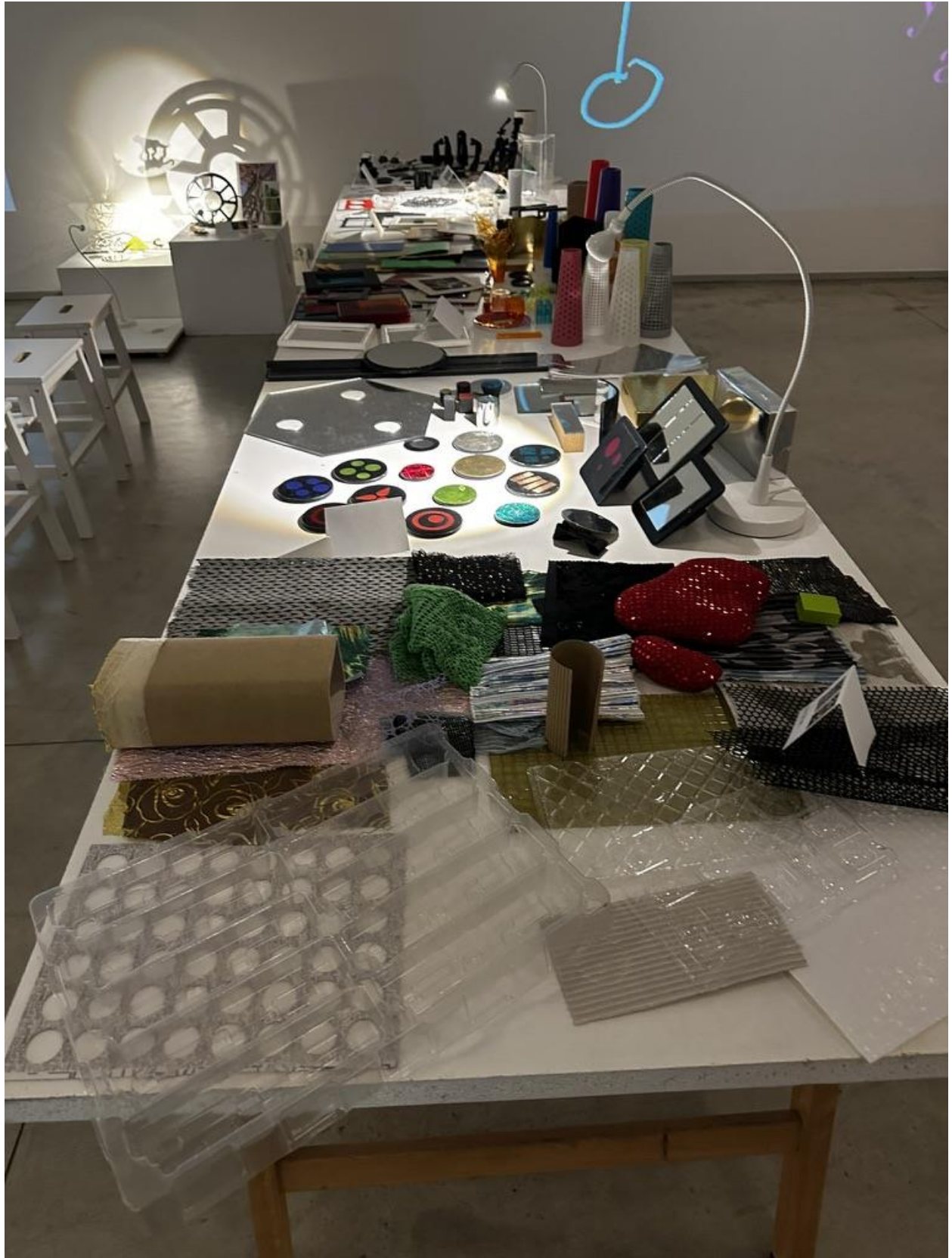
I linguaggi poetici come costruttori
di una conoscenza più ricca e completa e come
presidio contro la violenza e la sopraffazione.

The poetic languages as constructors
of richer more complete knowledge
and as a defence against
violence and opression.

Vea Vecchi

Con il nido il bambino piccolo,
la sua immagine entrarono in modo
dirompente e ci proposero nuove
domande... La nostra pedagogia doveva
coraggiosamente lasciarsi rivisitare...

With the nido the small child and its
image burst in and propositioned us
with new questions. Our pedagogy
had to courageously let
itself be re-visited.

Carla Rinaldi

REGOLAMENTO / RULEBOOK

Personale maschile nella scuola
Male staff in schools

REGOLAMENTO / RULEBOOK

Accesso di diritto ai bambini con disabilità
Priority right to access for children with disabilities

Day 4

The Culture of the Atelier

The culture of the atelier introduces into the infant toddler center and the preschool a variety of types of knowledge and of expressive languages that are empathetic with the ways children build knowledge and with their creative processes.
From the Charter of Services of the Municipal Infant-toddler Centers and Preschools

Atelier is a metaphor - laboratory for children. Creativity for everyone.

The culture of the Atelier
Federica Castico, atelierista

I.Who is the atelierista?
A.   L. Malaguzzi recognized that teachers lacked artistic knowledge and determined that instead of hiring an expert to talk to teachers to engage atelierista. Because, professional development is relationship, listening, and daily work together. Atelierista works in tandem with the teachers with the children. This helps teachers develop expressive skills and particular plans for working with the children.
B.   Atelerista is not an "art expert", but a teacher working with all the other teachers. The atelierista does know artistic techniques and different possibilities. Atelirista has their own way of observing the children. Over time, atelierista deeply affects the students' learning.
C.   "Although we did not come close to achieving those possible ideals, the atelier has always repaid us. It has, as desired, proved to be subversive generating complexity and new tools for thought. It has allowed rich combinations and creative possibilities among the different (symbolic) languages of children." L. Malaguzzi.

    II.   What is an atelier?
A.   The term ateliers was chosen with the idea of the workshop of the artist. In the atelier, we find political and philosophical ideas alongside the artistic principles. Space is set up as a large archive with the many tools of the artist and a variety of work surfaces. Artistic spaces where creation takes place. Atelierista's passions are evident in the space. Spaces are not fixed but flowing. Ateliers are everywhere - even outside.
B.   Examples of Ateliers:
                    1. Artists
a.   Paul Klee

b. Constantin Brâncuși

c. Alberto Giacometti

2. Reggio Ateliers
a. [Ray of light](#)
b. [Digital Landscapes](#)
c. [Languages of gears](#)
d. [Secrets of paper](#)
e. [Shape of Clay](#)
f. [The Mosaic of Marks, Words, Material](#)
g. [Photography](#)

III. Aesthetic dimensions - Greek etymology - the term refers to the perceptions of the senses. The aesthetic vibe: the beauty of things and empathy - direct connections - has to do with care, wonder, curiosity, joy. Opposite of indifference. Trains a sensitive and careful eye. Children already have this eye. Adults need to train this eye. Not just the eye, the whole body is involved. The body carries out the experience- sees & touches. Ateliers help the children express themselves with all the different languages and nourish and support many different visions. Words can be enriched by the other expressive languages. Expressive languages conventionally we mean the visual arts, music, dance, poetry; in fact however all languages possess an expressive capacity and necessity that is sometimes underestimated or goes unrecognized.

A. [100 Languages](#)
1. Color

a. Yves Klein Monochrome bleu, International Klein Blue (IKB), 1961 - emphasized aspect of the color - focused on blue for a long time - worked with scientists, wanted a blue that was luminous and bright - only produced for him. When mixed it changes, light changes our perception of the color. We perceive it as a darker color. There is a lot of chemistry and light physics in art.

1. Gradazioni di blu (Gradients of Blue) includes IKB.

a. We can create our own blue. Offer children the possibility to create their own color.

b. We perceive blues, all colors differently. Constantly modified by the light.

c. How many blues are there? Children cataloged different gradients of color found in nature (leaves, etc.)

2. Blue in nature -

a. Blue jay

b. Amazon river satellite picture

c. Mexico lagoon 7 different shades of blue

B. Focus on the process - what takes place before the final product. Interested in potential embedded in painting, drawing, and sculpting. Consider expressive language as a magnifying lens to look at the world to better understand it. Where thoughts are directly connected with actions.

When you grow up….you think about your dream; children and adolescents they meet and talk about each other
Filippo Chieli, atelierista (musician) at Ernesto Balducci Municipal Preschool

Interdisciplinary approach to work with the children

I.Children protagonists of the city; Conversations & encounters.
   A.   Encounter between childhood and adolescence.
   B.   From "Children" tool
                    1. **Educating ourselves in adult conversation**, i.e. building dialogic context in which experiences, doing, images, and imagery can encounter.

2. **Enriching our ways of being in conversation with children**, reflecting on how we set up conversational contexts at different times of the day
3. **Gathering, in dialogue with families, clues and reflections** on what visions and experiences of the city parents are living today.
4. **Constructing an imagery sensitive to children's thoughts** and practices, proximal to their ways of being and living their protagonist in the city.

C.   [Youth Participation Action] Research project: preschool and infant toddler center participants guided by atelierista and pedagogista.

Part 1: Cross cutting cores

1. Identity of neighborhoods: between **urbs** & **civitas**

a.   The term **Urbs** indicates the city in the sense of buildings and infrastructure, the architecture of the city (bridges, roads, arcades, etc.)

b.   **Civitas**, on the other hand, indicates the totality of citizens, of people, of humanity. In a more modern conception, however, we could broaden the manding to all living subjects that contribute to life, the pulse of a city.

c.   Possible strategy - "Urban Acupuncture" small initiatives could be called urban acupuncture initiatives that create a pleasant chaos in the rigid modernist meshwork" Carlo Ratti, architect - Urbanity

d.   Small initiatives that can go in the direction of bringing well being, healing, and vitality to the city, unblocking energy flows.

e.   Conversations about the city - desire to understand how the children see the city and how they want the city to be.

1. Initial observations about their own city - begin from children's personal experiences
2. Teacher asks, "Which cities do you know?"

a.   "Bologna and Paris are two different cities but you can also find the same things like churches, shops, squares, they are different but there are the same things everywhere. Cities are similar." Lara

b.   Children discuss the definition of a city and how it differs from a country, nation, etc.

c.   We realize there is not one city for the children but many cities within a city. A multitude of identities.

d.   Children drew pictures of their city

i.Leonardo: Cities within a city- drew piazza with outlying buildings and parks

ii.Lara: People in cities connect other cities - imagined the city like a planet

e.   Children's feedback is never trivial

f.   Initiative: **The City Grows as We Do** Matteo - Balducci IC account

2. Sound imprints

a.   "In the city I heard endless voices" Leonardo

b.   "The sound of footsteps walking", Sophia

c.   "Children playing, running", Diego

d.   "You can hear the sounds of the cars", Lara

e.   "Then there are the dogs that go "woof woof", Edo

f.   "Even the leaves falling from the trees", Matteo

g.   People making small talk
  1. Sometimes they even speak French because I went to France, "bonjour" Andrea
  2. "Also in English: one, two, three, four, five six, seven" Lara
  3. "Spanish" Aurora
  4. "But do you understand it? Lara
  5. "No but I listen to it" Aurora
  6. Aurora "says every language has its own sounds"
  7. "If you don't know Italian and you come to Reggio, you can make up words", Lena
  8. "You have to know languages to talk to others", Diego
h.   Children drew graphical representations of the city sounds they heard
i.   Children recreated the sounds with their voices and bodies integrated with recordings of the city sounds (voices, cars, steps, birds, balls, dogs barking, bike bells, etc.)
  3. Mobility and sustainability
  4. Children's passion passion for the "symbols" of the city
  5. Message area

Part 2: Connecting with adolescents

a.   Children made anthropological observations and conversations about adolescents at the nearby school (back-packs, phone (texts, music, etc.) What does it mean, why do they do they do____, etc. Why do they listen to music? "Maybe they don't like silence." "They love music, but what kind of music do they listen to?" Observations about adolescents, their ability to go to the cinema on their own, their hair (sometimes they color it), nails, clothes (they choose their own), "it's fashion - they want to be beautiful". The external image offers a lot of information. The children also notice how the adolescents speak to each other, interact with each other, etc.

b.   The voice is a sound imprint. The children listen to the voices and the sound imprint of the city. They observe the transformations into adolescence.

c.   Conversations and encounters
  1. Students visited the children at the school.
  2. Children want to create relationships with students
  3. Students created bridge with children by expressing interest (shared that they noticed the children too)
  4. Children ask questions about backpacks (why do you decorate your backpack? What do you put in it? Do you listen to music?, what music do you listen to?)
  5. Music is a universal language, but it also cuts across age.
  6. Students generously shared (making an effort to find the right words) their interest with the children and shared where their interest stemmed (usually from family) The children tried to find connections within their own experiences.
  7. In the photographs - eyes are looking for other eyes. Interpretation and self-interpretation - finding oneself in the self of others.
  8. "Then an eye viewing another eye, and looking at the most perfect part of it, the pupil, the thing wherewith it sees, will thus see itself." Plato

9. Students and children had snacks together and continued their conversations without adult presence.
10. Met again the following week in the park. (video)

a.   Children shared a picture they drew of the encounter at school. A student shared the contents of her backpack. The children and students shared relationships, talking, and forgiveness, it's okay to argue, everyone has differences, and understanding each other. Gave each other advice.

b.   Shared fears of the dark.

c.   What they do after school (McDonalds, comic book store, city center, the library, walking to the park, playing cards, go home, talk on the phone, shower, do homework, listen to music (share their favorite songs on spotify and how to use it), etc.

d.   Shared the fortunes and other items saved in their phone case.

Part 3: Evaluation of encounter:
1. Met with students and their teacher
2. Students shared their observations of the children and their interests, questions, and that they felt at ease with the children. The children lacked fear of being "non-existent" (societal pressures). Children give less importance to judgment, they have a broad idea of right and wrong, they don't keep things inside. For us it is 'easier' to keep things to ourselves instead of giving things so "for free', it is strange." "Maybe they imagined what they will be like at our age".

Close: Growth

"The other in us is the future human being. In the child we sense the unprecedented possibilities that exist, we sense the human condition in its auroral state. The child is before us the mirror, the transparency, of the possibilities of the hidden human being. We must therefore design the future starting from the unseen human beings within us, from the possible human being…"

We believe in the idea of the competent child. When we don't listen to children, we are not embodying this belief.

Photo-graphy; Drawing with light

Ateliers: Marco & Sabrina

I.Photography is an impression of Light

A.   Supports intuition, discovery, and enhances the curious gaze that is able to lean on the specifics of the world. To translate the details but also to unearth phenomena, the stumbling blocks, the unexpected. By confronting ourselves with the camera, we become more attentive.

B.   Language of photography:
1. Light (exposure, times, sensitivity)
2. Focusing
3. Framing & composition

a.   Post, Digital, & Visual Effects

b.   Subject

      c.   Interest

      d.   Composition

      e.   Point of view (including physicality - position of photographer)

      f.   Presentation

                4. Color/Black and White

                5. Image juxtaposition and editing

                6. Post production

C.   Creating graphics <u>of</u> the camera can help children build their understanding of the machine. There is literacy in the icons on the camera itself.

D.   "With the picture, I do the afterthought, so I remember!" Martina 6 years old

II.Live atelier activity

    A.   Research focus: Movement

              1. How many types of movement are there?

              2. Can you name them?

              3. Translate into photograph

              4. Circulate ideas so everyone is a protagonist

              5. Collect words and concepts and pick 3 ideas that the group agrees is most important.

    a.   Group 1: Focusing, breathing, & dancing

    b.   **Group 2: *Shadow/Light, Living/Nonliving, & Intentional/unintentional***

    c.   Group 3: Human movement: dancing, Emotional movement: crying/smiling, & Natural movements: wind, lightening

    d.   Group 4: Emotional metaphysical, artistic/creative, & gross motor

    e.   Group 5: Infinite, physical, developmental

              6. Make the words visible by taking photographs

    a.   **Group 2 assigned *endless, speed, & living***

    b.   Take a max of 5 photographs

    c.   **Group 2: *The growth of a tree is slow but endless***

2

LIVE ATELIER

Light drawings
Disegnare la luce

5 pictures Max 62

- 3 pictures together = 1
  composition

how do we contextualise

How many types of movements are there? Could you name them?
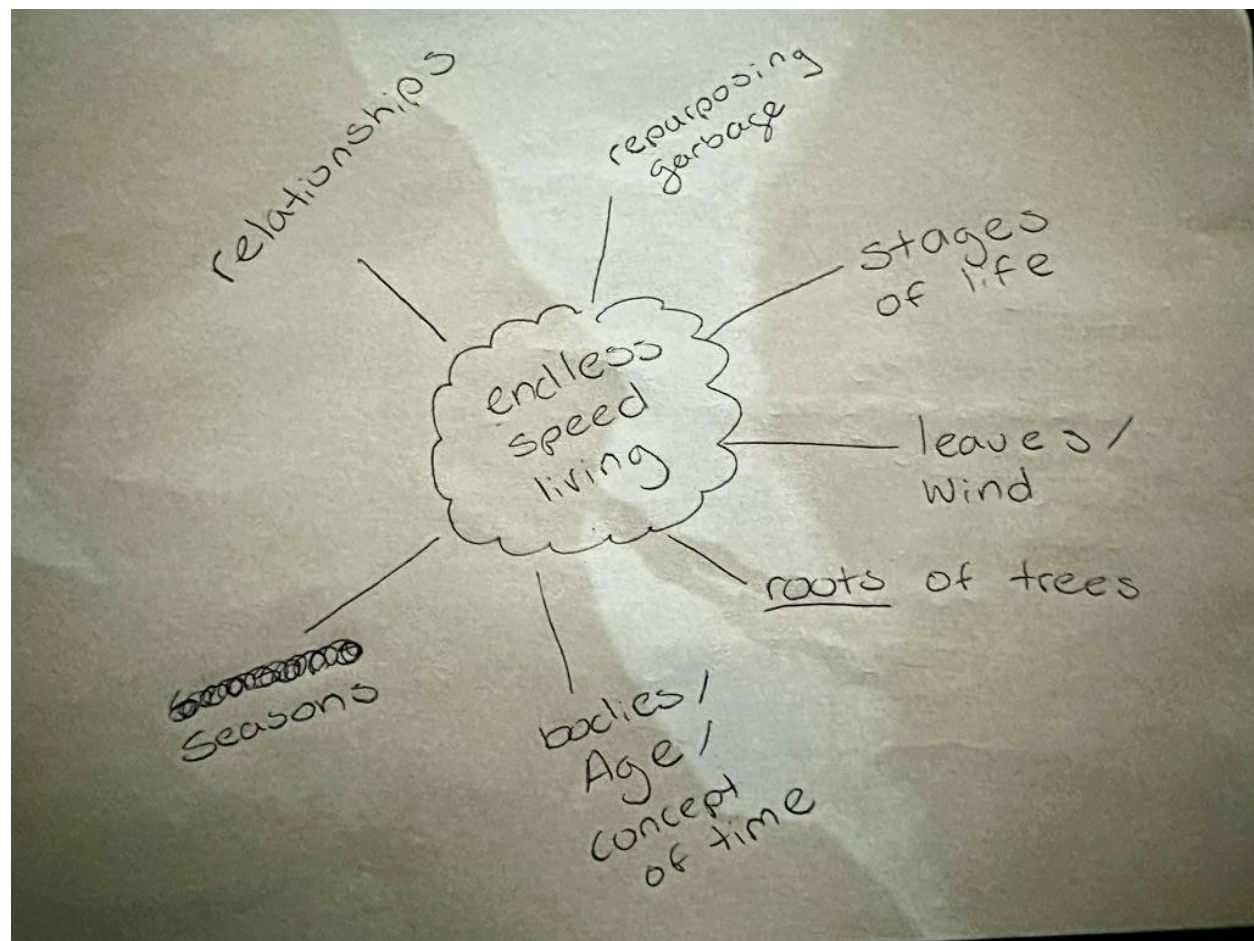
Quanti e quali tipi di movimenti esistono?

Natural lighting vs
unnatural light:
Sun vs. camera
flash

- endless

- movement of pipes
- movement of light

Sun earth

- Size - Small → Big

- Some stop some are continuous

- Shadow + light

intentional vs unintentional
movement

- Speed

humans place objects on table to make a composition
- once on the table; not moving unless actual object
Photo camera: zooming in + zooming out
closeness, distance, close up, further away

- Velocity

- children

- living + nonliving

> One scene can have
various types of movements
+
comes from concepts we
experience

relationships

repurposing
gerbage

stages
of life

endless
speed
living

leaves/
wind

roots of trees

Seasons

bodies/
Age/
concept
of time

7.   Process over product
a.   Document subject
b.   Risk of misunderstanding the storyline
8.   Take away

a. Working collaboratively as a group for learning
b. Process - iterative - this is only the first step
c. Be thought p
d. Provoking rather than facilitating:
    1. "In Italy, we do not facilitate things. We make things more complicated because learners deserve the human experience. When you recognize a picture that contains an idea, talk about it in a thoughtful, provocative way." Marco

<u>Visit to primary school</u>
No introduction, free observation of a very large warehouse space: 2 buildings/2 floors around an outdoor piazza/garden space. Classrooms were set up as ateliers open to internal piazzas. Open spaces. Designed like an artist's loft space. Students understand the expectations of learning within the space and have the autonomy to work throughout the space.

Teachers were available and open to conversation.
Teacher shared a view on literacy and noted that learning English requires much more structure than learning Italian. For example, English is complicated by words having multiple meanings and multiple spellings, inconsistent grammatical rules, etc.

Day 5

The right to professional learning

The city of memories; The monumental cemetery
Annalisa Rabotti, pedagogista
Allesandra Ghidoni, Teacher

I. Symbolic place of memories: Sentimental/Emotional encounter through the eyes of children. A place that generated questions and possibilities. This encounter surfaced the theme of life-death.
II. School:City
   A.   The school belongs to the city, but the city also belongs to the school: exchanges, dialogue, connections, relationships, community, & encounters.
   B.   School was born from the city - particularly women who identified need for schools in the neighborhood as well as administration who foresaw need.
   C.   Schools have become a treasure for the city.
III. City clues; Children as protagonists of the city: conversations and encounters.
   A.   The city: Conversational contexts: as a large group in assembly, in middle, small group,
          1. In the construction area
          2. In a small group
          3. During the drawing activity
          4. Playing with clay in the mini atelier
          5. Walking the neighborhood
   B.   Adult questions: initiated from a tool designed for a project and then questions evolved during conversations with the children.
          1. Where is the Robinson preschool?
          2. What do you know about the city of Reggio Emilia?
          3. Is the school important for the city of Reggio Emilia?
          4. Are there many children in a city? And then who's there?
          5. But is the Robinson preschool in the city center?
          6. What is there in Reggio Emilia?
          7. Are there places that you like/don't like?
          8. Who lives there?
          9. We go find places around/near the school - which way are we going?
   a.   "Earlier on the other side, I had seen a city! I had seen it… let's go over there, we didn't go there, let's see what we discover!" Penelope
   b.   "That way is the city of the dead…the city of the dead and the city of Reggio are together, because they are in the world." Alessandro
   c.   "I've been here before…I remember… it's the Cemetery." Penelope
   C.   Video of children's visit
   a.   Verbal and graphic review
   b.   Where did we go yesterday?

c.   What did we see?

d.   What discoveries did we make?

        1. "We left the school and went to see a piece of the city near the school. We sawa many trees, many plants. We saw the river and we saw burrows. And then we saw the bridge and then the cemetery. We went inside that place where everybody is dead…"

        2. Children created graphics of their walk

a.   Graphics always begin with black pencil or fine tip marker.

b.   Children may revisit and add color at a later time. But not at first as color may confuse the elements important to the graphic representation.

e.   What are memories?

        1. Each child has their own very personal image of what memories are and the way they choose to manage memories.

a.   "Memories are in the whole body, then they go all the way around, come out and go into the boxes."

        2. Graphic representations

a.   "Beautiful memories that I have in my head"

b.   "Memories of tear"

c.   "Between living people and people remembered in their hearts"

D.   Adult decisions are in fact guides for the children

        1. e.g. To step forward/in or to step back/out

        2. Children once again surprised them with the depth of the children's understanding and interpretation of the world independent of adults' influence.

        3. The children ask the adults to join them on their journey of interpretation which can be emotionally challenging for the adults (with respect for culture/religions and with light). Responsible for welcoming the responses of children on their research of the meaning of life.

E.   Strategies

        1. Verbal and graphic review

a.   Children shared their verbal and visual understanding of what a cemetery is and what it provides

b.   Children reflected on what it means to be dead

c.   They share experiences and understanding of death

        2. Construction of a bridge between the city of Reggio Emilia and the City of Memories

        3. Research on materials- recreation in the construction area of the school - infuse digital images of the city and white materials for construction, or it might be colorful and full of shapes, or it might be light and see through.

        4. The bridge of memories

a.   The children built a representation of the city out of white paper, the cemetery out of transparent materials, and a transparent bridge to connect the 2 "cities"

F.   Themes

        1. Being together

       2. Grow up
       3. Meeting in a relational place
       4. Geographies
       5. Maps
       6. Boundaries
       7. Connections and links
       8. Architectural and urban elements
       9. Dimensions
       10. Points of view
       11. Affectivity, bond, emotion
       12. City and cities
       13. City visions (not only the city of Reggio Emelia, but cities they have visited, and also, imaginary cities)

a. "The city is made with streets, with worlds, by children, by siblings, by parks, by the sky, by the sun, by trees, by roads, by bridges, by animals. The city is made by schools, by things, by zebra crossing, by people, by citizens, by the inhabitants, it is made by the Robinson Preschool." 4- year old children

b. "The city starts from the road of Reggio Emilia, from the street via Cecati, it ends where the [city] center is… The center ends all the roads."

c. "Reggio Emilia doesn't fit into a drawing!"

d. "The bridge is needed if you want to cross to the other side… there is another piece of the city on the other side!" Sara

       14. City of Memories

a. Memory/Memories
b. Bond
c. Spirituality
d. Experience
e. Tangibility
f. Rituality
g. Experience
h. Emotion/affectivity

G. Shared video with families at class meeting
       1. Families shared experiences
       2. Teachers shared research purpose
       3. Found solidarity

H. Continued with explorations throughout the school year
       1. e.g. visit in the spring
       2. Making traces of the children visible to the city
       3. Children offered new points of view - new gestures
       4. We asked the children to take pictures of what made them more curious (flowers, statues, cats, etc.
       5. Used the pictures to inspire graphic representations
       6. The representations and verbal reviews became even richer.

a. "There is a portico that looks like a museum, like a school portico, a kind of gallery where there are statues of princesse and ballerinas, of angels….angels protect! They are made of iron, metal, and cement!"

b. Biographies of children's images
   1. "Maybe a cat used to live here..I found a little bowl and thought there was a cat.. then its owner died…"
   2. "This is either a bride, who married a young man or a young woman…or she's a princess"
   3. The SpaceMan
   4. The strongest man of Sardinia and the most beautiful woman of Reggio

a. Children created detailed, multi-layered stories about who these people were - incorporating contemporary elements, love, and wild imagination.

I. Tracks in the city; A Fantastic Pastrengo Street and its neighborhoods
   1. June 6th Displayed students work (graphic, constructed, written) outside the cemetery
   2. Parents brought to life, performing the city of memories stories the children wrote

J. Everyone questions the meaning of life. It is a human condition.

K. While schools is not religious - we can't get away from these spiritual & philosophical questions

Conclusion of study group
Daniela Lanzi, Annalisa Rabotti, Teresa Panella, pedagogistas

I. We learn together as a community.

II. We give credit to the children - as competent human beings.
   A. think about the role of the teachers - not only facilitators, but to propose thought provoking questions and contexts.

III. Recognizing the children's ability to create dialogue with each other, adults, and the spaces around them.

IV. Make peace with our limits.
   A. Be aware that I need other colleagues, families, and children.
   B. I need to identify, to know my limits and accept other people's opinions and points of view.

V. Interpret the day from the morning to evening. The day is related to research. Research is not academic but belongs to the community.

VI. Taxi driver shared that the years she spent at Reggio Emilia school as a child, "those memories were the best of my life." How do we keep those memories going…

VII. "Reggio Emilia is a place of hope; we are visible, we are here for the children, and for people to find hope that something different is possible."

VIII. Messages for the Planet (video)
   A. "The thread of life starts from the heart"

B. "If the thread meet what happens is they weave together"
C. "Snails move slowly so they can get close and get to know each other and become friends"
D. "Sometimes you have to disobey to see things differently and properly."
E. "It takes imagination and intelligence to transform things."
F. "The rainbow's colors can never be changed because the sun designs them."
G. "The wind carries us slowly like light pieces of paper."
H. "If you look at a sea, a woods, a friend, or something you like then you get emotional.
I. "The moon has the scent of stars and leaves"
J. "Clouds fall down to the earth with the rain."
K. "I am made ecstatic by the beauty of the materials, shapes, colors and consistency speaking to my senses."
L. "There are never the right reasons for a war to continue."
M. "To take a step forward you must lose your balance."
N. "This is a real imagination.'
O. "Fantasy gives us the power"
P. "A child is like the world"
Q. "A wish that hasn't come true stays around in the world"
R. "Wishes are beautiful dreams you are still dreaming"

IX. Remaining question - given the priority of inclusion of 'students with special rights', what kinds of practices/structures are considered in order to intentionally include/support/provoke the learning of students with special rights?
    A. Relationships:
        1. Foundational meetings/school visits with groups of families and children before school begins
        2. and ongoing via Class Meetings, etc.
        3. Targeted questions included in invitations to engage participation
        4. Class meetings are opportunities for families and teachers to make collaborative observations of documentation of student learning
        5. Families involved in building/creating materials for targeted projects
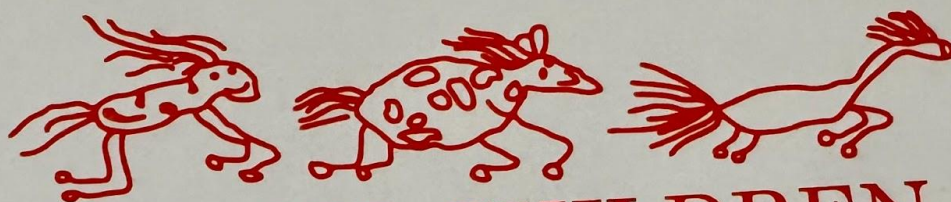
REGGIO CHILDREN

Centro internazionale per la difesa e la promozione
dei diritti e delle potenzialità dei bambini e delle bambine
International centre for the defence and promotion
of the rights and potential of all children

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