



TECHNICAL SHEET

ARTIST'S BOOK // SILENT BOOK

WHAT IS IT?

An **ARTIST'S BOOK** is a unique book, an object that has the visual and narrative power of a book but also the uniqueness of an artistic object.

Every artist's book contains a message: a narration, but also the emotions and feelings of its creator, and for this reason it can be a very important pedagogical tool.

Artist's books have different forms: they can be a 'traditional' book with lots of pages to leaf through or, for example, a *leporello*.

The *leporello* is a special format, consisting of a long strip of paper folded in an accordion or zigzag pattern (the name comes from the character in Mozart's Don Giovanni, who had a similar booklet in which all the names of his mistresses were written down). This particular "binding" allows a continuous reading of the story, a consecutive succession of images and scenes.

- **LEPORELLO** The teacher can make the various *leporello* from A3 sheets of paper cut lengthwise. They will then fold them or have the children fold them into four equal parts. In this way a book of eight pages will be made, on which the story can be distributed. On the "Storias" website there will be kits to download for the stories to be told. The teacher can, of course, create new ones.

Each side or page will be used to create scenes. It should be used from left to right to allow for "reading"; and sequentially to follow the chronological order of events.



HOW TO USE IT

The creation of an artist's book linked to storytelling is not only a fruitful process but also a memory exercise. In fact, after narrating the story, the teacher will give the children kits containing the scenes and characters (which have already been shown during the storytelling phase). In this way children will have points of reference from the beginning. This creative workshop and, above all, this type of book which uses only images, allows even those who have reading difficulties to tell and read the story through the scenes that are gradually being reconstructed.

This book will therefore be an expression not only of the story but of the child's desire to express themselves through the creation of this work.

The construction of the book will be done chronologically, which will lead the child to "tell" themselves the story again, to internalise and memorise it.

All the characters, both protagonists and supporting characters, should be distributed on the various pages according to the story's progress. It is up to the child to compose the narrative scene by positioning the characters and objects.

In this case, again, the teacher should provide prototypes for the sole purpose of showing examples, which should not be "copied" but only to help the child understand the required "work".

SILENT BOOK THEATRE/*LEPORELLO*

A variation of this book lends itself to the creation of a real 'little theatre' where the *leporello* is the setting for the story being told.

It could be created by the teacher following the descriptions on our website "Storias" and using the provided resources. *Leporello* could be made in a larger format so that the teacher can use it in front of the whole class.

Then the teacher can invite children to use it to tell the story themselves.



Obviously, a simplified version of this storytelling tool can also be made by the children in a classroom workshop.

The difference with the ARTIST'S BOOK is that the main characters will function as puppets. The silhouettes of the main characters will not be glued into the book, but on sticks that allow the teacher and then the children to move them around to tell the story better.

HOW TO USE IT

The two sides of *leporello* make it possible to create two different settings, for example an outside and an inside: the inside of a castle/house and the forest, or in any case two different narrative moments. Only the secondary characters can be glued onto the facades, while the protagonists will be "free" to move and interact not only with the book but also with the child spectators.

When children use this kind of tool a sort of filter is created. This allows even the most reluctant and shy children to interact and get involved, following the example of others. In fact, the narration takes place thanks to the use of puppets, which become a sort of extension of the child narrator.

However, it is important to emphasise that there should never be any forcing. Children will tell stories only when they feel ready and make a specific request to do that. It is important, as has already been said several times, that the children feel free, that they live and perceive these activities as a game and that they have all the necessary time at their disposal.

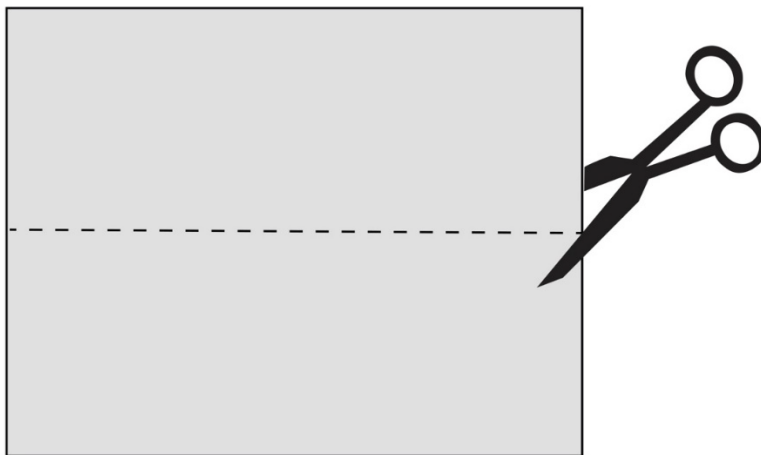
Some photos of Silent Book Theatre “Orpheus and Eurydice”



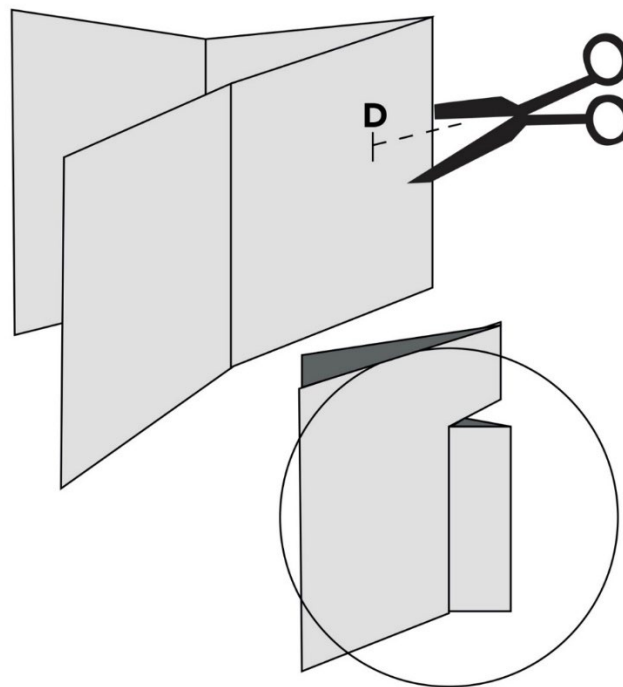
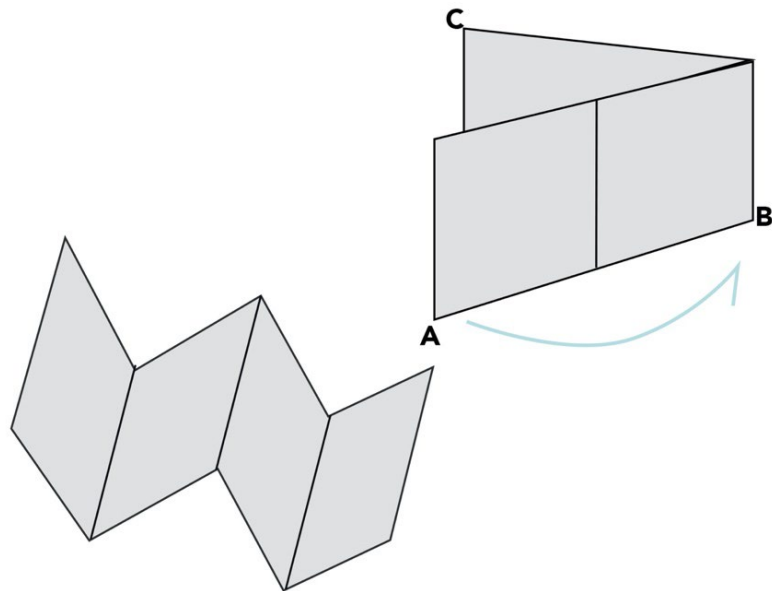


TECHNICAL INSTRUCTIONS

LEPORELLO // SILENT BOOK THEATRE



1. Cut an A3 sheet (220g) in half lengthways.
2. Fold in half.
3. Fold each side in half again to make four equal sides. The folds will give the paper the usual zigzag pattern. Repeat on the other strip.

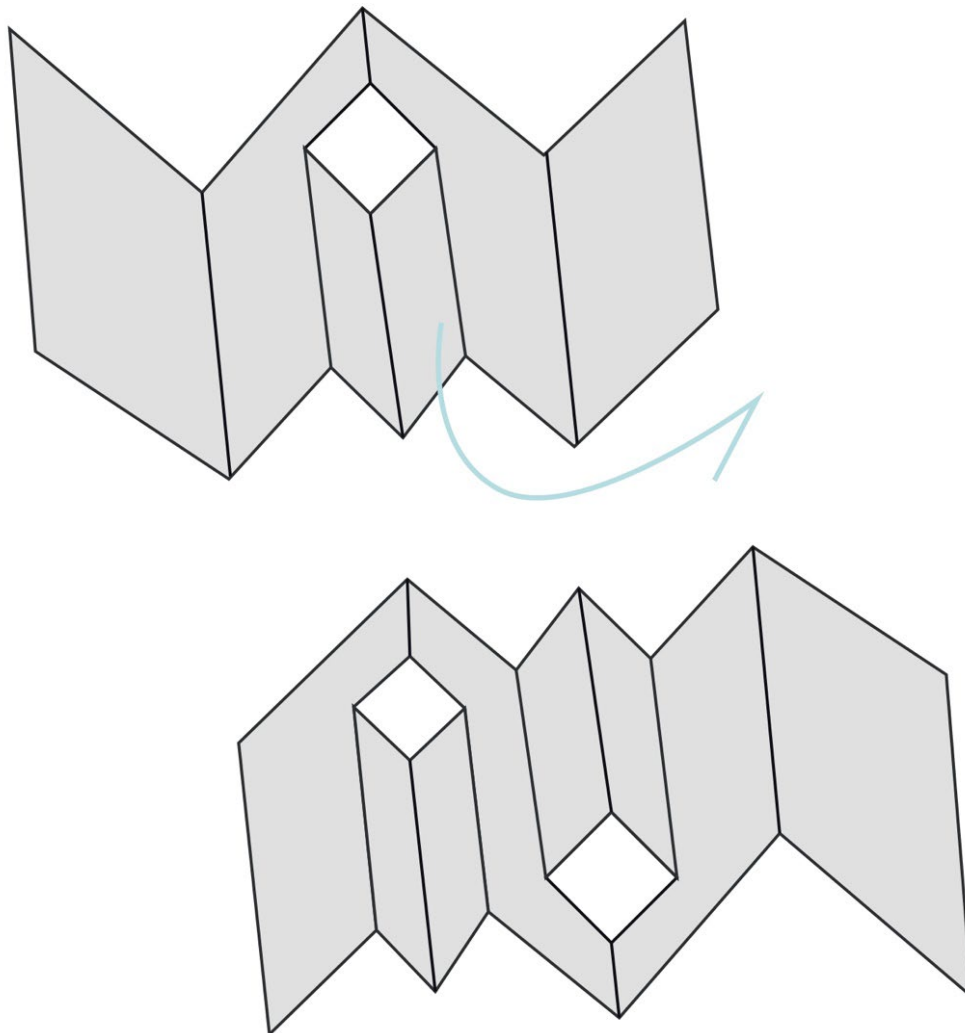


Cuts can be made to give more movement and create pop-up supports that detach some figures from the bottom of the book.



The cuts, which should not be too deep, should always be made along the fold lines. After making the cut, fold the cut back and forth to create a crease that will allow us to push this element from the opposite side.

It is possible to make several cuts at the top or at the bottom, depending on your requirements.



Examples of "POP UP" cuts. Each *leprello* can and must be different, so cuts can be made in different places and quantities.



The protagonist of the story is designed to be transformed into a puppet. To allow use and movement, it is meant to be glued on the front and back. After cutting out the first template, the stick that allows it to be used will be glued on and then the back.

P.S. There are available materials for the Silent Book Theatre creation in the folder “materials to print”.

A video tutorial is available to support the SILENT BOOK THEATRE creation, and we have also prepared some illustrative images on how to do that (see file “Creation process - illustrative images”).



BENEFITS OF SILENT BOOK THEATRE FOR PUPILS WITH SPECIFIC LEARNING DISORDERS

The creation of images that go from left to right and tell the story chronologically act as learning aids for children with SLD to practice the eye tracking needed to progress through a story. Practicing with the aid of images instead of text alleviates the anxiety of needing to rely on word decoding to understand the story.

Besides helping learners practice tracking the development of a story from left to right, silent book theatre can target issues with speech that children with SLD exhibit, such as trouble with articulation, fluency, sound processing and confidence in speaking. This can be done with the use of the puppets: the puppets created in each theatre set-up can serve as a way to dramatize concepts, and, accordingly, learn about the rules of conversation, support fluency, and even connect children to literacy. Some ways in which speech-language concepts can be taught via the puppets is by moving the puppets around the setting to teach spatial and temporal terms, and acting out movements with the puppets to teach actions and verb vocabulary.

The core of this activity relies on spontaneity, which can help children with delayed speech or speech difficulties feel more at ease. This ability of the puppets to help children relax, in turn, generates more communication, making it particularly useful for strengthening teacher-pupil interactions.

Most important, using figures and puppets captivates pupils as they are visual, tactile, and appeal to the multiple senses. Therefore, they support the engagement of children with learning difficulties as a puppet may become an object through which ideas and feelings are communicated via actions and not just words. Conversely, the puppet can express feelings through physical expressions and visual cues, making it an adaptable



tool for different learners. A study found that utilising these tools with learners with SLD builds self-worth and encourages emotional release.

It is worth nothing that, just as with the Story Box tool, this activity requires the use of scissors, which can be challenging for children that have poor fine motor skills and hand-eye coordination. Therefore, always introduce pupils to the activity beforehand, and provide them with the necessary assistance.

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