

DISCOVERING THE GOOD THROUGH THE BEAUTIFUL

BELL' E BUON' PROJECT FOR THE NEAPOLITAN CHILDHOOD



edizioni**CentoAutori**



FONDAZIONE
VALENZI onlus



*«It's unbearable to see children in Naples streets
imitating the big ones and to devote
their selves to bag-snatching
or to other unlawful acts.
We must give them places
and ages to be children and to play»*

Maurizio Valenzi

Papers of Fondazione Valenzi

Fondazione Valenzi Onlus is an international institution, not politically deployed, active in culture and social. It has been desired and commissioned by Maurizio Valenzi's children, Lucia and Marco, in the 2009, it was launched in the presence of the President of the Republic Giorgio Napolitano.

The Foundation was born with the target of protecting and consolidating the cultural and political heritage left by Massimo Valenzi, it encourages the culture of dialogue and freedom in the Mediterranean, starting from a renewed idea of Europe and it carries out cultural and social initiatives against any kind of marginalization and racism.

The Secretary General of the Foundation is Roberto Race and the Coordinator of the Committee Address Franco Iacono.

For more information: www.fondazionevalenzi.it - segreteria@fondazionevalenzi.it

The text is edited by Lucia Precchia and Lucia Valenzi

With the collaboration of: Francesca Esposito, Loredana La Pietra, Antonietta Panico and Ivana Rusciano

Acknowledgements:

The project has been realized thanks to the engagement and civil passion of Vincenza De Luca, Roberta De Sanctis, Monica Guarini, Grazia Parascandalo and Teresa Storino.

Thanks to the generous collaboration of the director and composer Paolo Coletta.

Discovering the good through the beautiful

1st edition in Italy, march 2013

Graphic project and layout: 4bit adv

Photography: Fondazione Valenzi's Archive

2013 Cento Autori s.r.l.

80010 Villaricca (Na) - Via Antonio Genovesi, 5

Tel./fax +39 081 5066684

centoautori@centoautori.it

www.centoautori.it

INDEX

- 7. **Message of praise
by the President of the Republic
Giorgio Napolitano**
- 9. **Preface** by **Lucia Valenzi** and **Roberto Race**
- Institutional messages**
- 11. **Crescenzo Sepe**, Cardinal Archbishop metropolitan of Naples
- 12. **Andrea Riccardi**, Minister of International Cooperation and Integration
- 14. **Vincenzo Spadafora**, National Guarantor of Childhood and Adolescence
- 14. **Margherita Dini Ciacci**, Vice President of Unicef Campania
- Messages of supporters**
- 17. **Fondazione Banco di Napoli per l'Assistenza all'Infanzia**
- 18. **Compagnie di San Paolo**
- 19. **Pio Monte della Misericordia**
- 20. **Association "Figli in famiglia"**
- 21. **Introduction** by **Lucia Precchia**
- 23. **Finality, methodology and work tools**
by **Francesca Esposito**, **Antonietta Panico** and **Ivana Rusciano**
- 27. **Scientific value** by **Aniello De Vito**
- Stories** by **Lucia Precchia**
- 31. The first experience
- 32. Four-leaf clovers, tulips and sunflowers
- 33. A story behind every face
- 42. From Licola to San Giovanni
- 43. A new chapter
- 45. Let's play Pinocchio
- 46. On the "Quartieri". Notes
- 49. **Photo gallery**
- 55. **Appendix**
Evaluation questionnaires



MESSAGE OF PRAISE BY THE PRESIDENT OF THE REPUBLIC GIORGIO NAPOLITANO

During the presentation of Fondazione Valenzi initiatives for the social I would like to represent the deep appreciation by the President of the Republic Giorgio Napolitano for the meritorious activity aimed to the integration, social recovery and affirmation of the value of legality.

(Message from the Press and Communication Councilor of the President of the Republic Giorgio Napolitano, Pasquale Cascella, sent for the occasion of the Month for social organized by the Fondazione Valenzi)



PREFACE

by **Lucia Valenzi** and **Roberto Race**

In Reading carefully the text below don't ignore the part with the title "A story behind every face". It is an hard but brief reading, also shocking, that opens a gleam about the intolerable situations in which many children live. They don't always live in a classic poor situation, in the common sense. They don't live in far places and areas, instead they are very close to our homes. These children, more than food and clothing, don't have guaranteed serenity, affections, games, normal familiar roles.

Nowadays there is much talk about gender-based violence, also about women that are killed. But if a child assist since his childhood to this kind of violence and hate scenes, to completely distorted relations between his parents, how will he found balance and maturity? If you read stories leaking from the faces of children from Licola, or from Quartieri Spagnoli or also in part from S. Giovanni a Teduccio, you will discover not only a world of criminality, bag-snatchings, prostitution, but also and in particular you will discover a world of indifference, inattention, negation of childhood respect.

Our activity is perhaps a drop in the sea, but it's a precious drop, an original experimentation that answers to a lot of neglected needs. Neapolitan children don't need only modern devices in pediatric wards, but also qualified young people, like those engaged in this project, that, through the game and the approach to the artistic expression, offer and give help to offload the weight of psychological sufferings, so far lived and experienced in silence.

Children are the future. These words are too often used in a rhetoric way or even inopportunistly from institutional members, which don't do anything concrete and real.

Fondazione Valenzi Onlus is not restricted to be what someone define a cultural lung. Shortly after creating it we have chosen to take care of an experimental project for the social, we called it "Bell' e buon'" (in dialect it means "suddenly"). We do it with very few means and much voluntary work, still without a stable or permanent place where to settle (this is already the third location), but we have been able to elaborate the innovative methodology that we are illustrating here. Our project is alive thanks to few but essential contributions from private people or public institutions for the childhood assistance and in particular thanks to the daily effort by a wonderful team led by Lucia Precchia.

As it is said in this volume, with this project we worked with children proved by the life and that live in conditions of human and cultural degrade often without hope. This kind of projects serve to give back a hope that is often only temporary. But it's not enough. These projects aren't enough because, if it's true that every euro spent in education and childhood assistance correspond to many less Euros to spend in the future about the prevention of criminal phenomena, the city and the country are losing this game. And this will be another burden that is going to relieve upon the youngest generation.

Banking foundations are situated almost all of them in the North or in the Centre of the country

and it's only there that these invest in the social and culture, after that their banks have made the collection all over the country. This is absurd and hypocritical. The State has to be present in some neighborhoods not only with the security force, but by offering fundamental services for childhood, by cutting wastes and meanwhile by investing more resources in the social.

It's a question of commonsense, but more person don't have this perception.

INSITUATIONAL MESSAGES

Crescenzo Sepe

Cardinal Archbishop metropolitan of Naples

Bell' e buon' is a binomial that is an entire program for itself, but it is written and said in Neapolitan language and it gains and gives another sound, another meaning, deeper and more involving.

It's not a question of opposing the good to the bad. It would be too easy and certainly also educational. In our case, instead, it's the beauty that is connected with the good, getting it functional.

The argument is more sophisticated and articulated because it gains a higher and more ambitious target and it's about a pedagogic nature. It concerns, in fact, the child and the children that want to help and to educate each other leveraging on their own act and operate, stimulating their capability and fantasy through their relations with music, art, their same body, to get them to discover and affirm the existence of good, so that it becomes familiar and consequently behavioral guide.

Other relevant element is the fact that in this formative activity, essentially with social finality, the respective families are involved, starting from their mothers, whereby the child will live and grow up also in a family environment with interlocutors that use or must use his same language and logic orientations.

I have to recognize that we are in the presence of an original and exceptional project, based on an integral formation of the child and aimed at training the individual to be included in society, and this project has to start from the below that is from the young age, with the purpose of having tomorrow a sane person and accustomed to the values of beauty and good, but also a family orientated in the same direction.

It is undoubtedly a smart way to have respectable and respectful citizens and to build such a society finally better.

My appreciation goes first to the authors and to the workers of the project and then to the Fondazione Valenzi that, far from pursuing activities inspired by an aseptic culture and far from reality, is able to promote initiatives aimed at social and mainly at hardship childhood.

Andrea Riccardi

Minister of International Cooperation and Integration

Gladly I am writing to voice my support and my sympathy. In particular after receiving the latest news of your business, as well as the presentation of your project "Bell' e buon'". Sounds, colors and representations". I really believe that this initiative constitutes an innovative and effective approach towards the problem of childhood marginalization, a theme that influences and touches all those who care about the future, and that unfortunately in Naples is manifested not only in quantitative terms of unacceptable wideness, but also in dramatically intricate forms, that mix economic, social, cultural aspects of criminal deviance.

How answer to all this? Certainly with the commitment, resources, creativity, which have already been put in place by a plurality of individuals, public and not: state institutions, local authorities, school, Church, associations, etc. But, in my opinion, the way you approach the discomfort of many children really stands out something as precious as peculiar. It seems to me you know well how human beings, and children *in the first place*, they need to understand and live the beautiful.

It's a need, not a "more". It stands in the hearth of everyone. As well as a seed of different, life, that boost which has been and is at the root of every great human progress, and the foreshadowing of a different future.

Teaching love for the beauty and authenticity will have a return of beauty and authenticity, and it will develop empathy and social skills, it will provide a new growth model, so different from sad, vulgar, violent, models that are sometimes suggested to minors. These models are capable to transfigure them, and why not, to transfigure urban contexts in which they grow up. We already observe it, moreover, in many schools. How often children, kids and teenagers are kidnapped by the message of our literature and our artistic history! How all this creates new lives, cleaner, more beautiful, better! Certainly It's a long process. But it's enormously meaningful that it starts from small and large concrete steps which the South can do! It's a process that starts also from you, from the passion and the creativity demonstrated by those who wanted to focus on the hope and the future.

Your project is located in urban areas of suburbs, in depressed contexts, in not integrated communities. However, it conveys perfectly the belief and the experience that I have, as well as many people have, that with a big alliance, with a bet on the beautiful and the good, it's possible to come out from any difficult situation, any crisis. Your project reveals the force of change that always re-born from hope and from openness to beautiful, free in a human being, in a civic and urban or national community.

Yes, your commitment opens a gash on the world as it could be, as we hope it will be, as you have already partly helped to build.

And yet - it could be said - does the world change in this way? Isn't the intervention of a small foundation just a drop in the sea? No, dear friends, it is not. The problem of our time is definitely the lack of trust and hope. We suffer too long the siege of pessimism and resignation. Perhaps this is even more true in Naples. But you bet on the value of support, you do increase the fruits of the culture, you will be herald of a more beautiful and better future. A drop in the sea? But also the first sunset light. Everything depends on the perspective from which you choose to look at things. Moreover, Who says he wants to start to change the future, maybe he ends up changing it really. Who

says that it's impossible, that there's nothing to do, he isn't able to change something.

But, of course, your work expresses the belief that everything can change, your commitment forces and stretches the advent of a better time. And the transformation of many contexts of marginalization and difficulty in spaces of hope, culture, art and beauty, becomes figure of wider and more general humanization and ransom, destined to touch - I really hope - all of Naples and South Italy.

Vincenzo Spadafora

National Guarantor of Childhood and Adolescence

I wonder what satisfaction from above will be for the grandpa-mayor-artist watching this group of kids in San Giovanni a Teduccio, perhaps reluctant at the beginning, lazy, distracted and all clumsy, learning how to give shape to their own imagination and creativity, beginning to express themselves with their body, giving voice to the characters to whom they have discovered to resemble, becoming interested in a project that has made them a glimpse of their selves as they had never seen or probably because rarely seen from other eyes. Meeting new friends, also from far countries, learning new cultures, working in a team.

He will be touched seeing them waiting with trepidation the final day of the show and they were excited and they hailed from the stage teachers and parents, with whom they have shared this life path, and the parents were helped to understand how important it was for their children that the commitment was being carried out together. The project has excited me too.

I thought that Italy is among the OECD countries the one with the higher relative poverty level among children. Here we are in the south where the situation is even more serious. Campania is the second Italian region with the highest level of poor minors.

Poverty, dropout school, discrimination and social marginalization are closely interlinked.

Excluding the reference to the responsibility of the government and institutions, the circle can be broken even by initiatives such as this, promoted by Fondazione Valenzi, in collaboration with the Association "Figli in famiglia".

It is a nice project for that group of children. A project that "Bell' e buon'"...let them discover themselves beautiful and good too. And to all of us, if unfortunately we had first thought the opposite.

Margherita Dini Ciacci

Vice President of Unicef Campania

I really share the philosophy and strategies adopted by the Fondazione Valenzi with "Bell' e buon'. Sounds, colors and representations" project in San Giovanni a Teduccio. There are plenty of cultural, social and human values of the project, which aims to support the disadvantaged children in the east of Naples, your intervention is generous and qualified thanks to the professional and precious contribution by Lucia Precchia to the Association "Figli in famiglia".

As a premise, I thank on behalf of UNICEF to the lovable commitment and, wishing conscious and more attendances and approvals by the institutions and the whole Community, true cordial salutations.



MESSAGES FROM THE SUPPORTERS

Fondazione Banco di Napoli per l'Assistenza all'Infanzia

This accomplished publication of the Fondazione Valenzi comes to the end of a continuous and committed work devoted and addressed to the so called "discomfort minors" in favor of whom Fondazione Banco di Napoli per l'Assistenza all'Infanzia for over fifty years operates with 1.050 boarding schools, and a hundred between special interventions and small contributions, divided in the following formality:

- Socio-cultural projects;
- Health projects;
- Projects for minor immigrants;
- Projects for disabled children.

The range of action of the Fondazione Banco di Napoli is now spread to the entire territory of Campania territory managing a total of 10.000 children almost, of which 500 of them are foreigners and gypsies.

In regard to this number rather vast of our small protected (obviously without to differentiate in any way also because the projects are almost all very interesting) the job pursued by Fondazione Valenzi that is here "condensed", it has been for us particularly relevant: actually, those among us that had the good luck to assist to it at least for any hours have reported the impression " to be a cut above" linked to the enthusiasm that often is turned into passion of all operators involved and thank to the dear Lucia for her inflexible seriousness never devoid of a hidden sweetness.

The text will give knowledge of the work done, we - Fondazione Banco di Napoli per l'Assistenza all'Infanzia - witness our gratitude for everything you did.

Lidia Genovese

Compagnia di San Paolo

"Bello e buono": two simple words that contain an ancient and deep philosophical concept, one of the basic ideas of the whole Western culture and it is so often misunderstood and rejected. Of course, nowadays our culture has led us to make relative the beauty and to understand that often it isn't the one and only "good". And in fact; "From diamonds nothing happens...", while from the darkest alleys, from the deepest degradation, blossomed the seeds of a project "Bell' e Buon'" like this one by the "Cooperativa Sociale Dis@net" with the Fondazione Valenzi. It's beautiful because it is based on the teaching of the aesthetic sense, love for beauty and authenticity. It's good because it aims to instill these concepts in those who more than anyone else deserve to be led towards the sublimity of art: the children. And just the ones less well-off, less near and educated not only to concepts of beauty, but also goodness, kindness.

An asset of this project is the involvement of families that increases and confirm the educational and social function, so that the seed thrown in the kids is not likely to dry up without blossom, but it could be taken care and brought up by parents made aware and responsible for their important and fundamental role of educators.

It is a project that has so far achieved very significant and highly prestigious awards: Compagnia di San Paolo, that immediately believed in the beautiful and good of this initiative and has supported it, knowing that children are the real hope for the future. We need to believe in them. And invest in them. For this reason the choice of the Compagnia has been and will be to invest with strong projects concerning the growth of weak people, with the patience peculiar to this foundation, that is interested in long terms results.

Pio Monte della Misericordia

Pio Monte della Misericordia (Pio Mount of the Mercy) found in the “bell' e buon'” project of the Fondazione Valenzi and in the meeting with its President a singular convergence of purposes with its own institutional aim.

The Art and the Mercy are the corner-stones upon which is based Pio Monte della Misericordia. And it is also based on the good and the beautiful. From the good comes the beautiful and from the beautiful comes the good. These are two fundamental concepts that feed one another in the richness of freedom and love that is harmonious and complete life perspective.

The work choice upon the expressiveness of the universal language of art is fundamental for everyone but in particular for children coming from disadvantaged situations because it allows the discovery of a world that would be very difficult for them to know otherwise, a world that opens to the self-awareness and self-experience, to discover their potentials and their talents. This growth process develops a great capacity for communication, sharing acceptance of others whatever is the origin, particularly if it occurs within a social and heterogeneous group. The art language has not borders.

Our hope, so, is that this pilot-project could be a starting point to extend into a complete cultural project in the various urban quarters in order to spread the good and to stimulate creativity and expressive potentialities of these children which can benefit from this opportunity and to elaborate also, through this path, the complexity sometimes sad of their previous experience. We firmly believe that the beauty will save the world. The beautiful as supreme harmony of creatures and universe.

Angela de Goyzueta di Toverena

Association “Figli in famiglia”

The project “Bell’ e Buon’” was born of a common vision and efficient collaboration between the Association “Figli in famiglia” Onlus and the Fondazione Valenzi. Even if the two associations have never worked until that moment, the agreement between the two associations was immediately very strong. The association “Figli in famiglia”, of which I’m president, works in the sixth Municipality, Eastern outskirts of Naples, for several years.

Over time I realized that working with and for children is not enough if you don’t work strongly with the families and above all the work becomes more positive when children start to learn from an early age actually different and healthier than the territory in which they live.

And so the project “bell’ e buon’” was created as a space in which allow children and their families to experience the transmission of rules that can also be done through tools and ways never explored by them.

The main target was to use theatre and music as a means through which to reach children and to create with them not only a fun time, but especially an educational space.

Laboratory activities have been carried out in an environment suitable for children where the spaces, the colors and the surrounding environment allowed them to make the best of their potential.

Thanks to the efficacious collaboration between the two associations, in particular with the wonderful synergy that has arisen among the operators, has been easy to chose and select the children that should be all characters of the tale object of the dramatization.

All the work done with and for children has had a beautiful and important moment with preparation and staging of the final show, important because the same parents were able to understand all the educational work and entertainment that had been done with their children, who despite their young age have accomplished their task with enthusiasm, but also with commitment and constancy.

Carmela Manco

Through the free expression of the game the child expresses to the world his original way of being and its evolution towards the acquisition, not of functions, but of the ability to elaborate functions through reversible structures.

Winnicott says that playing is in itself therapeutic, all modern therapeutic approaches use the game, but actually they use a pre-established game to stimulate an enable function and promote the harmonious growth of the children.

INTRODUCTION

by **Lucia Precchia**

The presumption of open children to good through the beautiful is the purpose of the project. We have allowed children aged six to ten years of taking part in laboratory activities which, using corporal game, allow the discovery of emotions and the direct contact with art: colors, sound and representation. Beside to the laboratory technicians who work on creating structures of games according to the criteria of locomotion in the three areas of painting, music, and theatre that substantiate the project, there are also tutors that we called "mums" because they play a role of amalgam in children, responding to their needs for security and attachment to a constant reference.

All laboratories begin the activity with the introduction of the participants, the memory of the game action practiced the last time and the expression of each child of new desires for the current day.

The work has allowed the design to become gradually trace of the emotion felt and from stereotype it turns into tale, color, form, and this has permitted to the word said and written to be conceived as a mean of communication, mediation or tale and that becomes expression, representation and theatre. Children have been led to the discovery of "the other", to be equal in the diversity, they have been taught that it is possible to learn by playing, that respect is gained with respect not by force, that "my space is sacred as that of the other", that the time is a box with its rules and that the sound is the rhythm of living as well as listening and dancing. And so the professionalism given is transformed into a friendship relation, it has become the home-made cake to share a special moment.

The two experiences that substantiate the project, in their diversity, they endorse the validity and show that art and the game allow the child to tell himself and that it's important to imagine the project as sewn for the occasion for children and families in a meaningful interrelationship, in which all members of the relationship depend on each other and learn from each other.



PURPOSE, METHODOLOGY AND WORK TOOLS

by **Francesca Esposito, Antonietta Panico** and **Ivana Rusciano**

The main purpose proposed by this project isn't the learning of specific artistic subjects, but the sharing code of communication of individual arts, with a direct influence on the maturation and the balance of the individual. All interventions that the project carries out concretely pursue the integration of children through the planning, educating, organizational and operative contribution by expert and qualified structures in artistic ambit.

The initiatives of the project are aimed to the claim of relational equal opportunity, to increase people capability through the strengthening of their abilities and capabilities.

The activities that the project intends to carry on allow the promotion of a new and different culture of the fight against social and familiar discomfort.

The project, through weekly laboratories dedicated to **music (sound Laboratory)**, to **painting (color Laboratory)** and to **theatre (representation Laboratory)**, aims to educate children to the aesthetic sense, to love for the beauty and authenticity, to develop a natural, free and original expression. The protagonists are the children in the age group of between 4 to 10 years, with familiar and social disadvantage. But the project can be intended also for teenagers.

The difference that often surrounds these children forces them to isolate themselves, and to not have companions of game and to not integrate with the others.

Laboratories encourage the full development of the attitudes, of potentialities and communicative and expressive originalities of children, increasing their self-esteem and allowing also to overcome their difficulties. **Teamwork**, considered crucial to build healthy interpersonal relations, is the basis on which are set all laboratories activities.

With the help of experts in psychomotor and laboratory technicians, children learn to communicate with the universal language of the game, in which the differences become riches, every expressive modality has his own value and every culture has to be respected in its diversity. The child learn to know himself, to show himself to others with spontaneity, to express himself with respect for him and for the others, experiencing that everyone is part of a whole and that everyone has a sense in the collective action.

"Bell' e buon'" doesn't want only create spaces for entertainment but it is proposed as a **pilot project** to monitor and reduce the child marginalization and the inconveniences resulting, strengthening and improving the psycho-physical structure of the child.

The project wants also to give to children the possibility to live new experiences through the realization of inter-disciplinary itineraries. Art, music, dance and theatre combine one another to give strength to the psycho-social intervention and educational protection of minors.

The project aims to be in line with the latest acquisitions in the field of the neurosciences (mirror neurons, music effects on the brain, brain plasticity), that show how the use and the artistic pro-

duction come arrogantly into play in cognitive processes and the development of empathetic and relational capabilities, and are fundamental into an habilitation and integration itinerary.

30 children are divided in **10 groups**, more or less of the same age, taking care of psychological characteristics: avoiding two leaders in the same group and trying to separate couples too symbiotic.

The phases of the work involve **three weekly laboratories**, for each group which will participate in all three laboratories every week, in turn.

The three laboratories of sound, color and representation, are managed by figures of **laboratory technicians**, that organize the activities in the form of game. Each group is assigned to a **"mother"**, that is a tutor that assists the technicians without affecting directly the game, but that is for the children an important landmark.

Children are introduced at the beginning and prepared to the activities in a common moment by all operators.

Duration	8 months: October – June
Recipients	30 children with social and/or familiar discomforts
Modality of execution	three afternoons a week (3 hours every afternoon e. g.: 4 p.m. 6 p.m.) for a total of 9 hours in a week
Human resources engaged	1 Administrator/Supervisor 1 Coordinator 3 Laboratory technicians 1 Expert of Education 3 Tutors ("mothers") Artists, professionals, volunteers

Before the starting of the laboratories the ritual of the snack is proposed to the children, in which each child gives to another a wish, symbolically represented by the snack to unwrap and eat together. Through this ritual it is created a work about the **time**: through the turn, and the activation of a waiting, of a before and after, a latency time, an expectation; about the **space**: thanks to the circle disposition where everyone is protagonist, the space is connoted by in front of, the back, the right, the left, the opposite, the centre; about the **symbolic elaboration**: because the food become other, it becomes desire, gift, relation.

From here the activity of the groups starts. **Collective laboratories** are planned in common spaces, that facilitate the communication and the sharing of experiences in the different forms of the verbal language.

A **figure seniort** it's also engaged, that is an expert of Education, that keeps relations with the

children's family and coordinate laboratory technicians.

Professional artists participate in the three laboratories, they are selected not only for their artistic dowries but also for their precedent experiences with children in need.

Also **volunteers** can be part of the project involved in artistic fields, (students of the academy of arts, music, dance and theatre) and **teachers**. The operators are characterized in addition to the specific professional preparation even for a strong pedagogical orientation and for the predisposition to the relation with children, which is characterized by the ability to report proxemic capability of corporeal relation, tonic postural, of glance and of language. Young people novice will have a formidable occasion to experience new realities and form themselves on the field.

The path to full integration will be completed with a **final show** in which the work and the efforts made by children will rise, but also, and in particular, their passion, their fun, and the development of the desire to do, the self-confidence and so much satisfaction.

A sure positive impact will have on scholastic life, with the benefit of integration of children in classes and a rebirth of interests by promoting a growth of the will of learning and of the capability of concentration.

The work done by volunteers and professionals will be monitored during all phases of the project.

The **monitoring** is divided in:

1. Internal staff meetings every week to submit reports about the activities done.
 2. Meetings with families to involve them actively in the project, to inform them about the contents of the activities done and about progresses of children in order to create a favorable climate also in domestic situation.
 3. Distribution of an evaluation questionnaire to families and operators to analyze the activities done in order to render the project more and more improvable.
-

In conclusion the experience "Bell' e buon'" gives answer to children's needs and families that live in a context of strong environmental deterioration.

The soul of the project are mainly the women, with different formative experiences, but united by a passion for children and the desire to help them to build a better future.

The education provided to laboratory assistants and volunteers on behalf of experts in psychomotor, has guaranteed the acquisition of specific capabilities in pedagogic and psychomotor field, and that their contribution to the project were not only passive or as educator in the common and general sense, but in particular interactive and professional.

The training consists of session of corporal training, that are experiential moments finalized to connect emotions with the movement and moments of collective remark about analogical and interactional categories, with analysis of episodes happened during the laboratories.

While giving possibility to the children, which live in hard realities, to find suitable premises to express their own potentialities ensures the creation and the employment of specialized professional figures and capable of offering a wide range of services:

- Laboratorial activities aimed at socialization and collective participation;
- Activities aimed at teaching respect for the nature and the environment;
- Activities focused on the practice of the artistic disciplines.

Fondation Valenzi is proposed as a "supporter" to lead the company offering its competences for:

- Sustaining it in the research of financings through the Found raising;
- Deepen the possibilities offered by the private market;
- Offering qualified formation to allow workers continuous updates about the difficult role of educators/animators for children with social diseases.

Fondation Valenzi takes care of the communication in order to promote:

- Contributions of artists and figures highly qualified to include in the projects;
- conferences opened to the city, with the purpose of letting know the activities proposed.

There is another meaningful value of the proposal: giving a contribution to the creation of formative opportunities and qualified work for young people.

Psychomotor is a way to conceive the body and its movements based on a synchronic relation among body, affectivity and cognitive sphere. The children is placed in a condition to develop self-conscience in relation to another, to the space, to the time and to the object. The purpose is to allow the child to deepen his own capability to relate to the world, in the direction of a harmonious psycho-physic development, through the exploration and experimentation.

THE SCIENTIFIC VALENCE

by **Aniello De Vito**

Child development is oriented to the continuous dialogue between information and action, so that the organism changes its own behavior in a functional way, that is related to a function to explore in a moment, or in a structural level, that is prolonged in the time.

The development is a step of transition characterized by deep physical and psychological transformations that ends with the coming of the maturity. The nervous system develops due to genetic mechanisms, which set up a plot highly organized and planned to serve the behavior own of the species, and due to indispensable and irreplaceable influence that the environment has on this structure and its mechanisms.

These modifications will bring to the formation of the adult individual that can be considered an integrated system between the cognitive repertoire, emotional-affective repertoire and the social-relational one. These three different elements are closely linked to one another and from their balance depends the adaptation to daily life.

One of the scholars who worked on the cognitive development of the child was Jean Piaget, which started from the observation of different strategies that child use to solve problems, and he denominated the phase of the development from 7 to 11 years period of the concrete operations.

The child begins to coordinate the actions mentally interiorized, he becomes capable of "decentralization", he is no longer limited to his point of view but he can coordinate several points of view and draw the consequences. The child gains the mental operation of the reversibility: if A become B, only mentally he will be able to return to A, without verifying this transformation. Then, he is able to integrate different operations, he switches from an inductive modality to a deductive modality, with the possibility to compare systematically objects among them, understanding their functional relations, regrouping and classifying them. The scholastic experience encourages the passage from an egocentric language to a socialized one (question, answer, adapted information, dialogue, etc.), from the egocentrism to the socialization. The operating limit of this period is characterized by the necessity of a concrete support since the child cannot even think starting at just verbal utterances.

Meanwhile according to S. Freud, scientist that firstly analyzed the emotional-affective development of the child, this step of the psychic childish development is considered about relative calm and the psychic energies are directed to the learning, to the scholastic activities, to the establishing of more and more relations with peers and adults.

Learning is the general capability of modifying their own mental functioning as a result of exposure in order to increase their adaptive capabilities. The mental processes that are concerned in every apprehension presuppose

the activation of psychic mechanisms not only cognitive but also affective and motivational. The apprehension is a global function of the personality and to his correct execution participate diffe-

rent sectors of the mental operation.

The learning is conditioned by different capabilities for complexity, emergency and maturity. So learning means the acquisition of every new competence even if this term is generally referred to the scholastic acquirements, and it's about these that we want to argue.

It is possible to learn by making, by looking or by listening, but also by breathing and hugging. There's no learning without motivation, because passion is the mother of the thought. The learning of human beings is socio-cultural, this means that it happens starting from others and from the culture in which the person is inserted.

Human beings learn interacting directly with other human beings (imitating their behavior, listening what they say, obeying to their "instructions", and so on) otherwise, they indirectly do it by interacting with works produced by other human beings (books, pictures, music, poetries, novels).

The gaming activity, during the developmental age, is the most natural and spontaneous form of child's expression. In the game it is possible to see and understand both the basis of the kinds of learning and the level of growth and maturation of the child. A kid while playing manifests his inner world better than he could do verbally, at the same time he highlights, through the gaming activity, his need to communicate and socialize with adults. Some ethological and psychological researches suggest that the game is a potent intermediary to activate the apprehension in every period of the life, that it stimulates the formation of the personality, it prepares to assimilate rules and to make social integration better. The game improves the process of apprehension, indeed, its often synonymous of learning, because it implies the activation of motor, emotional, intellectual, relational and social plans.

Game allows to learn and to refine capabilities like fantasy, discrimination between reality and fantasy, comparison, spontaneous communication, imitation and exchange of roles. Intellectual, individual or collective games contribute to the cognitive training and they activate the affective and human evolution of the child, so these can be utilized as instruments to motivate educational apprehension in the child.

The child, in the game, seeks and finds room of action for his existential creativity, which then will influence at various levels the interest in the gaming approach in the different age classes. The passage from symbolic individual games to social ones happens around five years. The social game allows the assumption of a social role and of a different responsibility. In this phase everybody feels himself part of the group and tends to exclude foreigners individuals. The social game is an important achievement for the human being. It does take a significant social value than the individual and egocentric; to this value is attributed the function of modeling in the internalization process of values and social norms. The child, after the egocentric phase, is brought to play with others and in group. He, through this kind of game, is exposed to those rules that will favor him in the formation of a sense of responsibility, of honesty and, especially, of sociality. The game has not only a function of socialization, but it has also a high educational value.

Children of over 6 years use to play with regulated games. These games suppose a socialization capability, which is a certain grade of adaptation to reality and tolerance to frustrations (in effect in these games the child has to accept the defeat and to not interfere with the antagonist in case of victory). The rules can be traditional (the ones passed on) or consequence of temporally agreements: the importance of their respect is fundamental for the success of these games.

Team games allow children to have relationships to one another and to make friends. In the mo-

dern society, which tends to organize the different moments of the day and to sacrifice everything in the competition to obtain the most from guys, it is important to recognize the value of the game and to give it spaces, next to those dedicated to the teaching.

The game as animation is also considered as driven and followed by adults, it concerns also socio-motor games, in view of the fact that in the animation it is necessary to refer to the motor performance. The instruments made available from the different linguistic codes of art, graphic, painting, dramatization and corporeity increase the production of endless series of proposals in the educational, aesthetic and expressive field.

Dramatization is a typical form of symbolic game. When doing dramatization children become actors and protagonists through their fantasy, because the performance that they represent is based on an action made by themselves. They often use puppets and tools with which they suddenly identify themselves, to relive experiences positively or negatively experimented, or to anticipate symbolically some experiences not yet experimented and lived. In the dramatization there's the necessity of a deep relations with an active interlocutor, so it is intended as reinforcement and stimulus to the interpersonal communication. Dramatization, in addition of having game function in an educational-psychological perspective of an educational type in view of the global psychological development of the person in evolutionary age, it includes aesthetic-expressive aspects.

Dance and music are a corporeal activities that can serve for support to the expressive and imaginative dimension, which can give great motor availability. In the case of the unstable psychomotor a good music with accelerated rhythm can be a precious help to canalize an anarchic motricity, it is impulsive and it escapes from the child who learn to discipline his body, with the sensation that finally it belongs to him. Moreover, the melody has a particular affective power that is used in music therapy. Rings around the rosey and sung dances perform a rhythmic and musical education and they are useful in particular for those who have difficulty about global coordination, the sense of pleasure that those give provide a certain harmony in the movement, they simplify the relationship with mates, the association song and movement let the child realize the rhythm which bond the body movements to the musical sound and song.

Graphic-pictorial activities are both manual (hand-made) and intellectual and allow the child to express his inside world through the picture and the painting. Moreover in children's drawings there's more over: by exercising to use in a good way the pencil, the child stimulates an harmonious coordination of his movements and he get used to organize ideas and impulses in a limited and pre-defined space. It's showed that children who are allowed to drawn every time they want it, are less clumsy in movements and they finds it more simple to express themselves. Each child, when he can, choose to drawn the instrument that fit more to his behavior and to the temporary inspiration. Grasp the hand well with a color and with this make a mark on the sheet, it is for children a strong fascinating and magic experience. The movement of the hand on the paper is turned in something that remains, respect to which it is possible to come back and it gets adults to speak about. Every child can be considered a little artist engaged in the discovery of colors and signs, without receiving information and hints by adults.

The child needs to explore and experience, to try and retry and nothing what he does should be considered wrong. The realization of a project encourages the development of the creativity through the imagine and the fantasy. The color has different shades and tonalities, it has a smell, it is recognizable and you can feel it by touching it, it has a density, it can be manipulate and signs can be

imprinted. The possibility and the opportunity to express oneself and his own emotions through color encourages the creation of the identity.

Children have a strong ability of learning and apprehending new information in an unconscious way, acquiring a so called non-associative memory also in absence of aware or declarative apprehension. The declarative memory is based on active apprehension and memorization, and it depends on temporal cerebral area including the hippocampus. If the hippocampus and the related structures are damaged or destroyed, the patient lose the ability of learning new memories and to accede to the recent memory.

The common apprehension, instead, performs when the information is unconsciously recorded, through the repetition or the process by attempts and mistakes. It is considered that these memories are preserved in a different area of the brain, the basic ganglion.













Despite the fact that it doesn't exist- as believed till not long ago- a certain centre of pleasure, pleasant sensations, at time basic and complex, leave an unmistakable sign, that some neuroscientists have also succeeded to see with the functional magnetic resonance. Studies have underlined that some cerebral circuits and some neurotransmitters are involved in stirring up sensations to us related to the effort to reach something and to the felt sentiment to the reaching target.

THE STORIES

by **Lucia Precchia**

The first experience

From March 2011 to November 2011 "Bell' e buon'" project has been realized in a school in Licola and it has seen as protagonists 30 children aged between 6 and 10 years. **Methodology** of work has been to divide children into three groups of age: four-leaf clovers, tulips and sunflowers. Each group rotated for one day a week in a laboratory.

			
Monday			
Wednesday			
Friday			

Learning strategies were adopted that are the basis of education and psychomotor and of the most recent schools of pedagogy. The main intermediary was the game suggested but not structured according to specific laboratory techniques. It means allowing children living "an experience" in every activity experience. It is an experience that the adult generalizes, emphasizes, underlines, to which he gives sense in order to be shared from others and because everyone can learn a lesson in itself. Other adopted strategies are the space organization in the function of the activity to carry out, and the presentation of material at least structured possible, to facilitate a symbolic use.

Last but not least is the ritualization of the time, which allows the child to place the action on the reality plan, to anticipate it and to remember it giving so meaning to the need, need that changes into desire and that is composed of a beginning, a performance and an end.

Each laboratory has been organized in order to allow children to grasp the sense of each single art and to develop it according to their need and to their experience.

Sound: starting from noise-silence, noise-sound, different sounds, it has gotten the musical elaboration of sound rhythms which could be put together "music". Through the listening of jazz, rock and classical music emotions are associated to movements, until dance.

Color: we started from the designed game developed and the emotion felt, through the use of graphic instruments such as felt-tip, pastel, chalk, paint brush, or by hands, and sponge, collage, clay, papier-mâché picture, we passed from the figurative draw to the abstract one, to the form and to a conscious use of color.

Representation: more than theatre we thought about representation. "To Bluff" and to get into role, so to represent it, to recognize in that character the universal emotions and feelings, to elaborate the capability of representing with the proxemics, the gesture, the tone, the posture, the voice; these are all ways to give form to the representation.

Four-leaf clovers, tulips, sunflowers

Children have been partitioned avoiding merge several leaders in the same group, and trying to separate couples of brothers and friends. The oldest were in the group of the four-leaf clovers, those middle-aged in the group of tulips and the youngest in the one of the sunflowers.

In the **music** laboratory, the **four-leaf clovers** have experienced the sound in relation to the silence, the difference of sounds and rhythms, the adequacy of the movement to a rhythm and the expression of vocalism as sonority. All this became little by little posture and dance, movement and immobility.

In the **painting** laboratory, they have experienced emotions related to the motor game of exhibition and of sensory, and they have learned to turn emotions into movement, first through drawing, then through color and shape. Pictures of Mirò, Klee, Chagall, Picasso and Van Gogh have been showed to this group and each child has chosen his own cadre according to the emotion that it caused him, he told it: "I've chosen this one because", he described it: "I see in it these things", "I'll re-make it in my own way", "I'll bring it home".

In the **theatre** laboratory, the motor game became symbolic game of devouring, game of aggressiveness, represented, not acted. From here the tale was born, then it became theatre: role represented in an universal way. Pinocchio film has been showed to four-leaf clovers in three times and we asked them to comment, to reproduce the characters, to choose a scene and a character to represent through the posture, the action and language.

Tulips had more difficulty in living a proper identity as a group: brothers and friends didn't want to separate themselves from their symbolic figures. In the **music** laboratory the percussions have been the most meaningful experience. Through music they reached the capability to recognize the rhythm, to adapt their selves to it and to render it dance and music. In the **painting** laboratory, the game motor-sense, in which the sensory is accepted as emotion, it became trace, color, drawing, until self-affirmation, with the track of the hand instead of the signature. The route of the **theatre** laboratory, with these children, started from the history of Pinocchio: first it was told with an episode in every session, then it was drowned so that each child could appropriate of a role and finally it was

played in a symbolic game of disguise.

The **sunflowers**, a very heterogeneous group, had many difficulties to amalgamate themselves. With these little kids, the sense-motor game has been diagonal to all three laboratories, because we gave value to the need to rediscover body centrality in emotions and movements, to the desire to appropriate of automated performances, as the gaits. Fit in the game proto-symbolic like "catches" and "hide and seek", which have a lots of valences for an harmonious development of personality, it has been the strategy to consent emotions gets ahead in the armor of indifference that these kids had in defense of their own frailty. Games have been connoted in different manners for every activity, through the utilization of unstructured materials: sheets in the painting laboratory, raps in the one of music, lairs and dens built with tables and blank sheets in the one of theatre. Time ritualization was fundamental in all three laboratories: at the end of each game we moved to the individual game which, in the painting laboratory, became utilization of tempera, chalks and other materials to paint in common way; in the music laboratory, it became ability to elaborate rhythm and dance; in the one of theatre, it became ability to enter and exit a role, to exchange it and to enter the opposite role, such as Pinocchio's tale.

A story behind every face

We are in Licola, a strip of territory between two municipalities, a no man's land where the State is absent, leaving to gangsters free hand for theirs affairs.

The reality is more complex than the only economic poverty. Few children haven't got the Nintendo or the Play station, a middle-class normality that clashes with the sufferance and the violence that surround outside and inside the house.

The garbage pails are deformed charred metal sheets, in the decrepit hospitals in the area there's no safety but you die and the pharmacy is for the children only the village of Bengodi where use of hidden without paying.

In a marginality made of signs of violence and garbage smell, on sidewalks African or oriental women offer their nude bodies: and it's in this way that you can understand the verbal violence of children.

Carving out a happiness corner in this human misery, rather than economic, where theft, robbery and drug sale are the minor crimes, it means legitimize concepts of "ghetto" and "border", of "inside" and "outside", of "normal" and "abnormal", of "centre" and "suburb"; it means being able to bring out a world of excluded, in which jail and fugitiveness are familiar and daily concepts.

And inside this micro-world: stories, children faces, and a story behind every face.

Children stories that have only a way to be observed, recognized and respected: the violence against the other, against things of the other. Transparent and invisible children, if they don't appear irritated, in the escalation of the defiance, children that recognize as gesture of love the "punches" and they expect to be stopped with force.

A story Behind every face, almost never apparent, that remains enchained in masks imposed by the family and the scholastic institution.

During talks with their parents, it often seems to us not to speak about the same children: teachers described us biddable children, prepared and experienced just enough to reach the following

classes, we saw masks of defense to hide unthinkable vulnerabilities, violence and tenderness, fear and courage, but in all that there was always an oppressed innocence.

Through music, painting, theatre we have loosed these leaves from pretense, restoring to children a new way of express themselves.

We opened Pandora's box about the discovery of himself, and with it all the experience of pain, emotional empty, cognitive deprivation and impotence of orienting himself in the time and space for a correct relation with the other, creating a context in which everything is personal discovery and nothing is science imposed by the outside, we facilitated the change.

A.

A. is eight years old, he attends the third class. A. punches his little sister, who attends the first class, when he meet her in the corridors of the school. But if others try to do the same, he avenges her savagely, incited by his mother. Then one day he says, on its own way, he frees himself from violence that express in all the ways and he lets us to understand that use is a way to exorcise what he has seen and heard. A violence that folds up himself: "Dad punched mummy, she lost the baby in her womb, and there was a liter of blood ...she said that she will take revenge on him, and I'm the only boy and so she will take revenge on me too".

With the classmates he is aggressive and violent. He became visible in malice and he is not content to be the centre of attention, he has constantly to exit from the game to become the adult that he knows in the households. He is an adult who makes excessive actions, which escapes and destroys everything around him, starting from the school material: he tries to analyze us, to understand why we don't punch him, why we don't advise his mother to accuse him, and almost why when she comes pick him up we don't belie him.

B.

B. She has the braids and has a " bad " sister because she got pregnant after the escapade. "Dad will cut my braids if I look a boy, I don't want to play with boys" she said with the terror in her eyes.

C.

C. He lives with his uncle "because mom is in the community and she doesn't use drug anymore, dad is in jail cause he pushed". His uncle trades stolen cars and he took the child with him. He often says to him that he has only daughters so he wants a son and " And he takes me with him to drive the car in the driveway behind here and to watch naked women".

D.

D. He sometimes comes back from the bathroom with his pants a bit wet, and he tells us about a father often violent with his mother " Dad had a fight another time with my mom cause of me that's why I didn't come to school, he didn't want to pick me up to the school because he feels ashamed about me".

E.

E. has sad eyes and he often remains closed in silence. His no, screamed, resounds in the lobby of the school every time you ask him to call his mother to know if she's coming. And when she arrives, half-an-hour later laboratory, staggering, and with a breath that smells of alcohol. he looks at us as if to ensure that all is well. We saw him only few times, then he didn't return more.

F.

G.

F. G. are brother and sister G. seems shy but she is a lively and capricious baby as soon as she's away from her family sight. According to her mom F. is the terrible and G. instead is a really good baby. F. often asks her to leave G. attending laboratories to spend a little bit of time together.

F's pain for these differences "Male/female" of an absent mother is palpable. The intolerance of the mother towards F. is clear and it is the baby himself that feels it, he knows: he as belonging to the male gender is serving their sentences of an adult that did his mother suffer. F. has the eyes of a child who believes his mother can't wait to get rid of him. It's not worth of behaving well to let his mother be happy, instead he wants to confirm her that his role is the bad, that he will behave exactly as they expect: that he makes disasters, that breaks something, that is violent and his little sister role will be to spy.

H.

H. dedicates every little desire and thought to her grandfather; it hurts her so much to know him so far from her that at snack time, before unwrapping her desire, she approaches and whispers "can I tell you a secret? I wish I did not see my mother and grandmother always cry, I wish my grandfather was with us and not in jail, then after all it is not his fault-but because of his stupid friend who ruined him.

I.
L.

I. L. are twins, of eight years old. They are proud that their uncle killed a rival with a kitchen knife. Even if they say with less emphasis that after two months they saw him in the halls of the morgue because victim of the same type of crime. They describe us the place, scene and dramatization of their parents and show us they are real mans through revenge purposes. I. says " What does it takes? I grab a knife in the kitchen and when he passes, I kill him...they can't get me cause I'm under age". He is perfect classmate in the class that mimes the botchers of his potential "enemies", He destroys his classmates drawings and he communicates only with swear words and violent phrases.

When they burst into tears in the arms of those, instead of bearing them, punish them with a hug, you realize that they are babies again.

M.

M. is seven years old and she has three little sisters. But she isn't the male that his father wanted " that's why he decides to have a baby with his neighbor "who at the time has her husband in jail. Her mother works all day to take care of them and her aunt takes care of them to: M. therefore lives in two houses, but about it she describes us just the bed, located in the living room and that she shares with one of the sisters, about the other house she didn't speak.

She cries. She cries if someone looks at her, if they don't look at her, if they touch her, if they ignore her: she's victim of everyone and lives like the whole world is hostile. She lives an eternal guilt for the fact that she was born female.

N.

N. after a show scene, six years old, confesses in a low voice, quite as she didn't believe herself to have given voice to that desire. "I want another mom". We knew thanks to the grandmother with whom she and her sister lives, that she was abused by her father, and her mother "she's crazy, mad", kind euphemism to say that she accepts all by her husband.

We received her confession with a hug without words or questions, but there remains in our heart this pain expressed in silence.

O.

O. is fat and very greedy, he devours the food and especially the desserts, he's very shy and yet he expresses through the theatre as an actor born. He knows his script, his role, but also the other ones. If he forgets he uses the fantasy: he identifies himself into babies, into frightened babies, he really trembles with fear like the mouse in front of the lion, that has two size less than him, he really cries to the reproach of the fairy, if it's Pinocchio, he saves the princess from the dragon, if Mangiafuoco arrives he kills him in the cauldron. But perhaps what he wants to tell is his true story and finally free himself from Mangiafuoco: the father, or better, the third man of her mother that beats her.

P.

P's mother is out to work all day. P has four younger brothers and he has a house to go ahead: she has no more time for attending the laboratory because, she says, with a regret glance to her drawings at the wall in the laboratory, "without me who can sweep, wash the floor, cook and watch the babies?" She's already at school all the morning, "otherwise the police come at home and my mom will have problem". So we called her mother, she also regrets it, but she can't avoid her daughter staying at home and then what does it serve to draw, to dance if she won't be a showgirl in television?

Q.

Q. has a big fantasy, too much, so much to have difficult to exit from a symbolic game: according to him it's not to pretend, but finally being another, a transformer, a strong man, of iron, invincible.

He lives inside his mask until his father younger brother comes pick him up: a brute person, he is a mechanic and he takes Q with him in the workshop, because "there-s nobody at home, they work and in the evening they are tired. It's better for him to stay with me instead they can beat him cause he's the youngest".

R.
S.

R. is a big bully, he refuse every proposal with disdain because he is big and he doesn't do this kind of things for babies, unless S., as big as him, an year older than him, won't do it with him. Their friendship is symbiotic and it was born since they were little babies that fell in the backyard. S. defended him from the other guys that fooled him because he didn't have the father. Today R. is completely dependent by his friend, for better or worse, and sometimes S. ensures his power on him, he controls that he is still loyal to stand benefit.

T.

T. was born from a difficult birth, sixth of ten sons, his father is in jail: "my grandfather says that he's stupid, because he has been caught from the police, the police-mans are bad". His older brothers are pushers and hide the drug in their house, in their little brother's schoolbags, that in the morning have to remember to clean the bag. The drug in their life is cause of suffering, but also job, the only way to live, and so the sentence "the police-mans are bad" assumes a sense, in his upset reality.

T He is uncoordinated in movements, he uses an incomprehensible language, he never proponed himself, he is always isolated and quite invisible. When the game becomes involving he rushes into it, literally, as he didn't know the danger for himself and for others.

U. {

U. has learning difficult for a lack of attention. This is what his mother told us, communicating us the clinic framework of the child, upside the rehabilitation service. The only child interest is the football, the ball, if he doesn't have it, he creates it: with paper, textile, with his t-shirt, if he doesn't kick the ball he doesn't feel himself longer, he can remember only football players' names, the goal scored at X minute of the game and against who. U. draws only football players and he wants to register himself to a football team "you can earn much money, and dad that is in jail says that if you have money, you can avoid the jail, you don't need to study ...you just have to score".

V. {

V. is daughter of a Somali woman that has conceived her with the protector that in this way guaranteed for himself lifelong fidelity. Her mother whores in the morning or when the girl is here, right at the corner of the street where we are located, cause in this way she can pick her up easily. The classmates call her daughter of a nigger bitch and often they try to divest and touch her. One day I. was on the same bus than V. on the way back home and during all the journey he makes a fool of her for her skin color and for the fact that kind of person as her he used to see on the Domitiana (a local street), no settled next to him, arrived at destination, also at the presence of his parents I. continues insult the girl. At that point V. 's mother says to I's grandmother, trying to let her notice the verbal violence of her nephew. The grandmother, instead of railing his nephew, hits V's mother at the presence of lots of people: and she did it, she said, to give the good example.

I. affirms to be racist, he said it with fierceness because according to him it is a positive term, a term that he heard at home and that allow him have the respect by relatives and friends. In the violence of his grandmother there's all the reality of I.: children become exactly the mirror of the adults.



Z. as Zorro, his hero, he swings his sword and trace his territory, he lives in a family home and he was abandoned by his parents, sharing also underwear: he hasn't nothing and everything belongs to who comes first.

From Licola to San Giovanni

From January 2012 the Foundation has considered the opportunity to transfer this experience in an another zone of Naples: the east territory, which was rich in productive and entrepreneurial activities, but that knows today a significant deterioration and a strong presence of organized gangsters.

In Licola the work was very hard, with logistic difficulties; laboratories were accommodated in the scholastic institutes of the children, and this one the one hand allowed the continuation of activities in continuity with the scholastic timetable, but it created not few confusion between the scholastic area and the one of the laboratories.

Another difficulty has been the contact with the families which, despite the reiterated invitations, haven't been able to support the comparison with the operators and to change the glance, and the behavior on children.

Scholastic interruptions, cause of the institutional times, surely created setbacks which have had as consequences the behavioral regression of children to coincide with the holiday periods.

The difficult in the communication and in general in the relation with the teachers have been significant. The teachers don't have completely shared the game methods in the scholastic locals. All this allowed to realize that, even if the efforts of the operators were constant, the reality that surrounded the project was negatively influencing on its result. The change was very hard. Leaving children in Licola is still now an open wound. Although the positive change of the children could open some glimmers, the objective difficulties of the context influenced the decision about changing area.

In San Giovanni our work has been structured in the disused area of the factory "Cirio", today it is well known as "Oasi" multipurpose center, a space that we have been granted by the association " Figli in famiglia", organization of voluntary work " of border", for a long time in first line in the battle for the recovery of youngs, teenagers and children in difficulty.









The condition in which we worked were completely different, starting from the fact that laboratories were located in a specific building, and that the times of the project were respected. Children have easily separated scholastic times and behaviors from those of the free expression. The collaboration with a partner like "Figli in famiglia", which on the territory has already a recognition and that includes the difficulty of the present families in the district, it constituted another turning point in the project. To ensure that the parents could individuate some warranty figures, which have been the tutors of the association, it allowed that they could feel that their way of life was neither judged nor distorted. It allowed parents to entrust readily their children also to unknown people, like other volunteers.

In San Giovanni assessment questionnaires were administered to the children families and to the assistances. The introduction of the questionnaires, in the second year of the activity, are the result of maturation of the project and of a major critical conscience which has guaranteed to consolidate the phases of monitoring and evaluation.

A new chapter

The project was essentially similar to itself, with the only exception of the choice of more little children and of social origin less univocal, since the socialization passes through the difference and not the uniformity, where the richness of the difference avoids the ghettoization.

Methodology and instruments are assimilated to those used in the first year of activity, but children have been divided into two groups: the oranges and the greens. Game modalities were revised in order to adapt them to the more little children exigencies and steps of development.

		
Monday		
Wednesday		
Friday		

The parents, beneficiaries themselves too of the project as their children, they have been involved through team and families meetings, both to illustrate the steps of the laboratory and to inform them about the progresses and changes happened to the children, including them in the listening educative

circuit of each child. This innovation has got an un-hoped result: many parents, grandparents, brothers-tutors have entrusted more and more to the operators professionalism.

A primary prevention, which use the art approach, has necessarily to take account of the children developmental steps in the three areas: cognitive, motor and affective. In a world it's not possible to leave aside from the child globalism neither from the level which everyone has achieved in the areas of time, self-knowledge, language, comprehension and expression, capability of symbolic and proto-symbolic game.

Babies in their instincts, in the difficulty of separation, in the need of a safe " attachment " showed a peculiar way to enter in the laboratories.

Music: the **slow** was enacted with poses on the floor tucked up, with a corporeal regressive expressivity, with position quite fetal; the **andante** was underlined by circular movements while the alert was produced by large gestures and movements with all body, in all the space. Living the **silence** for more than 10 seconds, pain a deep anguish. Music and movements have merged arriving to make sound with percussions and voice, never in the immobility of the body.

Painting: the game of proto-symbolic movement: catch. Hide-and-seek, devouring, destruction has turned into symbolic game, in which everyone could choice a role in which suit and fit but also escape and trying to feel a deep emotion to which give a name in the pictorial expression, in the tale that has became drawings. From the first drawings required always like tale of the done game, in which compared houses, flowers, suns, to next drawings with the capability to matching colors, elaborating forms, mixing, separating and approaching, the way has been rich.

Theatre: the game evolution in the symbolic becoming has been transformed in capability to express a character. Character that to one side belongs to the single baby but to the other one to all and so he must speak to the other. Considered the age of the children, it hasn't been possible accessing to a theatrical form which didn't belong deeply to their imaginary or to a representation of a situation outside of their real knowing; therefore has been chosen the story of Pinocchio which, story of changing and transformation, has been the central theme until the last show.

San Giovanni children from 4 to 6 years, coming from families of different social and cultural origin, always useful, accompanied by at least one familiar, them too often hide a pain, a separation, a need lived in the kinks, in the shady silence, in a stifle crying, in the inability to putting words and giving sense to his own dislike.

Only in the end, thanks to Pinocchio, and the transformations, some of them were able to externalize their feelings.

There too a hug without words, a closer and stronger hand, a flap that hugs and hides, an accepted provocation, those have been the most efficacious answers to difficult situations.

The recognition came from children trust, renewed and full of sense, this has allowed them to appropriate of their own history to transform it in the Pinocchio's story.

Let's play Pinocchio

"Let's play Pinocchio" was born of a year's work. The tale was revisited in personal key by the children, that captured the universal sense of the transformation and transposed it in symbolic games of role.

Children were all protagonists and they didn't allowed adults to sew up them a character, but, at the end, they chose a role and a way, not always conventional, of reinventing the tale. The adults and the director **Paolo Coletta** were decisive for the scenic result. Children felt supported in their choice of characters and in the ability of giving depth to something which turned from game in which to live a personal emotion, to a "theatre recital", which is ability to represent: submit again to the memory and so re-presenting the character and developing a new ability to represent it.

The show in the form of entertainment in the square has been played publicly in an atmosphere of interrelation with the neighborhood, a sign of the vitality of the project and the emotional involvement of those who have worked but the district itself curious to understand how art could change the expression and the behavior of children.

During the show have been explained techniques, game's modalities, the process according to which we arrived to that scene and the change of each kid from the starting point to the arrival point. The interactive participation of the public, which underlined changes, transformations, children's cleverness, These were the litmus test that without the involvement of all social partners there can be no operating change.

Five scenes were designed and chosen with children:

Pinocchio's born

On the music of the Spring by Vivaldi, just one Geppetto, very credible and maternal, he discovered 17 "Pinocchi" born by a piece of wood, symbolized by a long brown blanket, under which were hidden children in fetal positions. They introduced themselves one by one, with the name proclaimed loudly and with movements dictated by the music and the emotion of the moment.

Mangiafuoco

On the music of Cinderella by Prokofiev, Mangiafuoco performed the scene by improvising, recounting with the spectators, and underlying with gestures and repetitions the appeals between a scene and another. With an insuperable imagination at the beginning of the year, he explained that he didn't regret to fall into the pantaloone because the bad people must die, but he was just an actor! This was the miracle of the project that allowed this child to enter in the real time and in the recital time with an unique maturity.

The cat and the fox

On the soundtrack of the Pink Panther, the cat, the fox, and Pinocchio were performed by five different children groups, while the role of the speaking cricket was entrusted to the volunteers with big joy of the kids authorized to not listen to wise advices. The frame was concluded with a final, general and liberating "catch".

The whale

On the music of the first act of Cinderella, the big wood whale, built by an ancient adherent of "Figli in Famiglia", it wasn't able to join Geppetto and his numerous Pinocchi, that swim between the waves of azure blankets moved by "effortful little baby fishes".

The hunky dory

With the song by Jovanotti "La bella vita", the five groups played and refused the noising duty (the school). A fairy, stiff like a tutor, turned them into enthusiastic and braying dickets, to return them then as babies at the first sign of regret.

All this was an improvisation of the game and, at the same time, a work of consciousness in which emerged the capacity of listening and the waiting of good times. The intonation, even remaining personal, it's been adapted to the character features; instead the space to occupy became a social space to share, to calculate in base to the one of the other; the posture became a synthesis of personal emotions on the bases of the role needs. It's resulted a work well done also for the tale that the same kids composed, for the drawings of scenes likely to Picasso's pictures, for the music adequacy, listened and chosen.

"Messrs let's replicate"

On the "Quartieri". Notes

Quite twenty children, from six to twelve years divided in two groups of ten kids, a group live in diurnal regime in house family at "Suore Domenicane", the others come for laboratories, everyone live nearly in the streets in the backstreets of the so called Spanish districts, they sleep in moist and nasty smelling "backstreets" or in houses of one room only obtained in eighteenth-century palaces ramshackle by now. In the Spanish districts, in via Speranzella it's opened the third chapter of this project. New faces, new interlocutors, the same smile on the children face, same pain that they bring inside hidden behind that smile, same need of being accepted behind the hugs like behind the escapes done to be taken.

Choosing different places, different partners, different areas of the city wasn't a pre-ordered choice, but it proved to be a richness to the project. It's a richness in experience manner, of comparison with other realities, richness cause the "job training" for volunteers, the operators of the project, richness in the end to know from within reality with the lowest common denominator of misery, of unease and marginalization but that have different ways to adapt themselves to situations. But researching all this is argument of a sociology treaty, what we need to transmit is that in only two months, also thanks to the preventive work done by the association Efraim and by Sister Laura with the reception of the children in a family home in daytime regime, the change in the color and narrative approach was exceptional while here the sound laboratory results more difficult as if the ear message doesn't arrive, these children have their ears closed to the voice, to the lies, to thousands of contradictory withstands that arrive with the sound. Instead they conceived suddenly the game like symbolic activity in which to transfer the unspeakable emotions that permeate themselves.

A story behind every face, a story that parents will slam in your face without shameless throwing it like a flag, stories of unemployment, prostitution, alcoholism and drug (dependencies), jail, stories of dignified poverty and migrants marginalization, stories of refuse and loneliness, of ancient and never forgot feuds, stories of infinite loneliness of illegal situation jobs, when they aren't frankly illegal, never hidden rather showed with the ambiguous phrasing that justify without denouncing, stories that children suffer in which they have to orient of which often they are ashamed and which hide behind silence, here in the districts we are not considered as "colonists" rather as crazies that instead of care about our business, we care about children diseases, but we are accepted like "benefactors to squeeze" a comfort that it's up to them for the misery in which they are relegated.

In the third month in the work of the tale there were not more escapes but from day to day tears are output, rivers of tears that without warning drowned the laboratory and came out the words to

talk in symbolic key through the fairy, the fear, the solitude, rivers of tears to wash the pain of the lack of an identity, to realize that a caress can hurt like a slap, because you can't always receive it and it's too much brief, tears to realize a crack in the defense shell in which children were hidden.

Hand in hand in the color laboratory the stereotyped and very ancient drawn of the little man in a flowered garden under the azure and sunny sky, it has been turned into trace, footprint, in shredded paper by the force and ardor of the grip, the colors chosen are those fundamental red, blue, yellow, often mixed confused ensnarled, the space of the paper is completely occupied, the traces of the drawn with which you can start and that is distancing, it's erased from the force and from the need of expressing the emotion with color and slowly and slowly with the shape. Shoot from the paper pictures that amaze the authors same that unearth in those a part of the story that they can't express with words.

In the difficult of the listening we reworked the sound laboratory proposing the music as background to the games actions and the silence linked to the moment of the caresses and consolation, asking to the children to choose among different music styles from jazz to rock to the classical one, to the gospel that now seems the most played, we stimulated a starting point of listening and participation.

Families didn't notice for themselves the change, the school did it, with help some parents are changing the glance with which they see the children and...unexpected thing they recognized a changing in the food habits of their children, less whims, more measure.

To be continued.



PHOTO GALLERY













APPENDIX

At the end of the project were created two questionnaires to give respectively to families and operators. These questionnaires allowed to have a concrete response on the done work, emphasizing the force points and letting to emerge the possible areas of improvement. The questionnaires were structured in order to evaluate the achievement of the critique objectives of the project, and were compiled singularly in an anonymous form.

For parents was created a questionnaire, composed of 10 closed questions. The macro-areas evaluated are four:

- service territory
- improvement relational children
- improvement expressive children
- children balance and maturation

For operators was compiled a questionnaire composed of 4 open questions that aim to evaluate the project from within, through the staff's considerations.

Below are reported the questionnaire models and the results.

Questionnaire d'évaluation du projet Bell'e Buon' pour les familles

The questionnaire is anonymous and focus on some purposes that the project proposed to join. It's expected thence the maximum sincerity in answering questions to make better a project in which the Foundation intends to invest also in the future, for the future of our city.

Please answer each question using the suggested range.

The answers given will be inserted in a range, a scale, from 1 to 3, in which 1 coincide with the minimum (LITTLE) and 3 with the maximum (VERY MUCH).

QUESTIONS	1 LESS	2 ENOUGH	3 MUCH
1. How much are you satisfied about the project to which your daughter/son participated?	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
2. Do you think that this project is useful for the children of the district in which you live?	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
3. Did you appreciate the way of working and taking care of the children by the educators?	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
4. How much does your daughter/son participate to the games with the other children?	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
5. Does your daughter/son seek your involvement or other members of the family while playing? (brothers, cousins, grandparents)	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
6. Does your daughter/son tell you about the games and experiences done during the laboratories?	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
7. Is your daughter/son interested in music, painting, theatre and to the art in general?	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
8. Does your daughter/son amuse himself/herself in creating and inventing new games for himself and his friends?	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
9. How much does your daughter/son is interested in attending laboratories (does he ask to go with insistence, every days)?	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
10. Is your daughter/son happy of this experience?	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>

Eventual notes and comments

Questionnaires results of parents

The questionnaires distributed to the parents have been analyzed following the four macro-areas of the research chosen.

In the following proposed scheme the results of the questionnaires were calculated uniting the question to the four areas to which those are referred.

The reached scores of the various macro-areas were transported in a scale of ten. For the total evaluation, every macro-areas has been pondered with a load of 25%, thence the score is 8,7 upon 10.

How it is possible to notice, positive responses are underlined in all the analyzed macro-areas.

Goals/Macro-areas questions	Load	Questions of reference	Mark for macro-area in scale	Weighted average
Service territory	25%	n.1/n.2/n.3	9,7	
Improvement relational children	25%	n.4/n.5	8,3	
Improvement expressive children	25%	n.6/n.7/n.8	7,7	
Children balance and maturation	25%	n.9/n.10	9	
TOTAL	100%			8.7

Evaluation questionnaire of “Bell’ e buon’” project for team

The questionnaire is exposed in the form of open questions and it's anonymous.

Please answer with sincerity to each question.

Thanks, good job!

1. Do you retain that the training/formation you received before and during the course has been useful to give the right “professional” contribution to the project?
2. Did the experience of work within the project produce changes (in regard to professional choices or the courses of study) and/or the moments of personal growth?
3. Do you retain that the work done by you within the project so good structured influenced positively on the psycho-physic identity of the children? What kind of changes could you observe from the beginning to the end of the project?
4. Eventual notes and comments.

Questionnaires results of team

The questionnaires results submitted to the operators are very positive. Here are exposed two examples of answers for each exposed questions.

1. Do you retain that the training/formation you received before and during the course has been useful to give the right "professional" contribution to the project?

*Of course! It has been fundamental and important for me.
Personally, I attended the education only during the course of the project and I retain that above being useful for interacting with children it's useful also to relate with us operators of the project.*

2. Did the experience of work within the project produce changes (in regard to professional choices or the courses of study) and/or the moments of personal growth?

This experience confirmed my work choices, underlining their importance, my personal growth and conviction to want to continue it.

No, It doesn't produced changes, because I was already convinced of it, indeed it confirmed my professional future choices. This experience has surely served also for a personal growth.

3. Do you retain that the work done by you within the project so good structured influenced positively on the psycho-physic identity of the children? What kind of changes could you observe from the beginning to the end of the project?

Personally, I retain to have contributed to the children growth thanks also to the help of my colleagues and this is deduced also realizing how much the children respect and listen more one another. The shier children step by step put their confidence and opened their-selves to us. Desires expressed by them are different, don't concern only material things, but also the emotive sphere. Some of them are able to take the game more at this point of the course, others are stopped where they were at the beginning.

4. Eventual notes and comments.

It has been a very positive experience and of personal growth. I hope it could be repeated with more formations to all the group.

I hope that it will continue with major interest by the institutions.

Lucia Precchia

Therapist of the Neuro and Psychomotricity in evolutive age, orto-educationalist, she worked for thirty years for disabled childrens, especially in "Don Orione of Naples". She executed numerous teachings and international educational courses, from 2000 manager of the " IMC Service, Centre of disables" of Bonoua, Ivory Coast.

Aniello De Vito

Childish neuron-psychiatrist, sanitary director of the centre "Don Orione of Naples", president of the Studies Centre of Don Orione in Campania.

BELL' E BUON'

PROJECT FOR THE NEAPOLITAN CHILDHOOD