

# SPINNING TALES

## Instructions for use

that in reality this story does not really have a beginning or an end, so that we can only tell what happened in between. That's what *Story Spinning* is for.

### INSTRUCTIONS (FOR STORYTELLING)

#### What will you find in the *Spinning Stories* box?

1. Some instructions.
2. A card game with represented figures that are divided into 4 suits: actions, characters, scenes and situations.
  - a. *Characters*: These are the characters that will be the protagonists of your story.
  - b. *Actions*: These are actions that the characters in your story will perform.
  - c. *Scenarios*: These are places where the characters in your story perform actions.
  - d. *Situations*: These are a set of circumstances that surround a character, an action or a scenario and that condition its evolution within the story that is told in your story.
3. A game of three-dimensional figures: each figure has characteristics (texture, shape, color, smell and taste) different from the rest and correspond to the figures that appear on the cards.
4. A ball of yarn.

#### Steps to follow (if you use *Story Spinning* with children from 3 to 6 years old)

1. Read these instructions.
2. Separate the 4 suits of the deck into 4 piles.
3. Shuffle each of the 4 piles.
4. Alternatively, offer each the piles to other participants so that they can choose a certain number of cards from each pile. You are free to choose the number of cards you wish to draw from the piles.
5. Extract from the box the three-dimensional figures that correspond to the figures represented on the cards.
6. The cards chosen by the audience define the characters who will be the protagonists of your story, the actions they will perform, the scenarios in which they will carry them out and the situations that will condition the development of these actions.
7. You will have to invent a story to weave together all the elements of the story without forgetting any of them!
8. Use the figures, like abstract puppets, to illustrate the story you are telling.
9. You may want to thread together the different figures as they appear in the story....
10. Keep in mind that everyone involved can at any time modify the story by contributing ideas for spinning the story or adding new cards and figures. The story will be more fun and interesting if it is told by several people (big and small).
11. Once the story is finished, you can hang the figures, joined by the thread, as a decorative mobile or as a game for the little ones (from 0 to 3 years old).

NOTE: At the end of these instructions you will find several stories created with *Story Spinning* that, as examples, can help you to create your own stories.

### INSTRUCTIONS (TO LEARN THINGS)

*Hilando cuentos* was born within the framework of LaFundició's research project for the Donosti-Ma-drid-Barcelona node of the Popular Education cluster of the international network Another Roadmap School, as an experimental pedagogical resource that explains the characteristics and development of *0-6 Gunea* as a popular education project, and at the same time puts into practice some of the methodologies and ways of understanding educational processes from a community perspective.

In this sense, "popular education" is understood here as a process of collective construction of situated knowledge, in which the structure of the relations between the positions of power occupied by the individuals who participate in this process tends towards horizontality; that is to say, processes in which the power to make decisions about the modes of production of knowledge is horizontal. and transmission of knowledge is equitably distributed. We therefore understand "popular education" to so insofar as:

- a) it is governed by democratic principles and procedures,
- b) it includes and takes into consideration divergent positions, and
- c) it takes into consideration the difference between the social positions occupied by its participants and the way in which these differences condition the possibilities of each individual to participate and make decisions about his or her own educational process.

The way in which class, gender and race differences condition the access of social groups to material and symbolic resources, as well as to the institutions and positions of power that make it possible to decide on the distribution of those same resources, have been widely analyzed by critical thinking during the last decades; it is less frequent to find references to how age or non-normative functionalities also condition access to those resources, but it is less frequent to find references to how age or non-normative functionalities also condition access to those resources, as well as to the institutions and positions of power that make it possible to decide on the distribution of those resources.

resources and their management. If we focus on the case of children, in relation to the *0-6 Gunea* project, the educational processes and the institutions that manage them, we find that the possibilities for to make decisions on the forms of governance of these institutions, or on their protocols and functions, are practically non-existent. The possibilities are even more limited for the children of the working and precarious classes, as well as for racialized groups. Following numerous authors, we can understand the educational system as a domination device that contributes to the hierarchical stratification of the social positions of groups and individuals. In this process of hierarchization, culture and representation play a key role: the social position of each group and of the individuals who make it up conditions their capacity to give themselves representations of themselves and to order the sensible. In broad strokes, we can understand the educational system as a device that on the one hand sanctions, deactivates and invisibilizes the epistemes and forms of relationship proper to subaltern groups, while on the other legitimizes the framework of representation and lifestyles defined as valid and universal by the dominant groups that control it.

In the face of these forms of domination and oppression, we face the moral and political need to take any knowledge seriously, to take seriously, for example, the significance for each child of his or her understanding of the world and the modes of representation through which he or she socializes it. Such understanding is not only important in the context of each 's individual development, but should also have social relevance: adults should take seriously children's own ways of understanding and representing the world, not only because of their importance for them, but also because of the importance they may have for society as a whole. *0-6 Gunea* addresses the way in children from 0 to 6 years of age relate, from their bodies, to the spaces they inhabit and tries to reverse in some way the adult-centric configuration of these spaces.

*Hilando cuentos* intended to include in its construction the children who live in *0-6 Gunea* (and who have also contributed in some way to its design) in the construction of a knowledge and a story about the project itself. This was not finally possible for various reasons, which is an obvious contradiction. It was, however, able to incorporate the contributions of parents participating in the project. In this way, *Spinning Stories* was intended precisely as an instrument of self-representation, while the process of its construction served the group to reflect on what they wanted to tell their story and how.

We understand *Hilando cuentos* as a pedagogical resource in that we can learn from the experiences contained in the infinite number of stories about *0-6 Gunea* that it contains, but also, beyond this trans- mission of contents, as a replicable model (with the pertinent adaptations to the context and the situations in which it is reproduced). In short, *Hilando cuentos* is a tool that allows a given community to provide itself with representations and stories of its own practices, both educational and institutional.

### INSTRUCTIONS FOR USING SPINNING STORIES AS A "PEDAGOGICAL RESOURCE".

1. Gather in a space that is welcoming and accommodates the diverse needs of the different members of the group. There may be places to rest, either to rest or to work more comfortably. You can prepare some drinks and snacks.
2. From a first brainstorming list those characters, actions, situations and scenarios that have been involved in the development of your common practice (as a shared parenting group, educational project, cooperative, association, club...). You can assign a color to each category of elements.



3. Working in small groups (3 or 4 people), design on paper or cardboard abstract shapes that evoke each of the elements previously listed; to do so, you will have to discuss in the group the characteristics of each one of them and the form that represents them in the most adequate and expressive way.
4. The drawn abstract forms can later be thought of in three dimensions and introduce texture, color, material, opacity, transparency, flavor,

smell, etc. as significant elements of the form turned into an object. At this point it is important to take into consideration the diverse functionalities of the future users of the story-game and even the symbolic or cultural connotations that certain forms or material characteristics may have.



5. The community can vary this methodology and the expected results at any time, so that abstract forms can be subsumed by other types of figures or sensitive elements (for example, sounds or body movements).
6. During the session, once a sufficient number of forms have been designed, you can test or try out the game mechanics for creating and telling stories. Depending on the results, the group can evaluate whether to introduce modifications or undertake other lines of research.
7. All that remains is to build with the materials provided the final version of the shapes created, the cards and their packaging, in which you can include a copy of the instructions of *Hilando cuentos* available above.

### EXAMPLES OF STORIES CREATED WITH HILANDO CUENTOS

#### Story 1

##### Chosen cards:

Characters: Ghosts, caring mothers.  
Actions: Satisfy curiosity, play.  
Scenarios:   
Situations: Institutional loneliness, relationship builders-users.

*Once upon a time there was an arid, deserted and thorny place inhabited only by ghosts. Where words were lost and no one knew how to find them until one day the caretaker mothers arrived to satisfy their curiosity about that unknown place.*

*Caregiver mothers had to face and fight the ghosts in order to build and play and become builder mothers.*

*Until one day the users arrived, who did not build, play or care, or perhaps some did.*

#### Story 2

##### Chosen cards:

Characters: Mutant users/utilizers, Time.  
Actions: Painting, Advocating/arguing/sto  
rytelling, Participating/doing together, together.  
Scenarios:   
Situations: Tension between appropriation and oppression.

*The kukitos told stories to the deaf monster with small ears. They were the stories of children who wanted to painting and doing things together, new things. But it took time to guide them. The story was so beautiful that the monster began to grow ears and opened the doors of his house so that the children could create a place.*

*The monster's house was filled with visitors and users that the monster had a little machine and was thus happy.*

*The users believed that the place created by the children was just one more place in the monster's house and went in and out as they had always done. The children who did not understand the users sometimes got upset, sometimes saddened or tired, so tired that they began to look for new places to create.*

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When we organized the workshop we had the intention of creating together a story that would tell the story of *0-6 Gunea* and at the same time help other people to learn something about that story (that is why it is also a "pedagogical resource").

*0-6 Gunea* is an initiative of the Hezkuntza team that responded to a demand from some families with children between 0 and 6 years old. These families wanted a space, within Tabakalera, in which the children could be and children could experiment and learn things. They wanted this space to be inside Tabakalera because in Donosti it often rains and is cold and inside Tabakalera you don't get wet and it's warm, and also because they thought Tabakalera was theirs, because it turns out that Tabakalera belongs to all the people. Besides, Tabakalera is very big, you could build houses inside or schools or parks or put a whole boat inside.

Faced with this demand from parents, the Tabakalera team thought it would be a good thing to think together about what the space should be like and what kind of things the children, fathers and mothers could do there. Normally, in places like Tabakalera, the spaces are thought of by people like architects, directors, programmers... people who think about how the spaces should be, and what other people should do inside them. The Hezkuntza team did not find this way of proceeding very fair because in this way a few people decide what many others can or cannot do and how the spaces in which they do or do not do such things should be. That is the reason why they proposed to the parents to think together how *0-6 Gunea* should be and what they would do there.

This brought some problems because the in charge at Tabakalera, although they listened very carefully and took into consideration their ideas for *0-6 Gunea*, had some doubts: What would happen if Tabakalera was filled with families with children, wouldn't they bother the rest of the people who came to see exhibitions, or to read, or to sit quietly on a bench...? Thinking about how Tabakalera's spaces should be and deciding what should happen inside them, wasn't their job, what they knew and had to do?

In the end, the families, the Hezkuntza team and the Hirikilabs team were happy. But the story is not that simple, among other reasons because the story is not over yet and because between the beginning and the end an infinite number of things will have happened. You can

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