

Fabio Bianchi, *Motorcycle youth literature*, pp. 7-13

The article deals with an original theme, scarcely dealt with, supported by extensive critical notations: that of the presence of two wheels (motorcycles) in literature aimed at children and adolescents. These works belong to the genre autobiographical or biographical, such as travel diaries or reports; but the editorial projects deal also with comics and short stories of a fairytale character, which have as protagonists, transfigured in a fantastic dimension, the motorcycling champions and their historic feats.

Claudia Ferraroli, *Books and games stimulating storytelling*, pp. 14-20

The author presents and critically analyzes the so-called "Storytelling Games", aimed at the invention of poetic texts, short stories and short narratives, and highlights their usefulness for the achievement of skills and knowledge, as well as to overcome fears and face adversity, placing them in particular inside of a helping relationship. She illustrates the various types of these games: board games, narrative papers, cubes, and also books aimed at infancy and early childhood, which solicit narrative thinking, with the involvement of the adult.

Claudia Camicia, *Gianni Rodari and his texts for children's theater*, pp. 29-35

The article illuminates the figure of Gianni Rodari, critic and author of theatrical texts, of which the master of Omegna rediscovers all the educational and recreational values. He composes - in his children's theater - antinomies (and the different instances) of children's theater and theater for children. The author points out how the Rodarian scenic texts are always spanned by a smiling pedagogical intention and characterized by some ideological superstructure, Rodari conceived the theater as a vehicle of social problems and an opportunity to raise awareness about them.

Giuseppina Abbate, *Rodari in school textbooks*, pp. 36-44

The research conducted on dozens of reading books for elementary (later primary) school and on anthologies for lower secondary school, has ascertained the success of Rodarian texts (poems and stories, often summarized and not reported in full, that the A. subdivides by thematic nucleus) in school textbooks between the end of the 60s of the last century and the beginning of the 80s. She notes how they replaced the great poets and storytellers hitherto persistently present (Pezzani, Valeri, Fanciulli ...), only to experience a progressive decline after the author's death

Italo Spada, *Rodari on the movie*, pp. 45-49

The Rodarian opera has also landed in the cinema. The Author traces, with lively writing, the filmic and cartoonistic transpositions of Rodari's works over a period of fifty years (including *The Blue Arrow*, *The Cake in the Sky*, *Cipollino*), in an excursus full of comparisons with other cinematographic works. Nor does it fail to dwell on the peculiarities and salient features of Rodarian creations, from short stories to poems.

Donatella Lombello, *Portrait of scholars: Anna Maria Bernardinis*, pp. 63-66

Anna Maria Bernardinis was among the leading national scholars of youth literature. The author either recalls the main works, which stand out for their innovative scope, and highlights the extranational breath of the scholar's contacts and research, open to a continuous beyond hermeneutic, educational, dialogic. Among her many initiatives, the creation of the "Research Sector" concerning the Pedagogy of reading of youth literature in the University of Padua and the establishment of the European Prize of children's literature. A selection of passages taken from the scholar's essays completes the article.