

# SHARMED Policy Brief Series

## Issue 5

### Complexity of facilitation

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## **1. About this policy Brief**

This policy brief series regards the activities conducted in the 48 classes selected for the SHARMED project. These activities concerned the use of photography to stimulate children's narratives about their memories and to promote dialogue in the classroom, as a way of innovating education in multicultural classrooms. During the SHARMED project, the activities were coordinated by facilitators, with the task of:

- (1) Enhancing children's active participation, and in particular children's agency (autonomous contributions influencing the structure of the interaction)
- (2) Promoting narratives and dialogue.

The SHARMED project was implemented to show if and how these activities can become part of education in multicultural classrooms.

The SHARMED Policy Brief Series highlights what these activities can suggest for policies and interventions in the education system.

Facilitation of production of narratives and dialogue requires the enhancement children's agency in choosing how to act and orient their stories. The analysis of the activities allows the identification of some important facilitative actions that can accomplish this function.

This policy brief regards the complexity of facilitation of classroom activities. It shows how different actions, already shown in Issues 2, 3 and 4, can be combined in longer sequences of facilitation, including children's narratives and contributions.

## **2. Complexity of facilitation**

Long sequences show how different types of action regarding facilitation are intertwined in the same classroom interaction. The complexity of facilitation is shown by the unpredictable variety of combinations of recurrent actions (invitations, questions, minimal feedback, formulations, personal stories, personal comments, appreciations). These combinations can support and enhance children's participation and narratives. Inventing combinations of actions that enhance and support series of contributions and narratives is the challenge of facilitation. In particular, in SHARMED project, facilitation aimed to generate interlacements between different narratives in order to involve children in a dialogic form of communication. Interlacements can be enhanced in three ways: through facilitators' invitations to expand, through facilitators' personal contributions, and through children's initiatives, which are also unpredictable. To sum up, the complexity of facilitation includes: (1) the complexity of combinations between facilitators' differently designed actions that enhance and support children's contributions and narratives; (2) the interlacement of children's different narratives, both following the facilitators' invitations and suggestions, and as autonomous initiatives.

Combination of actions of facilitation and interlacements of narratives can be visible in the same sequence or separately. The analysis of the SHARMED activities has highlighted three forms of facilitation, based on the same types of actions, but differently combined. These forms are associated with the three different settings of the project (Italian, German and UK settings). This association between form of facilitation and setting depends on facilitators' different training and styles, based on both theoretical assumptions and evaluation of the social and cultural context in which facilitation is applied.

## **3. Combining a variety of actions in separate turns of talk**

The first form of facilitation is based on the combination of questions and formulations. This combination is enriched through specific types of minimal feedback, rather frequent displacing actions, few personal stories. Appreciations and comments are very infrequent. Therefore, this form of facilitation is based on a great variety of supporting and enhancing actions, which are provided in separate utterances. In this form of facilitation, facilitative actions are very infrequently mixed in the same utterance. This form of facilitation implies continuous enhancement and support of narratives, based on a great number of facilitative actions and the use

of displacements to enhance funny relations and stress variety and unpredictability. Narratives are frequently co-constructed through the facilitator and the children's combined contributions.

Example 1 shows a combination of questions, formulations and few continuers. The sequence regards the separation of M2's parents. Example 1 follows a first part of the story, in which M2 told of his parents' separation and revealed that his father has a new fiancée. In turn 1, the facilitator asks a focused question about the child's dislike of the new fiancée of his father (turn 1). The child confirms that he does not like her and the facilitator objects to this assessment with a development, inferencing that M2 does not know the woman (turn 5). This formulation is however rejected: the child has known her. In turn 7, the facilitator repairs his wrong inference through an explication. M2 confirms this explication and adds information about his parents, thus showing his preference for this part of the story. The facilitator supports M2's will of telling his parents' story through a development (turns 9 and 11), followed by a continuer (turn 13) and another development (turn 15). The story becomes very intimate and emotional, as it is stressed by F3's emotional exclamation (turn 17). The facilitator continues to enhance the story through other developments (turns 19 and 21). These developments invite M2 to continue to tell, on the one hand, and show the facilitator's participation as a co-teller on the other. The second development leads to a change of topic from M2's parents' conflict to the photograph (turn 21). The facilitator investigates if M2's mother is aware of M2's use of the photograph, through a focused question (turn 25), which prepares a new development regarding M2's mother attitude towards this situation (turn 27). However, this development is rejected by the child. The facilitator provides a new development (turn 31) that is also rejected. These rejections, are followed by a short phase in which the facilitator actively listen to the story (turns 33 and 35). Then, the facilitator implicitly insists in his developments, about the attitude of M2's mother, here in an interrogative form (turn 37). This leads M2 to a contradictory telling about her mother feelings (turns 36 and 38). The facilitator provides a development of the child's second telling (turn 39), which this time is confirmed by M2. The facilitator continuously enhances and supports this long emotionally intense narrative, until the final development that allows the child to conclude his delicate story with a positive feeling about his mother's attitude towards his father.

#### Example 1

1. FAC: **perché potrebbe non piacerti?**  
*Because you may not like her?*
2. M2: mh ((shaking his head))
3. ?: h
4. M2: a me e mio fratello proprio non piace [a  
*I and my brother don't like her at all [a*
5. FAC: **[ma se non la conosci ancora**  
*[but you don't know her yet*
6. M2: eh: in realtà la conosco  
*eh: actually I know her*
7. FAC: **ah quindi sai già chi è**  
*Ah so you know who is she*
8. M2: s:i che: che po- che poi erano b- erano bravi insieme solamente che si: alcune volte quando  
mio padre prendeva perdeva il controllo perché lui pe- prendeva tante medicine per qualcosa  
che non [lo so  
*Y:es that: that ac- that actually they were g- they were good together only that: sometimes  
when my father took lost control because he to- he took many medicines for something that I  
don't [know*
9. FAC: **[e lo disturbavano**  
*[and they disturbed him*
10. M2: eh? [lui, mia madre gli ha  
*eh? [he, my mother*
11. FAC: **[queste medicine**  
*[those medicines*
12. M2: una volta gli aveva buttato le medicine fuori  
*One she thrown the medicines out*
13. FAC: **ah**
14. M2: e: lui m: un giorno nei giorni dopo ha iniziato a urlargli contro, a picchiarl[a,

- and: *he m: one day in the days after he started shouting at her, beating [her,*
15. FAC: **trovava le medi[cine]** **[perché non**  
*find the medi[cines]* *[because he didn't*
16. M2: [eh
17. F3: o mamma mia  
*[oh my god*
18. M2: sì e dopo e mio fra- e mio padre no cioè mia madre e: sì si stava: ((fa un gesto con le mani in orizzontale)) stava andando  
*Yes and then and my bro- and my father no I mean my mother a: she was: ((makes an horizontal gesture with the hands)) she was going*
19. FAC: **cioè non era d'accordo su questo comportamento**  
*I mean she didn't agree with this behaviour*
20. M2: no
21. FAC: **mh ma quindi questa fotografia tu la conservi**  
*Mh but therefore you keep this photo*
- (..)
22. M2: la con- [la: l'ho conservata in una mia madre l'aveva conservata in una scatola rossa con tutti i brillantini  
*I ke- [I: kept it in my mother kept it in a red box with glitters*
23. FAC: [o o ((dopo)) sì  
*[or or ((after)) yes*
24. M2: e: po- poi l'ho presa perché mi ricorda tanto questa cosa  
*And: th- then I took it because it reminded my this thing*
25. FAC: **ma la mamma te l'ha – lo sa che hai portato questa foto?**  
*But your mum gave it to – does she know that you brought this photo?*
26. M2: sì ((annuisce))  
*Yes ((nods))*
27. FAC: **e quindi ci tiene a questa fotografia la mamma**  
*And so your mum cares about this photo*
28. M2: e: in realtà no ((scuote la testa))  
*e: actually not ((shakes head))*
29. FAC: **no?**
30. M2: no per- perché non sopporta più mio padre e quindi l'ha: l'ha proprio – infatti l'ha nascosta da dai miei cassetti  
*No be- because she can't stand my father anymore and so she: she just – in fact she hid it in my drawers*
31. FAC: **l'ha tolta dal dagli album**  
*She removed it from from the album*
32. M2: s:ì no non è un album era un porta foto  
*Y:es no it's not an album it was a photo frame*
33. FAC: **eh**
34. M2: non è l'album un porta foto la: non so come si chiama  
*It's not an album a photo frame the: I don't know the name*
35. FAC: **sì sì porta foto**  
*Yes yes a photo frame*
36. M2: che poi l'ha che poi l'ha messo dentro uno dei miei cassetti in camera  
*And then and then she put it inside one of my drawers in my room*
37. FAC: **ma quindi voleva che tu la tenessi?**  
*But then did she want you to keep it?*
38. M2: non la voleva buttare ma la voleva tenere perché è un perché mamma dice che v- non ama papà però gli vuole tanto bene  
*She didn't want to throw it away but she wanted to keep it because it's because mum says that l- she isn't in love with dad but she likes him very much*
39. FAC: **perché comunque [ha- hanno fatto delle cose importanti [nella vita insieme**

40. M2: *Because after all [they hav- have made something important things [in their life together*  
 [((annuisce)) [insieme sì ((annuisce))  
 [((nods)) [together yes ((nods))

Example 2 shows a combination of questions, invitations, formulations, acknowledgments and continuers. The facilitator starts asking a question about the previous work of a small group. The children tell that they have talked of their experience of grandparents. The facilitator acknowledges this information (turn 3), then he asks the children to tell what they have discussed (turn 5). M3 tells of the affect for his paternal grandparents. The facilitator provides two explications (turns 7 and 9), asks questions to clarify the place in which M3's maternal and paternal grandparents live (turns 11 and 13), then he provides a development (turn 15), partially rejected by M3. The child's contribution receives the facilitator's acknowledgment. In turn 21, F7 takes the floor, starting to tell another story regarding grandparents. The facilitator provides a continuer (turn 22), then a development (turn 24), which receives confirmation. In turn 26, M9 links to these stories with a new narrative about grandparents, which is however interrupted by F1. The facilitator explicates the gist of F1's utterance (turn 29) and she continues her narrative, ignoring M3's interruption (turn 31). The facilitator provides a continuer (turn 33), then he turns to photographs, through a focused question (turn 35). F1 starts with a new narrative, expanding the answer to the focused question. The facilitator closes the sequence with an acknowledgment, then starting to talk of the content of a new photograph (turn 37).

#### Example 2

1. FAC: **ma ne avete parlato e cosa che idea vi siete fatti?**  
*But did you talk about it and what did you think about [it?*
2. M3: *[e: noi abbiamo tipo parlato della nostra:*  
*diciamo esperienza con i nonni*  
*[e: we talked about our: let's say experience*  
*with grandparents*
3. FAC: **ah ecco**  
*Ah ok*
4. M3: *tipo sono uscite delle:*  
*like something emerged:*
5. FAC: **eh perché non ci raccontate**  
*eh why don't you tell us*
6. M3: *ah ok ((guarda F7)) sempre io? Tipo io ho raccontato che tengo più ai miei nonni paterni, che*  
*ai miei nonni materni,*  
*ah ok ((looks at F7)) always me? I told that I care more about my paternal grandparents, than*  
*about my maternal grandparents,*
7. FAC: **perché c'è un legame più:**  
*because theres' a relationship more:*
8. M3: *sì solo che loro sono giù e allora*  
*Yes but they are down ((in the Southern part of Italy)) so*
9. FAC: **perché c'è [distanza**  
*Because there's [a distance*
10. M3: *[non ho sì sono [dista-*  
*[I dind't yes they are [dista-*
11. FAC: **[dove vivono? In Puglia?**  
*[where do they live? In Puglia ((region))?*
12. M3: *Puglia e:*  
*((same region)) and:*
13. FAC: **e invece gli altri vivono qui a Modena?**  
*And what about the others they live here in Modena?*
14. M3: *sì a Modena*  
*Yes in Modena*
15. FAC: **quindi li vedi più spesso**  
*So you see them more frequently*

16. M3: beh sì anche se non è che ogni giorno sto con loro  
*Well yes even if I don't stay with them everyday*
17. FAC: non ho capito  
*I dind't understand*
18. M3: non sto tutti i giorni con loro  
*I don't stay with them everyday*
19. FAC: **ah ecco**  
*Ah ok*
20. M3: ((looks at F7))
21. F7: e: io invece e: da quando cioè da undici anni fa e: sono sempre stata con i miei nonni materni quindi comunque non è che gli voglio più bene però sono più attaccata se devo dire una cosa la dico a loro e: che è poi quella che mi ha messo il pelouche in testa,  
*and: instead I e: since eleven years ago e: I was always with my maternal grandparents so I don't love them more but I care more about them if I have something to tell I tell it to them e: that is the one who put the teddy bear over my head*
22. FAC: **sì**  
*Yes*
23. F7: e invece quegli altri che vengono da ((città del sud)), e: hanno: comunque sì li vedo e li ho visti per un periodo un po' più lungo ultimamente perché mio padre ha perso ha perso il lavoro e: i miei hanno divorziato quindi è stato a casa su da loro  
*And the others that come from ((city in the south)), e: they have: I see them and I saw them for a longer period recently because my father lost lost his job and: my parents divorced so he went to their home*
24. FAC: **ho capito quindi (.) vivono qua anche loro ade[ssu]**  
*I understand so (.) they live here as well n[ow]*
25. F7: [sì vivono a ((paese))]  
*[yes they live in ((place))]*
26. M9: io invece sono più legato ai nonni materni perché praticamente sono cresciuto con loro ogni giorno vado a casa s- a casa con loro a mangiare, e: invece con quelli paterni che è mor- e: son morti tutti e due una cioè la nonna è morta prima che io nascessi nel duemila e uno, e il nonno invece è morto quest'estate ad agosto  
*Insead I care more about maternal grandparents because basically I grew up with them everyday I go to their ho- home with them to eat, and: instead with the paternal ones that are d- e: they are both dead one, that is my grandmother died before I was born in two thousand one, and the grandfather died last summer in august*
27. M7: (?)
28. F1: no io invece avevo un rapporto più ravvicinato con i genitori di mio padre (.) perché quelli di mia mamma sono di giù e li vedo soltanto quando vado a Natale, a Pasqua: e: nelle vacanze estive  
*No instead I had a closer relationship with my fathers' parents (.) because my mother's ones come from down and I see them only when I go there on Christmas, Easter and: during summer holidays*
29. FAC: **hai meno occasioni per incontrarli**  
*You have less opportunities to meet them*
30. F1: sì mentre con i miei nonni: di qua  
*Yes while with my grandparents: who live here*
31. M3: materni  
*Maternal*
32. F1: cioè tipo io ho vissuto per la gran parte della mia vita con i miei nonni ma non s- non perché: per proble- alcune alcun- per un po' era per dei problemi famigliari discussioni tra la famiglia, cioè tra le la famiglia di mia mamma e quella di mio padre quindi sono andata a vivere un po' con i miei nonni e le mie zie poi dopo va beh ci siamo persi per un po' per altri problemi sempre poi dopo ci siamo riavvicinati però poi dopo mio nonno è: morto per un tumore  
*I mean I lived much of my life with my grandparents but not s-not because: because of problem- some so- for a period because of family problems of discussion between the family, that is between my mum's family and my fathers' family and so I went to live for a while with*

- my grandparents and my uncles and then we got separated for a while because of other problems then we get closer again but then my grandfather died of a cancer*
33. FAC: mh
34. F1: e poi dopo qualche anno anche mia nonna il sette settembre del duemila e sedici è morta semp- anche lei per un tumore e tipo è stato: un colpo al cuore fortissimo [perché  
*And then after some years my grandmother too the seventh of september of two thousand sixteen died of- she too of cancer and it was: hard for me [because*
35. FAC: **[una mancanza**  
**ma [di foto ne avete dei vostri nonni?**  
*[a loss but [do*  
*you have photos of you grandparents?*
36. F1: [sì sì ne ho una del duemila e sette tre gennaio duemila e sette che è stato: che ho fatto il primo compleanno con loro, e: er- c'era mia nonna che va beh lì non aveva già: cioè stava incominciando a- cioè anche lì a- aveva avuto un tumore però era benigno quindi non era niente però dopo cioè il secondo tumore che gli è venuto e niente ha: (.) cioè [ce l'ha portata via  
*[yes I have one of two thousand seven the third of January that was: that I had my first birthday party with them, e: er- there was my grandmother that okay there dind't have: she was starting to -I mean even there a- she had a tumor but benign so it was nothing but then the second tumor she had has: (.) [took her from us*
37. FAC: **[ho capito e tu invece che hai portato questa foto**  
*[I understand and instead you that brought this photo*

These two examples do not include one important component of this form of facilitation, displacements, which have been shown in policy brief 4.

#### 4. Listening and inviting

This form of facilitation is based on linear exchanges between the facilitator and one child, followed by invitation to intervene and ask questions addressed to classmates. This scheme is repeated for each photograph. The sequence of narratives is produced either through separate conversations, or through children's self-managed conversations. This form of facilitation is based on minimal feedback, such as continuers, repetitions and acknowledgment tokens, few direct questions and formulations and many invitations to talk addressed to children. This form is based on the presupposition that children's autonomous participation must be the primary focus of facilitation. Therefore, the facilitator is less active than in the previous form. The facilitator also appreciates, rather systematically, the children's contributions at the end of a sequence regarding a specific photograph.

Example 3 shows the combination of questions and minimal responses (continuers, repetition and acknowledgments), followed by the children's self-management of conversation. The facilitator asks an open question to M4 (turn 1), about the content of the photograph, which is followed by continuers (turn 3, "mh" "okay"), a second focused question about the way of taking the photo (turn 5) and a final acknowledgment (turn 7), followed by the child's simple confirmation. In turn 9, the facilitator changes the topic of conversation and asks an open question regarding the animal that is preferred by M4. This question is followed by a focused question (turn 11), repairing the possible difficulty of answering to the first question. Then, the facilitator repeats the child's answer (turn 13), showing understanding, and asks if classmates went to the zoo (turn 15), enhancing M4's initiative to coordinate the conversation (turn 16) and some answers, showing the children's self-management.

##### Example 3

1. FAC: **was ist denn auf dem Foto drauf?**  
*so what's the photo of?*
2. M4: ähm. viele Tier. (.) Elefant und so.  
*umm. Many animal. (.) Elephant and stuff.*
3. FAC: **mh. (.) ok**

4. M4: und noch (?)  
*and also (?)*
5. FAC: **und hast du die mit deinem Handy gemacht oder [womit hast du sie fotografiert?]**  
*and did you take them with your mobile phone or [what did you use to take the photos?]*
6. M4: [ja]  
*[yes]*
7. Fac: **ok (.) alles klar**  
*okay (.) all right*
8. M4: ja.  
*yes.*
9. FAC: **und welche Tiere fandest du am besten?**  
*and which animals did you like the best?*
10. M4: besten?  
*best?*
11. FAC: **gab's da welche?**  
*were there any?*
12. M4: ja (.) Elefant  
*yes (.) Elephant*
13. FAC: **Elefant**  
*elephant*
14. M4: ja  
*yes*
15. FAC: **ok (.) Wart ihr da auch mit im Zoo?**  
*I see (.) Were you at the zoo too?*
16. several: ja  
*yes*
17. M4: M3
18. M3: ähm, also wir waren im Zoo (?) Elefanten, da haben die die ganze Zeit so gemacht ((macht Bewegung)) und sind gegen die Wand gelaufen.  
*emm, well we were at the zoo (?) Elephants, they were going like this the whole time ((gestures the movement)) and walked against the wall.*
19. ((M5 laughs))
20. M10: einer ist gegen die Wand gelaufen.  
*one walked against the wall.*
21. F2: er hat Anlauf genommen und ist ((macht Bewegung))  
*he took a run at it and did ((gestures the movement))*
22. ((many children talk over one another))

Example 4 shows the facilitation of children's autonomous interlacement. F10 tells a story about a cat, solicited by F7's questions (turns 1-6). The facilitator provides an acknowledgment, showing surprise (turn 3), then she attract the attention of F10 on other children who would like to ask questions (turn 7) and coordinates the following turn taking (turn 9). After F3's question to add, confirmed by the facilitator's continuer, the child connects to F10's story telling another story of died cat (turns 12 and 14), supported by a new continuer. The facilitator shows empathy through an acknowledgment and a comment; then she asks if other children experienced the same sad experience (turn 15). This enhances further short interventions about died cats.

#### Example 4

1. F7: war die Katze auch schon länger bei euch?  
*did the cat live with you for a long time?*
2. F10: ja, die war schon ganz schön lang bei uns. So ein und ein halbes Jahr war die bei uns.  
*pf. und dann wurde sie überfahren.*  
*yes, she was with us for a really long time. About one and one half years she was with us. Pfft. and then she got run over.*
3. FAC: ohh.
4. F10: und dann haben wir sie auf der Straße gefunden, wo sie überfahren wurde.



- and then we found her on the street where she had been run over.*
5. F7: und wo wurde sie dann hin, die wurde ja irgendwo hingebracht oder?  
*and where did she go then, she would have been brought somewhere wouldn't she?*
  6. F10: also, die haben wir dann in unserem Garten vergraben.  
*well, then we buried her in our garden.*
  7. FAC: **mhm. Guck mal da gibts noch ein paar Fragen.**  
*mm-hm. Look, over here there are a few more questions.*
  8. F3: (?)
  9. FAC: **dass ihr als nächstes dran kommt?**  
*that you want to be next?*
  10. F3: ich wollte was sagen.  
*I wanted to say something.*
  11. FAC: mhm.
  12. F3: ähm, wir hatten früher auch drei Katzen. Ne Katzenmutter, ne Katzensohn und ne Katzen- Kater. Und ähm die Katzenmutter ähm ist irgendwie, die ist aufeinmal, die war auf einmal nicht mehr da, die ist gar nicht mehr wiedergekommen. Ähm, Paul wurde überfahren und Pauline, die ähm, ist einfach so im Körbchen ähm gestorben.  
*emm, we used to have three cats too. A mummy cat, a little boy cat and a d- a tomcat. And em the mummy cat was somehow, she suddenly, she suddenly wasn't there any more, she didn't ever come back. Em, Paul got run over and Pauline, she emm, she just died in her emm basket one day.*
  13. FAC: mhm.
  14. F3: und da hat Oma mir das dann gezeigt als Mama mich aus dem Kindergarten abgeholt ähm hat. Und da bin ich dann nach oben gerannt und Mama hat mich so gefragt, ist alles in Ordnung, da hab ich so getan als ob alles in Ordnung war und dann hab ich mich oben aufs Sofa ge-ähm gesetzt und dann hab ich mich- und dann hab ich alleine ins Kissen geweint.  
*and then granny showed it to me when mum picked me up from emm kindergarden. And then I ran upstairs and mum asked me if everything was okay, I pretended that everything was okay and then I s- em sat on the sofa upstairs and then I had- then I cried into the pillow by myself.*
  15. FAC: **oh nein. Das ist auch traurig ne. Kennt das jeman sowas.**  
*oh dear. That's sad too isn't it. Has anyone else experienced something like that.*
  16. ((many children agree. Some put their hand up to speak))
  17. M?: meine Katze ist auch gestorben.  
*my cat died too.*
  18. ((many children tell that their cats also died))

#### 4. Combining different actions in the same turn of talk

For some aspects, this form of facilitation is similar to the first one. However, an important feature here is the complexity of specific turns of talk, which are key points of reference for the development of facilitation. This form of facilitation is based on the use of a great variety of supporting and enhancing actions. Several actions, in particular formulations, comments, personal stories and appreciations, are frequently combined in the same turn of talk. Comments and appreciations are much more frequent than in the other two forms. This form of facilitation provides enhancement of children's stories above all through complex turns of talk, showing the facilitator's warm involvement. These turns of talk work as connectors among different stories.

Example 5 shows a long and complex turn, which is a point of reference for the ongoing dialogue. In turn 2, the facilitator acknowledges the very long story told by M1, showing her interest. Then, in the same turn of talk, she provides an explication, a question addressed to another child, a development stressing the sharing of memories, a repetition of part of M1's turn, which stresses it positively (although the child storied it as rather upsetting). Finally, she highlights the connection between different stories. In turn 3, M1 provides an unpredictable development of part of the facilitator's utterance.

##### Example 5

1. M1: When I went to Chessingtons, I was really scared of the rides and my brother forced me to

go on this ride, he kept forcing me, forcing and my uncle kept forcing me (..) they didn't go themselves because they were both scared but then I said come on, why are you both forcing me to go and come yourselves and then they came along (..) and there was this ride that was really dangerous because you had to stand up and lean against this tiny part and it had this tiny belt and it kept going up and down and like this ((does hand gesture; child sitting near him makes same gesture)) and I was on and then after my brother forced me to go on another ride and I was really scared of it because I thought there was snakes there but there weren't, there were electric snakes and everything was ghost pictures and I thought there were real ghosts and I said I don't want to go and I said and I sat next to my uncle and my uncle was on the safer side and I told him to move to move here I said it's better because I wanted to move to the safer side but then we had to see the scary part and we had a gun to us, a fake gun just like with a light and then I picked up the gun and then I shot it, I kept shooting the monsters (..) it didn't make a noise and I thought it was a real gun and then I started screaming but then I realised (..) and at the end of the ride before the train stopped I took off my belt and ran outside before it stopping ((class giggles))

2. FAC: **Wow, so you went to Chessingtons and someone here (..) you went to Chessingtons? ((indicates another child)) so you guys share a memory as well, so you have a shared something (..) and you have (..) um your uncle did I hear right, your uncle went on a ride with you and your uncle went on a ride with you (..) wow, so there's a connection there ((indicates children)) like a triangle**
3. M1: It's kind of like a rollercoaster

In example 6, turn 2, the facilitator acknowledges M2's story about meeting his cousins at a wedding, thus showing her interest. Then she comments the possible interpretation of his cousin's nasty behaviours. M2 continues to narrate and the facilitator asks a focused question to check a detail (turn 4), then an open question on the child's feelings (turn 6), which is followed by the M2's disclosure of feelings. The facilitator provides an explication; then she ask another question, focusing on M2's feelings (turn 8). In turn 10, the facilitator utters a short personal story followed by the continuation of the child's narrative. The facilitator asks another focused questions on the child's feelings (turn 12), then she provides a comment and invites the other children to add stories about ghosts, which were learned by relatives (turn 14). F2 takes the floor, following this invitation (turn 15) and the facilitator comments on scaring nights and explains that she was scared when she was a child, through a short personal story (turn 16). M3 tells another scary story (turn 17) and the facilitator provides an explication (turn 18), followed by the child's utterance of a further detail. Responding to the invitation of the facilitator (turn 20), M4 and M5 self-select and tell other stories (turns 21 and 22). In turn 23, the facilitator comments on the memories of fears, then she asks a question on the specific fear of finding someone in the wardrobe, telling a personal story about this fear. At the end of this turn of talk, she starts to change topic, but F3 adds another story, thus restarting the narrative for a while (turn 24). In turn 25, the facilitator comments on scary stories, promises to resume the topic next time, adds a general appreciation for all children's contributions, repeated thanks and a final question about the will of bringing new pictures next time. After a child's confirmation, she greets the children and thanks again.

#### Example 6

1. M2: On that day, I met one of my cousins (?) and he came to the wedding. He didn't like me that much but like whenever I got closer he'd scratch me on my face.
2. FAC: **Oh wow, some cousins might do that sometimes when they're younger.**
3. M2: And there was (..) I can remember that my oldest cousin he used to play cricket, he made this rumour that he met one of the famous players, a cricket famous player and then I got into him and he made me do stuff, like he made me do stuff that I didn't want to do, like go to the shops (?) and he would show me a picture of when I was a baby and it made me feel embarrassed.
4. FAC: **Were you very small?**
5. M2: Yeah.
6. FAC: **And what do you (..) when you look back at this picture how does it make you kind of feel, like to think of the time together with family, generations?**
7. M2: We're apart now, we're in different countries. My other cousin (?) like sometimes I cry about

it because I never met them. I meet my grandparents every five years. When I met them this year, last year, I was so emotional and I kept sort of like following them and slept with them, but when I was leaving they cried their hearts out.

8. FAC: **They didn't want to leave you, yes. Can I ask why you slept with them - was it to feel close to them and to get in with them?**
9. M2: Yeah.
10. FAC: **I used to sleep with my grandma when I was little.**
11. M2: My grandma she's (..) well, when I was in Afghanistan, we have this house, my cousin told me it was haunted and in one of the [unclear] they put their hands (?) in one of the pictures and told me like there's a ghost and a hand appeared.
12. FAC: **So, you want to sleep with your grandma to be safe?**
13. M2: ((Gesticulates with hands)) (?) in the new house we had (..) my brother even told me as a child stories, scary stories that because they had like plastic bags covering their balcony (?) and she told me that, she told me they were covering that up because the ghost doesn't like coming through the balcony.
14. FAC: **So, lots of scary stories about ghosts. Did anybody else get told stories about ghosts from their grandparents or siblings or their cousins?**
15. F2 ((Standing up, hands of chair of girl in front)): My cousin, my cousin told me when I was in my Nan's house, and all of my cousins were there, and at night when we were all sleeping my eldest cousin told us this scary story and then when we went to sleep I just couldn't stop thinking about it.
16. FAC: Yeah, it gets quite scary doesn't it when you hear (..) especially at night time, things get a bit scary at nighttime when the lights off, doesn't it. **I know I get a bit scared sometimes. I have to put a cheeky light on to make me feel a bit safer, so I can see what's going on.**
17. M3: When I was at my cousin's house, he told my brother because he lived opposite a forest, and he told my brother that there was a man called the Bear Man in the forest, when he was like little. So, then when he went outside and it was dark he started crying. And there was this other time, it was like maybe a month ago. My sister she hates Michael Jackson because the rumour of everything that he did, and then he was sitting next to the window when it was dark outside and my cousin he put the music on and he screamed, and he said like it was Michael Jackson behind her and she got so scared.
18. FAC: So, she was really freaked out.
19. M3: Yes and she's like 13, so
20. FAC: so, some more scary stories.
21. M4: So, basically when I was about five or six when I was sleeping in my bed and they said to me there's a man underneath your bed. There was a phone, it was ringing and I just jumped and ran to my mum and said mummy, mummy there's a man under my bed. And then I had to sleep with my mum because I was scared and then when I was asleep and she took me in the bed (?).
22. M5: ((smiles)) So, when I was really young my dad used to make up these, not scary ones, but about the snake who used to come to our house, he said that it was going to come for me, so I stayed next to him every single time and as I grew up I didn't really believe him at the time.
23. FAC: **Yeah, isn't it funny how we get these memories and these fears and you don't know whether to believe them or not, it's a bit scary. Did anybody ever think there was somebody in their wardrobe? Sometimes, when I was a little girl, I used to look in my wardrobe to make sure there was nobody in there, there was never anybody in there but I used to get scared sometimes. I'll come back and see you next week, if that's okay.**
24. F3: When I was little, my auntie, because I had like these two wardrobes next to my bed either side, it had murals on it, so my auntie said it was (?). So, when I was sleeping I used to leave the cupboards open, they faced me. So, when I go to bed I used to look at the mirrors and I would scream and go under the duvet and get my torch out and see if there's anything there and go back to bed (?) see it again (..) my duvet.
25. FAC: **Do you know what I think a lot of people do that sometimes, get a little bit jeebie when the light goes off. I think we can talk about this next time I come back, this is a huge area that you're sharing, all of these kind of haunted stories, all from this picture. How did we know that we were going to start talking about hauntings and ghost stories all from a**

**picture like this. Your memories are just so vast and the emotion of your picture that you began to tell us really shared lots of things. So, thank you so much and if you would like to bring in some pictures for next week and if you've taken a picture that would be great to bring that in, okay. So, thank you so much and shall we say thank you very much for sharing today, thank you, well done guys, thank you, thank you and thank you for the videotaping ((Applause)) So, who would like to bring in some pictures next week?**

26. M?: Me.

27. FAC: **Bring them all in then, I'll look forward to seeing them, thank you.**

Example 6 shows an impressive series of six children's interlaced narratives, some of them autonomously provided (M3, M5, F3). This example shows how the facilitator's long turns can work as "connectors" among different stories, both through open invitations and indirectly, as way of showing that the floor is open.

## **5. Final reflections**

The first and third forms of facilitation are based on the facilitators' intense and creative activity of co-construction of narratives. They are differentiated by two factors: (1) contingency (first form) vs. sense of order (third form); (2) displacement (first form) vs. empathy (third form). The more "classical" second form of facilitation is based on active listening and minimal interventions and aims to enhance the autonomous voice of children.

The first form of facilitation is the most effective in enhancing expansions of personal stories, thus promoting a great number of narratives, often linked to the same photograph and developing without a precise order. The second form of facilitation is the most effective in leaving the floor to the children for autonomous contributions, without the facilitator's direct coordination, and separating the stories through an ordered presentation of the photos. The third form of facilitation is the most effective in enhancing interlacements, based on children's long stories in single or few turns, and in enhancing ordered sequences of children's contributions.

These three forms of facilitation are not exhaustive of the complex activity of facilitation. Rather, the examples aims to show that different forms of facilitation may depend on two factors. On the one hand, the type of setting, which includes the school system, the class composition and the prevailing ways of communicating in the classroom context. On the other hand, the facilitator's training and style. Therefore, cultural and personal factors are intertwined and it is impossible to separate them. This may mean that forms of facilitation can be different in different situations and that it can be expected that facilitators adapt the form of facilitation to their styles and contexts.