



UNIMORE
UNIVERSITÀ DEGLI STUDI DI
MODENA E REGGIO EMILIA



sharmed

shared memories and dialogues

www.sharmed.eu



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Stakeholders:



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Istituto Nazionale di Documentazione,
Innovazione e Ricerca Educativa



Comune di Modena



UNIVERSITÄT
HEIDELBERG
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SEIT 1386

What is SHARMED

Erasmus Plus project, Key action 3 (G.A. n. 2015 - 3009 / 001 – 001, support for policy reform; call European Forward Cooperation Projects).

Funded by the Education, Audiovisual and Culture Executive Agency (EACEA), European Union

Started in January 2016.

The partnership

Coordination: University of Modena and Reggio Emilia (Department of Studies on Language and Culture)

Partners:

- University of Suffolk (UK)
- Friederich Schiller University, Jena (Germany)

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Objectives

Promoting **new experiences of teaching and learning**

With specific consideration for respect of **cultural differences** and enhancement of **intercultural dialogue**

- Fostering **equity** in participants' contributions to **classroom interaction**
- Enhancing **empowerment and recognition** of children's contributions.

Core

- Production and collection of children's and their families' photographs about their **memories**
- **Facilitation** of description, comparison and sharing of narratives about the photographs, through dialogic communication.
- Provision of opportunities for **children's choice** of visual materials and **narrative** of their meanings.

Further Objectives

1. Application of facilitative methodology and use of visual materials in different areas of teaching and learning.
2. Development of connections in the school (among teachers) and between schools and their contexts (external experts and families).
3. Reflection on assumptions and tendencies, opening up and questioning them, with the possibility of imagining new tendencies.

Innovation

1. Promotion of children's agency in constructing knowledge (narratives) and learning processes.
2. Enhancement of facilitative methodology.
3. Development of the classroom experience through adoption of visual materials.

Target

(1) Children (8-11) both with Migrant-background and without it

(1) Children's families

(2) Teachers

The classrooms participating in the project have been identified accordingly of the rate of migrant-background children.

Activities (2016)

- Presentation in schools (principals, teachers, parents, children)
- Collection of a background questionnaire (children and parents)
- Presentation of the results and preparation of the activities in schools
- Training for teachers and facilitators (online and meeting)

Activities (2017)

- Collection and production of photographs
- Workshops in schools
- Pre-test and post-test questionnaires and focus groups with children
- Presentation of results from questionnaires in schools

Activities: Data

- **64** teachers and facilitators participating in the training
- **1374** photos (collected or taken)
- **144** Workshops in **20** schools and **48** classes
- **987** children involved (**687** primary schools, **300** secondary schools)
- **1004** parents responding to the background questionnaire

Evaluation

- **Video-recording of workshops:** analysis of facilitation
- **Pre-test and pots-test:** comparison to understand effects
- **Questionnaires and focus groups with children + interviews with teachers and facilitators:** observations and level of satisfaction

Final outcomes

- **Training package** and **Massive Online Open Course (MOOC)**
- **Guidelines** for SHARMED-like projects
- **Evaluation Package** for SHARMED-like projects
- **Archive** with photos, texts and videos
- **Book** including a selection of photographs and texts
- **Policy Briefs**
- **Final report**

Impact at European Level

- Knowledge and recommendations about education policies.
- Knowledge for educational institutions: (a) perceptions and expectations of children and families; (b) advantages and limitations of facilitative methodologies.
- Outcomes for teaching, training, evaluation.
- Involvement of teachers in reflection around facilitation and dialogue.
- Development of methods and opportunities for universities, schools and policy makers to work together.

Focus of this presentation

- Use of photography
- Narratives
- Facilitation

PHOTOGRAPHY and MEMORY

What is the importance of children's past in their present social life?

Past can be shaped in present social life, in particular in the form of memory.

Learned Memory vs. Personal Memory

Hierarchical vs. Dialogic

A way to give meaning to children's past is the use of images that evoke it.

PHOTOGRAPHY and MEMORY

Memory as a narrative linked to the present and to the interaction that develops within school classrooms starting from private photographs.

Memory can be defined as the narrative that allows the building of a picture of the past and through this process the development of identity.

Narratives

Social constructions, in which the reality is interpreted and 'storied' (Fischer 1987; Somers 1994).

Construction of narratives in social interactions (Norrick 2007):

- It does not only concern contents, but also, and above all, the **rights** of narrating.
- Each participant can contribute to constructing and negotiating a narrative.

Facilitation

1. Range of actions of co-telling and/or support to telling
2. Complex chain of telling, co-telling and comments producing different types of narratives.
3. Promotion of children's active participation and children's perspectives and experiences (narratives)

Use of photographs can facilitate children's participation by inviting them:

1. To describe image and content of photos.
2. To describe how photos were taken (when, by whom, in which context).
3. To describe photos as objects.
4. To describe why photos were chosen.
5. To express feelings and emotions about photos.
6. To develop narratives beyond photos.

Use of photographs can facilitate children's sharing of narrative by inviting them:

1. To link similar or different narratives.
2. To link similar or different photos.
3. To link a photo with emotions and feelings.
4. To link the story about a photo with more general narratives.
5. To provide free associations about a photo.

01. FAC: **chi sono queste due persone? ((indicando la foto))**
Who are those two persons? ((pointing at the photo))
02. F7: mia madre e mio e mio zio
My mother and my and my uncle
03. FAC: **tua mamma, tuo zio e questa qui sei tu?**
Your mother, your uncle and that one here are you?
04. F7: ((nods))
05. FAC: vediamo se trovo una foto che gli assomiglia eh? ((sfoglia le foto sul banco))
 hai ragione non ci sono (.) ma questa foto quando è stata fatta?
Let's see if I find a photo that looks like this eh? ((browses the photos on the desk)) you're right there are not (.) but when was this photo taken?
06. F7: quando avevo: cinque anni
When I was: five years old
07. FAC: avevi cinque anni?
were you five years old?
08. F7: sì
 Yes

09. FAC: **e come mai eravate in questa situazione? Cos'è una tenda?**

Una: Cos'era questo questo luogo che cos'è?

And why were you in that situation? What is this a tent? A: what was that place what is this?

10. F7: la Nigeria

Nigeria

11. FAC: è in Nigeria

It's in Nigeria

12. F7: ((nods))

13. FAC: **ma: la fotografia per quale motivo era stata fatta? Perché vedo che avete degli abiti articolari tutti uguali che cosa raccontaci che cosa significa**

But: for what reason was the photo taken? Because I see that you have the same special dresses what tell us what does it mean

14. F7: eh che: siamo uniti, cosa che non è vera perché quello non è mio padre ma è mio zio

eh that: we are united, which is not true because that is not my father but my uncle

15. F7: e: (.) mettendo i vestiti con lo stesso tessuto
e: (.) wearing dresses made of the same tissue
16. FAC: sì
Yes
17. F7: sembra che siamo tutt'uno
It seems that we are one
18. FAC: **ah l'idea di avere lo stesso abito lo stesso: tessuto è l'unione**
Ah the idea that you have the same dress the same: tissue it's union
19. F7: ((nods))
20. FAC: **e e che cosa ricordi di questa fotografia?**
And and what do you remember about this photo?
21. F7: che era il matrimonio di mia madre
That it was my mum's wedding
22. FAC: **il matrimonio di mia mamma**
My mum's wedding

23. M2: con tuo pa[dre?

With your fa[ther?

24. FAC: [che si è

[who is

25. F7: con mio zio

With my uncle

26. FAC: **che si è sposata con tuo zio**

Who married your uncle

27. F7: sìhh

yeshh

41. FAC: sì perché tuo papà dove si trovava?

Yes because where was your dad?

42. F7: in Italia

In Italy

43. FAC: **ah: eh questo non ce l'avevi detto voi eravate ancora in Nige- Niger o Nigeria?**

Ah eh you didn't tell us you were still in Nige- Niger or Ningeria?

44. F7: Nigeria

45. FAC: **in Nigeria**

46. F7: ((nods))

47. FAC: **e il papà era venuto in Italia**

And your dad had came to Italy

48. F7: ((nods))

49. FAC: **e come mai era venuto qua? Per cercare lavoro?**

And why did he came here? To search a job?

50. F7: sì

Yes

51. FAC: **e sai dove abitava?**

And do you know where did he live?

52. F7: a Sassuolo

In Sassuolo

53. FAC: **a Sassuolo ok e il matrimonio tra tuo papà e la tua mamma si è svolto senza che ci fosse il tuo papà**

in Sassuolo ok and the wedding between your dad and your mum took place without your dad

54. F7: ((annuisce)) però c'è qualcuno che ha preso il suo posto

((nods)) but there was someone who took his place

55. FAC: **quindi ((indica la foto)) e era al posto di tuo padre non è che si è sposata con tuo zio**

So ((points at the photo)) e he took your father's place she didn't marry your uncle

56. F7: no

57. FAC: **c'era bisogno di una figura maschile**

They needed a male figure

58. F7: ((nods))

63. FAC: **e come te lo ricordi quel: matrimonio?**
And how do you remember that: wedding?
64. F7: che tutti lanciavano dei soldi ((mima il gesto)) ahh
That everyone was throwing money ((mimics)) ahh
65. FAC: **lanciavano dei soldi?**
were they throwing money?
66. F7: ((annuisce)) ai miei genitori e questi soldi loro li potevano usare
((nods)) to my parents and they could use those money
67. FAC: **sì**
Yes
68. F7: per avere un futuro
To have a future
69. FAC: **quindi li potevano accumulare per il futuro per [fare delle cose belle**
So they could collect it for the furure to [make beautiful things
70. F7: *[((nods))*

01. FAC: **ma ne avete parlato e cosa che idea vi siete f[atti?**
But did you talk about it and what did you think about [it?
02. M3: [e: noi abbiamo tipo
 parlato della nostra: diciamo esperienza con i nonni
[e: we talked about our: let's say experience with grandparents
03. FAC: **ah ecco**
Ah ok
04. M3: tipo sono uscite delle:
like something emerged:
05. FAC: **eh perché non ci raccontate**
eh why don't you tell us
06. 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,*
07. FAC: perché c'è un legame più:
because theres' a relationship more:
08. M3: sì solo che loro sono giù e allora
Yes but they are down ((in the Southern part of Italy)) so

09. 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:
Pugila 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[ssso**

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

Instead 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

Next steps

- Presentation of the SHARMED archive (Luisa Conti and Mathilde Berhault)
- Presentation of the SHARMED training (Federico Farini and Angela Scollan)

Tomorrow morning Chiara Ballestri will show you some data about the evaluation of SHARMED