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MODENA E REGGIO EMILIA



sharMed

shared memories and dialogue

Train the Trainer Guidelines

Module 1-8 Handbook



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Training Guidelines

Training Aims - What to expect from the SHARMED Train the Trainer Guidelines Handbook

SHARMED training is based on extensive research findings (developed over three years) to construct a sound philosophy to determine what facilitation is and what facilitation is not. Facilitating is **not** about teaching, directing, telling or testing what children say, but rather it is about listening to; engaging with; wondering what; trusting; interacting with; dialogic discussion; enticing stories; provoking participation and sharing 'self'.

Guidelines for SHARMED training aims to support trainees to explore the concept of facilitation and related themes to plan and use facilitation within future practice. The guidelines are meant to support those who want to engage with facilitation and the use of photographs to do so, in a unique and creative way. SHARMED training is meant to be interacted with and used creatively. Trainees will be invited to critically analyse the processes and themes linked to facilitation and provoked to reflect how skills and teaching strategies (i) can be transferred or changed from teaching towards facilitation (ii) can enhance practice and develop skills that promote children's autonomy, voice and participation within classroom spaces. The art of facilitation can enable participation, dialogue and contribution offering individuals opportunity to find a space or opening to engage in a way that does not assess them or require specific knowledge. An individual who chooses to talk or share a memory, story or creation does so as the author and owner of their experience. Once SHARMED training has been interacted with it is hoped that each trainee will share experiences to disseminate the concept of facilitation and interaction with photographs to support and train others.

What is Facilitation? The concept of facilitation for the SHARMED Project and training guidelines is about working with children to co-construct interactions, dialogue and meaning. Facilitation is about learning with and from each other, it is about respectful listening. Within the concept of facilitation during SHARMED research children were/are viewed as autonomous and experienced storytellers, 'narrators' of their own life history, experiences and developing identity. Facilitation within an educational context will be explored throughout the training modules in view of *impact on practice* to promote the voices, expression, role and spaces belonging to children. Facilitation is made up of many characteristics and traits that will be explored. For example, for two way dialogue and facilitation to occur, the facilitator will need to understand similarities and differences between teaching and facilitation; know how to activate facilitation; know how to feedback and interact during facilitation; know how to promote or instigate dialogue and spaces that enable and respond to children, following children's initiative; know how to interact with complexities presented in the classroom and develop conflict management strategies; and embed intercultural communication throughout interactions and facilitation activities.

Facilitation is an art and skill, and for it to be effective the facilitator will need to utilise many strategies flexibly and creatively. The concept of facilitation is to work with children to co-construct interactions, dialogue and meaning, learning with and from each other. Facilitation is **not** the same as teaching. Facilitation is not used to teach but rather to learn alongside, to talk and engage with each other, to listen, interact, wonder, empathise, ask and 'be' with children, Facilitation is about talking to or with each other in contrast to talking *at* the other. The guidelines aim to break the concept

of facilitation down into manageable areas to focus on and explore further. Teaching and facilitation share many strategies and themes although pedagogy and philosophy between teaching and facilitation differ.

As discussed above, within the concept of facilitation, children are viewed as autonomous and experienced storytellers, 'narrators' of their own life history, experiences and developing identity. Modules aim to provoke trainees to explore their own professional position and beliefs relating to facilitation to explore how facilitation promotes the child as an 'active agent' with a role in influencing educational practice, outcomes and each other. How children are positioned within educational contexts regarding 'self, self-expression 'rights talk' and leaders of their own learning and life experiences will be established, critically discussed and challenged. Trainees will undertake self-audits of their own practice, context and professional impact to construct (i) a development plan towards the use of facilitation (ii) develop teaching strategies (iii) identify/sum up pedagogical philosophy and position that underpins practice. SHARMED methodology is based on the combination of the use of facilitation and visual materials. Visual materials (self-selected photographs) are used as pivots to trigger children's narratives to support, celebrate, expand and interlink with each other.

Learning Outcomes: Train the Trainer

Trainees will have opportunity to engage with critical analysis, argument, reflexivity, examination of facilitation and themes applied within a teaching/educational context.

1. Demonstrate knowledge of a range of concepts and debates underpinning theories and principles of 'facilitation' 'dialogic discussion and 'children's narratives'
2. Critically evaluate the relative balance of powers and accountabilities between children, teachers, facilitators, curricula, and routines
3. Know and be able to analyse critically how the role of adults can open up or close down spaces for children to lead, share, narrate, question and negotiate within provision that is led via facilitation that promotes child-initiated pedagogy
4. Be able to evaluate the congruence between selected characteristics and traits within the process of facilitation and related themes, analysing how facilitation translates into practice
5. Examine personal/professional perspectives and reflections on particular challenges and strengths identified around the use of facilitation within educational contexts that affect how children's voices and narratives are engaged with and heard, or not

Training Content

- Conceptualisation of facilitation and related themes
- Teaching and facilitation, pedagogical similarities and differences
- Children's spaces in the classroom context 'is there space for children's initiative, voice and leadership?' What does it look like?
- How does facilitation support diversity, voice and self-identity?
- The role of the child and adult facilitator
- Role modelling facilitation
- The power of dialogue and discussion to empower
- Facilitative tools and strategies to manage the 'art' of facilitation
- Reflection and self-audit of personal/professional expectations, beliefs and values about the role of children in a school context

Resources

- Handbook
- Transcripts/Transcript analysis
- Video Examples
- Reflective Questions
- Glossary
- Website -Link to SHARMED online MOOC and resources to access video, transcripts and power points
- SWOT Analysis
- Development Plan

Module Tasks

Task 1: Annotated transcriptions
 Task 2: Videoed classroom activities to observe
 Task 3: Reflective questions
 Task 4: Self-assessment to identify aspect of teaching practice that link to or use characteristics of facilitation. Devise an action plan towards the use of facilitation within current role/future practice
 Task 5: Quiz (online) to recap knowledge and understanding of facilitation (80% pass: Certificate of engagement available to print)

SHARMED Training Packages

Initial Training – Prior to Research	
Purpose and Content	Training Audience
<p>Pre SHARMED-Project Training in Schools: Introduction to SHARMED project and research intension; aims; timeline; activities and facilitation definition.</p> <p>Training is offered before research commencement as a preparation and prelude to online MOOC training and continuous professional development (CPD).</p>	<p>Pre SHARMED-Project Training: Introduces school stakeholders, headteachers, school governors, teachers, staff, children and parents to the project via F2F one day or two twilight sessions</p> <p>**Parents are welcome to undertake online training</p>
Online MOOC Training 1	
<p>Online MOOC Training 1: Training and CPD is available for those working (or studying) in schools and education to undertake online training relating to facilitation.</p> <p>Certification is available on completion and pass. (SHARMED Team)</p>	<p>Online MOOC Training 1: Training is offered to school teachers and staff to address the following concepts and related project areas;</p> <p>Photographs Narratives Facilitation</p> <p>**Stakeholder feedback and evaluation collected and used to develop post project training, delivery, access and material.</p>
Post Classroom Activities - Facilitation Pilot Training	
<p>SHARMED Pilot Training: Modules 1-6 main concepts introduced via taster sessions (Project Introduction; Facilitation; Feedback; Activation; Narratives; Photographs).</p>	<p>SHARMED Pilot Training: Pilot Training in schools for all stakeholders, teachers and staff (offered as 1 day training session or 2 twilight sessions depending on school schedule or preference). Feedback and evaluation collected from all stakeholders undertaking pilot training will be used to develop future online MOOC training content, materials and activities.</p>
Online MOOC Training 2	
<p>Online access offers eight modules addressing themes found during facilitation analysis.</p> <p>Module 1 introduction</p>	<p>Training in schools for all stakeholders, teachers and staff via online access to 8 modules, video examples and transcripts of facilitation. Transcribed video examples</p>

Module 2	activation	<p>offer analysed examples in relation to each module theme.</p> <p>Reflective questions offer opportunity to recap and self-assess learning.</p> <p>A final quiz of 14 questions is offered to self-assess learning and knowledge relating to 'facilitation'. 80% pass required for certification.</p> <p>Train the Trainer Training can be applied and adopted to support schools, teachers and stakeholders to disseminate SHARMED methodology and the use of facilitation in other classes or schools to promote children's voices and participation.</p>
Module 3	feedback	
Module 4	facilitator's personal contributions	
Module 5	reacting to children's personal initiatives	
Module 6	complex facilitation	
Module 7	conflict management/problems of facilitation	
Module 8	intercultural narratives	

Train the Trainer Handbook & Guidelines

<p>SHARMED Training Guidelines</p> <p>The handbook and guidelines offer insight and transparency of SHARMED project aims and philosophy. The guidelines underpin each level of training (refer to page 7 for training packages offered at various stages of the SHARMED project) so that an overview of content, training aims and possible application of facilitation within future practice can be observed, analysed, discussed and critiqued. SHARMED training breaks down the concept of facilitation across all eight modules to explore aspects of facilitation in depth.</p> <p>**If a new school would like support to access a trained facilitator to support the use of facilitation within practice or to train teachers/pedagogues, please contact the SHARMED project team.</p>	<p>Train the Trainer</p> <p>SHARMED Train the Trainer Guidelines aim to support schools/teachers/professionals/stakeholders to interact with research outcomes developed from video examples and transcripts offered as resources to support engagement with the concept of facilitation.</p> <p>The handbook and guidelines work independently to MOOC training whilst at the same time can be referred to and used alongside online training. Both genres of training aim to compliment the other so that each school, stakeholder and teacher can access a bespoke training package to meet their needs.</p> <p>This Train the Trainer handbook is offered to those stakeholders, schools and teachers who have already engaged in SHARMED and who aim to continue accessing online resources, training material and the philosophy of facilitation, to then take a lead to train peers/others. Those who choose to apply facilitation within their practice may find training material and SHARMED guidelines helpful to disseminate during training. Some or all of the modules can be used and/or combined with any of the other packages available.</p>
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Teaching and Learning

The training guidance and handbook (to train the trainer) compliments the SHARMED online MOOC training platform and resources available at www.educare.com. The handbook and material offer opportunity for SHARMED online MOOC training to be localised and contextualised in paper form, to be classroom accessible and to meet the needs of individual schools, staff and children. (SHARMED Training and material are developed for flexible usage). For example, each stage of training is an idea to be tweaked or reconstructed as each setting sees fit. The idea is to celebrate the voice and authorship of the child. To find space and time to listen to what children want to share or talk about. To listen, learn and follow the child's lead.

SHARMED Training consists of eight modules that offer insight into characteristics, traits and processes found within facilitation. Trainees can choose to work independently or share their training with colleagues to analyse materials included in this handbook to explore what facilitation is and how it might look within a classroom context. The online MOOC and training guidance address the following topics related to facilitation;

Module 1	INTRODUCTION TO SHARMED & FACILITATION
Module 2	ACTIVATION
Module 3	FEEDBACK
Module 4	FACILITATOR'S PERSONAL CONTRIBUTIONS
Module 5	REACTING TO CHILDREN'S PERSONAL INITIATIVES
Module 6	COMPLEX FACILITATION
Module 7	CONFLICT MANAGEMENT/PROBLEMS OF FACILITATION
Module 8	INTERCULTURAL NARRATIVES

Module material and training was developed in stages

- 1) Initial pre-research school training (delivered on-site)
- 2) Online MOOC 1 Training
- 3) Pilot Stage Training (delivered on-site)
- 4) Online MOOC 2 Training
- 5) Train the Trainer Guidance Handbook

***stages can be reconstructed to create unique training packages for each school**

Pilot Training was delivered to teachers (post research) in schools who took part in the SHARMED project. Feedback from teachers during the pilot stage was used to enhance and further develop SHARMED training guidelines and online MOOC material.

Pilot Training (stage 3): Active face to face [F2F] engagement to disseminate SHARMED analysis of 'how' facilitation 'works and worked' in practice. Pilot modules and training aimed to be interactive and self-reflective with an emphasis on discussion from an informed rights-based perspective and position. Discussion and group work undertaken during pilot training collected trainee evaluation to develop SHARMED stage 2 and 3 training.

MOOC Online Training (stage 4): Massive online course is an opportunity to learn about and engage with the concept of facilitation to promote children's voice and participation in classroom spaces. Modules 1-8 of SHARMED training introduce the art of facilitation to unpick how specific interactions, cues and questions promote children's narratives and story authorship during activities where children choose to share their personal memories using photographs selected and/or taken.

Train the Trainer Guidelines Handbook (stage 5): Includes module 1-8 power point slides and MOOC material to access SHARMED training offline for the purpose of continuous professional development (CPD) in schools. The handbook includes training guidelines, aims and objectives to offer opportunities for dissemination of SHARMED data and material in schools.

SHARMED Project Training Resources – to provoke reflection of practice and outcomes

Training SWOT Analysis and Action Plans: can be used by trainees/trainers to collect further data when trainees identify challenges/strengths in relation to the use of facilitation in practice. SWOT analysis enable reflection and self-audit of personal and professional skills. SWOT analysis can be further developed using a personal development plan. Personal Development Plans offer opportunity to focus on identified challenges or barriers within practice so that small steps or supportive resources can be planned and sought.

What is a SWOT Analysis? (refer to appendix 1)

SWOT is an activity that provokes reflection of one's own skills, needs and/or impact. SWOT entices the reflector to focus on one main area and then unpick what is or is not going well. For instance, for the purpose of this training the focus will be 'facilitation' and how related themes might be used in a school context, or used to empower children etc. The reflector will evaluate their own personal and/or professional strengths in relation to facilitation to consider (what they are good at and can access easily); weaknesses, skills or challenges that need to be developed to professionally/personally develop and/or make a change. Possible threats are explored to evaluate what might prevent a change (or area of development) moving forward towards a positive outcome. Opportunities are explored to provoke the reflector to consider 'how' to move forward; how to make change happen; and consider what to do if a challenge is recognised; plan small steps towards a change and monitor. An action plan can develop relating to any area identified within a SWOT prioritised by the reflector. It is important the action plan is (1) given a date to be reviewed (2) reviewed, edited and updated (3) continued towards a satisfactory outcome. Numerous plans of action can derive from one SWOT if needed).

What is a Development Plan? (refer to appendix 3)

A Development Plan (DP) is an opportunity to self-assess areas of practice and goal setting to make change and challenge or assess expectations. A DP can build on a SWOT analysis when one specific area to develop or change has been chosen according to needs, drive or ambition. A DP will need a clear focus, objective and rationale. The end goal or outcome will need small steps to be put in place with dates set to assess and review if small steps have been met or not. Each small step and deadline will be evaluated to explore development towards the end goal. Analysis at each small step stage should offer opportunity to extend, develop or revise the DP. A DP is an ongoing, fluid and evolving process.

Transcripts and Video examples (refer to appendix 4) relating to SHARMED activities are available in all modules and training stages. At least one transcript is provided for each module in English, German and Italian. Transcripts provided are accompanied by analytical notes to support trainers/trainees. Further transcripts to support training to be used for activities or further examination can/should be taken

from the SHARMED report, particularly from page 220, where the analysis of facilitation begins. As a general note, materials transcripts, transcript analysis/notes for modules 1-8 are to be utilised by trainers/trainees freely as (i) a resource to support knowledge (ii) aid memoire (iii) project promotion capturing 'facilitation' impact. Material in appendices aim to underpin and provoke Trainer/Trainee discussion and knowledge exchange. SHARMED materials should be used to compliment power point slides and video examples (to differentiate training and meet the needs of individual/cohort/school contexts). **Modules can be accessed separately by individuals or via a whole school training approach (depending on school/trainee commitments and availability).**

Training Methodology

SHARMED training methodology is based on the combination of facilitation and the use of visual materials in schools to analyse how facilitation is engaged with in a school context. Interactions and outcomes once analysed offer valuable insight into the art of facilitation and the impact it has with regards to classroom participation. Activities and interactions in the classroom have been used to develop SHARMED training. During the SHARMED project visual materials were/are used as pivots to trigger children's narratives in the classroom which have been transformed for the purpose of this training into opportunities to revisit facilitation retrospectively. All training stages are underpinned with VAK philosophy (visual, auditory and kinaesthetic learning opportunity to engage with material and the concept of facilitation) so that training material offers opportunity for visual, auditory and kinaesthetic engagement with SHARMED material.

Visual, Auditory and Kinaesthetic (VAK) learning style philosophy

The Visual, Auditory and Kinaesthetic (VAK) learning style philosophy underpins SHARMED training to enhance cognitive, tactile and sensory learning styles. SHARMED training is based on active engagement and participation that present material via multi modal (on/off line) activities and resources to promote involvement. SHARMED training philosophy recognises how learners engage with learning in their own unique way moving between a combination of preferred learning styles, experiences and perceptions.

Auditory learners may prefer to talk to peers or 'self' either talking out loud or via internal dialogue (moving their lips with no sound). Auditory learners enjoy listening and hearing what has happened or will need to be done. SHARMED training integrates this style by:

- F2F with tutor contact, discussion and briefs
- Peer/Tutor discussion opportunities
- Socratic method role modelled during activities via questions and answers to elicit learner knowledge and thinking
- Include auditory activities – Q&A, Critique training observations
- Articulate and verbalize questions/answers/thoughts

Visual learners may prefer visual linguistic or spatial linguistic learning and interaction.

Visual-linguistic prefer to learn through written language during reading or writing activities. These learners tend to remember what has been written down and may like to doodle or watch (observe videos or peers).

Visual-spatial learners may prefer not to write in a linear style but may prefer to construct or interact with diagrams, photographs and videos. These learners tend to

remember how people, places and contexts look using imagination and creativity. SHARMED training integrates this style by:

- The use of photographs, videos and artefacts
- Transcripts and activity handouts - 'doing' activities and note taking
- Quiz
- Q&A
- Group work or individual self-assessment to record and write down discussion points or development plan ideas

Kinaesthetic learners like to be tactile, to touch, do and physically move whilst learning. Touching and doing supports concentration. Reading, discussion, listening and observing offer differentiated levels of 'doing'. SHARMED training integrates this style by:

- Note taking
- Reading/Analysing Transcripts
- Writing/recording observation
- Tasks
- Quiz
- Developing a SWOT Analysis or Development Plan

Introduction and Pilot training (via Modules 1-3) offered opportunity for 'group-led' discussion and activities during inhouse pilot training and CPD opportunities (trainer role modelled the concept of 'facilitation during training'). SHARMED data was disseminated via training.

MOOC online training can be mainly undertaken as an independent mode of study. Train the Trainer Guidelines offer opportunity for offline training. For example, the handbook can be used to engage individually in the classroom with the concept of 'facilitation' or it can be used as a tool to support a 'whole school approach' where one member of staff engages with MOOC training and then uses the Train the Trainer Guidelines to disseminate the art and purpose of facilitation via staff training or as opportunity for continuous professional development (CPD).

Glossary

SHARMED Terms of Reference	
Acknowledgement Tokens	Acknowledgement tokens are a type of short feedback with the function of showing appreciation of the value of a contribution. Acknowledgement tokens are used to display interest, or possibly concern, in all cases attention towards a contribution
Actions	Actions “can allow group members with disparate views to begin to understand the truthfulness and coherence of one another’s opinions” (Black 2008: 109). They support children’s contributions, permits facilitators to check their perceptions, or enhances feedback on the effects of previous actions in terms of understanding and acceptance. These actions are: (1) continuers and repetitions of previous utterances or parts of utterances, used to offer an opportunity to speak (Gardner 2001) and displaying “active listening” (Rogers & Farson 1979), thus showing sensitivity for the interlocutors’ needs and feelings;
Activations	Activation is a tool/strategy needed to i) make a start to connect, get to know the group and to start off a new way of interaction within spaces that children associate with teaching – Activation initiates facilitation and begins a process of communication, it offers insight as to who would like to participate in a shared activity
Agency	Agency is a key concept in childhood studies (James 2009; James & James 2008; Leonard 2016; Oswell 2013). At a first glance, agency seems to stress a view of children’s participation as the ability to act autonomously from external conditions. In this perspective, children’s agency can be defined as ‘the capacity of individuals to act independently’ (James & James 2008: 9). What is basically asserted here is that children’s actions are not simple outputs of children’s experience of adults’ inputs, i.e. they are not determined by adults’ actions. Agency can be better conceptualized as the particular form of active participation that can enhance social change
Appreciations	Appreciations provide affective support to the children, showing that their stories are important and beautiful. However,

	<p>appreciations pose serious risks for facilitation because of there are distributed selectively they can be easily interpreted as a form of assessment. Caution is nevertheless needed when appreciations are not selective but constantly attached to each contribution: they may become a routine requesting the facilitator's systematic engagement which entails some degree of disruption.</p>
Children's Initiative	<p>Children react to facilitator's invitations, questions, feedback, formulations, comments, often conditioning the development of the interaction. However, when reference is made to initiative of the children, the focus is on actions that are not directly enhanced by the facilitators. Children decide their won actions...why?</p>
Conflict	<p>In classroom interactions, conflicts arise as communicated contradictions (Luhmann 1995). Being communicated contradictions, conflicts may block or challenge the existing conditions of interactions. However, conflicts may also provide a starting point for new conditions of communication (Jeong 2008; Luhmann 1995), for instance for new ways of facilitating the classroom interaction. Conflicts may open up new possibilities for facilitative actions, creating opportunities for children's expressions of intentions and/or communicated contents.</p>
Conflict Management	<p>There are two ways in which conflicts can arise. 1) conflict can be one of the objects of narratives; 2) conflict actually takes place in the interaction, generally as disputes between children.</p> <p>Conflict management theory, the theory of narrative mediation includes facilitation of the production of narratives, giving voice to the parties' first-person stories and thus supporting new relationships. Empowerment and the production of narratives promote agency to manage conflicts.</p>
Comments	<p>Comments are facilitators' personal contributions adding contents to the interaction, and therefore to the narratives. The main characteristic of comments is that the facilitator does not only summarise but authors new meaning.</p>
Competent	<p>Is to have necessary ability, knowledge or skill to do something successfully. However, competency of children within education is</p>

	measured by adults. Questions can be asked if adults are competent? Are adults competent to measure the competency of children?
COMPLEX FACILITATION	Complex facilitation in practice is complex. Looking at SHARMED facilitation, the first interesting aspect of complexity in facilitation is that a series of rather recurrent actions (invitations, questions, minimal feedback, formulations, personal stories, personal comments, appreciations) can be combined in an unpredictable variety of ways. These combinations, which support and enhance participation and narratives, constitute the fascinating and difficult challenge of the concept of facilitation. Facilitation can occur in many ways and is both predictable and unpredictable.
Continuers	Continuers are very short feedback that invite the speaker to continue telling. They include interrogative confirmation, short confirmations and other para-verbal signals.
Cultural Narratives	cultural narrative develop from personal experiences and preferences. This is an important suggestion for pedagogical intervention interested in facilitating the expression of cultural identities. Rather than pressuring participants to talk about cultures and cultural identities, facilitation should tune in participants' contributions concerning personal stories, to capture potential cultural contents to then choose whether, when and how expanding them.
Dialogue	Dialogue is a specific form of communication. According to Wierbicka, dialogue "implies that each party makes a step in the direction of the other", while it does not imply "that they reach a shared position or even mutual warm feelings" (2005: 692). Dialogue is "the starting point, whereby children are consulted and listened to", ensuring that "their ideas are taken seriously" (Matthews 2003: 268).
Dialogic Teaching	Dialogic teaching is defined as "that in which both teachers and pupils make substantial and significant contributions and through which children's thinking on a given idea or theme is helped to move forward", and through which "teachers can encourage children to participate actively" (J. Mercer and K. Littleton. 2007).
Displacement	Displacement is a powerful tool to support narratives. The use of displacement may enrich a narrative through stories or comments

	<p>that surprise and entertain children. Displacements have a double function: (1) creating a positive and funny relation between facilitators and children and (2) stressing unpredictability, as emerging from personal contributions. Unpredictability is particularly important, as it shows that the conversation is open to any surprise.</p>
Facilitation	<p>The concept of facilitation is to work with children to co-construct interactions, dialogue and meaning, learning with and from each other.</p> <p>Within the concept of facilitation during SHARMED research children are viewed as autonomous and experienced storytellers, 'narrators' of their own life history, experiences and developing identity.</p> <p>Facilitative dialogic teaching is a specific form of teaching based on methodologies of facilitation. It aims to create the opportunity to negotiate and share individual contributions during communication and interactions, valuing the positive involvement in classroom relationships.</p>
Facilitator's Personal Contributions	<p>Personal actions and contributions can be broken down into four areas; 1) comments 2) Appreciations 3) Stories 4) Displacements,</p>
Feedback	<p>Minimal responses are a very frequent way of giving feedback to interlocutors' actions in conversations. They are small turns of talk that nevertheless have a great importance for facilitation. SHARMED facilitation is an example of that, where minimal responses (1) support children's active participation, and production of narratives; (2) recognise the importance of children's stories and comments. Feedback is offered to engage, provoke and entice reaction.</p>
Mediation	<p>Mediation of conflicts aims to avoid right/wrong distinctions: the function of mediation is to lead the parties to settle their disputes rather than imposing a judgement (e.g. Mulcahy 2001). Mediation is a way of coordinating conflicting parties, dealing with their opposing preferences and modifying their relationship.</p>
Memory	<p>Recent research shows that memory of past experiences can be shaped through the interplay of multimodal components, where different traces of memory interact and merge (Barsalou 2008; Stones & Bietti 2016). Memory does not only depend on people's awareness of their past, but also on social interactions with</p>

	other people, sharing the same past, recalling the same past in a different way, interested in sharing their memories.
Minimal Responses	Minimal responses are a very frequent way of giving feedback to interlocutors' actions in conversations. They are small turns of talk that nevertheless have a great importance for facilitation. SHARMED facilitation is an example of that, where minimal responses (1) support children's active participation, and production of narratives; (2) recognise the importance of children's stories and comments.
Narratives	According to Fischer, narratives are produced in all communication processes. All forms of communication are stories, situational, as well as historically and culturally grounded, therefore "narration is the context for interpreting and assessing all communication" as it is omnipresent in communication (Fisher 1987: 193). Narratives are conceived as social constructions, in which the observed reality is interpreted and 'storied' in different ways. Narratives of the self are stories about the child as a person, his past, character, thoughts, experiences, and relationships. Through this type of narrative, children construct their self, telling the others about their own specificity and autonomy and relating themselves to their past by observing changes and constancy in time that make them unique.
Positioning	Facilitation of classroom interactions is based on participants' positioning. Positioning makes participants' actions intelligible (Van Langhenove & Harré 1999), as it is shown by participants' ways of acting. The positioning of facilitators and children is primarily based on their roles. However, positioning is always "sensitive to the subtleties and nuances of moment-by-moment interaction" (Winslade & Monk 2008: 98).
Stories	Providing personal stories, facilitators can show that they also have a "story" to tell demonstrating their engagement. In SHARMED facilitation, personal stories are a way of showing facilitators' closeness to children and interest in their narratives
SWOT Analysis (Strengths, Weakness, Opportunities, Threats)	Trainees undertake self-assessment (for the purpose of this training, self-assessment is around the concept of facilitation) to consider strengths, areas to develop, opportunities and

	<p>threats with regards to dialogue and interactions with children.</p>
<p>Visual Literacy</p>	<p>Visual materials, and in particular, photos regarding children’s private lives (stored in albums or boxes, uploaded in computers, shared in social network, etc.), are a powerful medium to recollect and narrate memory. Creation and reproduction of photographic images, including both artistic and press photos and snapshots of every day street scenes, have transformed our understanding of places and people. Photographs are often our closest representation of the reality we are trying to come to terms with</p>

Modules 1-8 Training Material

Module 1: SHARMED Project Introduction		
Focus and aim of the module 'Facilitation'	Content will explore, reflect & discuss	Material, resources & activities
Project Introduction to explore: <ul style="list-style-type: none"> ○ facilitation ○ storytelling ○ narratives ○ the use of photographs to promote narratives 	Overview of what facilitation is (dialogic pedagogy lens) Forms of narratives, narratives and identities The characteristics of photographs and the link with memory, narratives, identity	Refer to: <ul style="list-style-type: none"> ○ power point slides ○ transcripts from classroom practice ○ examples from practice
Questions and further discussion points; <ul style="list-style-type: none"> ○ identify agenda of why or how photographs can be used to support personal narratives to be shared ○ how and why do photographs offer insight into the lives and worlds of those who present them ○ why facilitate rather than teach? ○ How do adults/teachers/ pedagogues listen to children? What does 'listening to children' look like in practice? ○ Why are spaces for children to talk, share, and discuss memories and/or experiences important? ○ Reflect how talking about self, experiences or issues might support the child's well-being. 		

MODULE 1, INTRODUCTION TO SHARMED

SHARMED training is based on a three-year research project undertaken in three countries across 48 classroom environments to provide knowledge and skills to enable successful use of facilitation towards forms of dialogic teaching underpinned by the idea that children are active participants in constructing meanings and social practices. Children influence the cultural and social situations in which they are involved. Dialogic teaching is defined as "that in which both teachers and pupils make substantial and significant contributions and through which children's thinking on a given idea or theme is helped to move forward", and through which "teachers can encourage children to participate actively" (J. Mercer and K. Littleton. 2007). The value of learners' experience is affected by the extent to which teaching "enables them to appreciate the purpose of the activities they do, and how these activities fit together into a meaningful sequence of events" (Mercer and Littleton, 2007, 55).

Facilitative dialogic teaching is a specific form of teaching based on methodologies of facilitation. It aims to create the opportunity to negotiate and share individual contributions during communication and interactions, valuing the positive involvement in classroom relationships. Facilitation is conceived as a range of actions able to change educational patterns by promoting

children's active participation in educational interactions. The practice of facilitation emphasizes the production of different perspectives, in displaying and managing predefined assumptions, doubts, divergent interpretations, different stories and experiences, unpredicted emotions. Facilitation enhances and manages different perspectives, it is a strategy enhancing co-operative and relation-oriented interactions. In classroom interactions, facilitation makes it possible to coordinate and manage children's active participation and relationships and assure learning-outcome through post-activity feedback and reflection. Facilitation represents an epistemological break with the mainstream perspective towards intercultural pedagogy. This epistemological break underpins a view of all children as competent in their production and access to knowledge. This is the philosophical underpinning of the training offered through the series of modules following this introduction.

An example of facilitation in practice is offered by a European Project for pedagogical innovation, SHARMED. SHARMED was implemented in three European countries, Italy, Germany and the United Kingdom. This training is based on theories, yes, first and foremost on the results on the research that accompanied the experimentation of facilitation through SHARMED activities. The very meaning and rationale of SHARMED is that dialogic forms of teaching are preferable to more hierarchical and traditional forms of teaching. Dialogic teaching can create conditions of negotiation and communication in classrooms, acknowledging that children are active participants in constructing meanings and social practices, influencing the cultural and social situations in which they are involved.

SHARMED challenged the mainstream narrative of childhood, children are considered incompetent in constructing knowledge and accessing to it. Knowledge is constructed and delivered by adults, and children must learn it. Such mainstream narrative is strengthened in the case of children, from migrant backgrounds, when difficulties in using language and in socialisation may emerge. Children from migrant backgrounds are often observed within the framework of the distinction advantaged/disadvantaged, where diversities are observed as deficit in the readiness to meet the expectations of the educational curricula. The condition of disadvantage becomes a main feature of the identity of children from migrant backgrounds.

SHARMED offers an alternative approach to the "disadvantage approach" emphasising the necessity of involving children from migrant backgrounds in positive relationships in schools. It provides all the involved children with the opportunity to give meaning to their experiences, therefore actively participating in accessing and constructing knowledge. As a result, SHARMED enhances children's agency in form of the capability to both shape their own lives, and to influence their social contexts. A narrative of harmony in diversity aims to foster positive relationships that overcome stereotypes and prejudices.


The experience of SHARMED has been utilised to develop this training, which is aimed to prepare for the use of facilitation as an opportunity to enhance dialogic teaching, within a child-empowering pedagogy which may be particularly fruitful in intercultural contexts. SHARMED methodology is based on the combination of facilitation and the use of visual materials. Visual materials are used as pivots to trigger children's narratives that are supported, celebrated, expanded and interlinked through facilitation.

Photographs


Visual materials offer an important opportunity for children to develop their communication skills. The use of visual materials engages children in problems solving and creative workshops especially in multicultural settings. Visual materials, and in particular photos regarding children's private lives (stored in albums or boxes, uploaded in computers, shared in social network, etc.),

are a powerful medium to recollect and narrate memory. Creation and reproduction of photographic images, including both artistic and press photos and snapshots of every day street scenes, have transformed our understanding of places and people. Photographs are often our closest representation of the reality we are trying to come to terms with. Photographs allows to: (a) capture moments of our lives instantly; (b) express and reflect personal feelings; (c) tell stories about personal experiences; (d) encapsulate time and preserve memory; (e) invite the rest of the world to connect with us, overcoming language and cultural barriers.


SHARMED uses photos as a medium to stimulate interactive and personalised storytelling in educational settings, while fostering intercultural dialogue by sharing private memories and developing Visual Literacy. Visual Literacy is a way to help children to think and communicate through, about and with pictures. SHARMED multidimensional use of student 'vernacular photographs' supports (a) a narrative reconstruction of private memories and present issues, (b) the use of images as a teaching tool to develop skills that are useful and required in many social contexts but are normally not included in traditional curricula, (c) children's self-expression in an intercultural setting, showing personal skills that go beyond the current cultural constrains. (SHARMED MOOC online video and transcripts available of: complex sequences to appreciate facilitation).



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Module 1 Training
Introduction to SHARMED



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Erasmus+ Programme
of the European Union


Content

Introduction to SHARMED

Define and explore

- Facilitation and Teaching
- Photographs and Narratives

Reflective Questions



The pedagogical underpinnings of the MOOC

- VAK principles
- an evolving nature following participants' development of skills and knowledge

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Introduction to SHARMED

SHARMED Project

Facilitation

Photographic Visual Literacy

Narratives

Children's Agency
Values, Expression & Participation

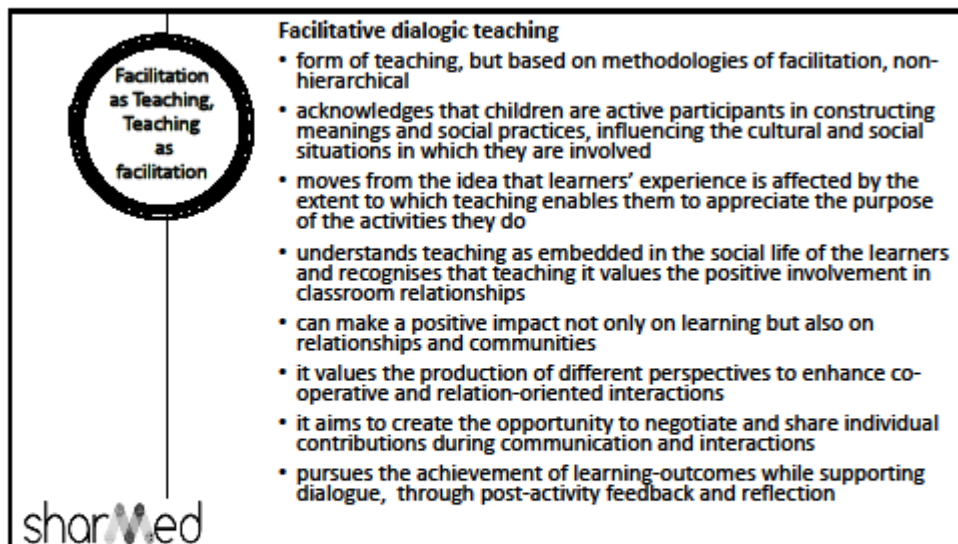
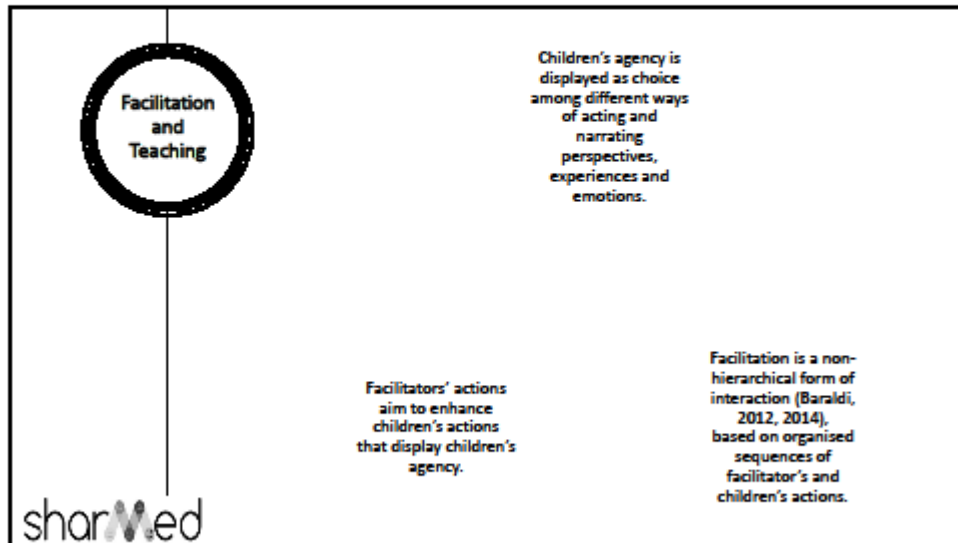
FACILITATION

NARRATIVES

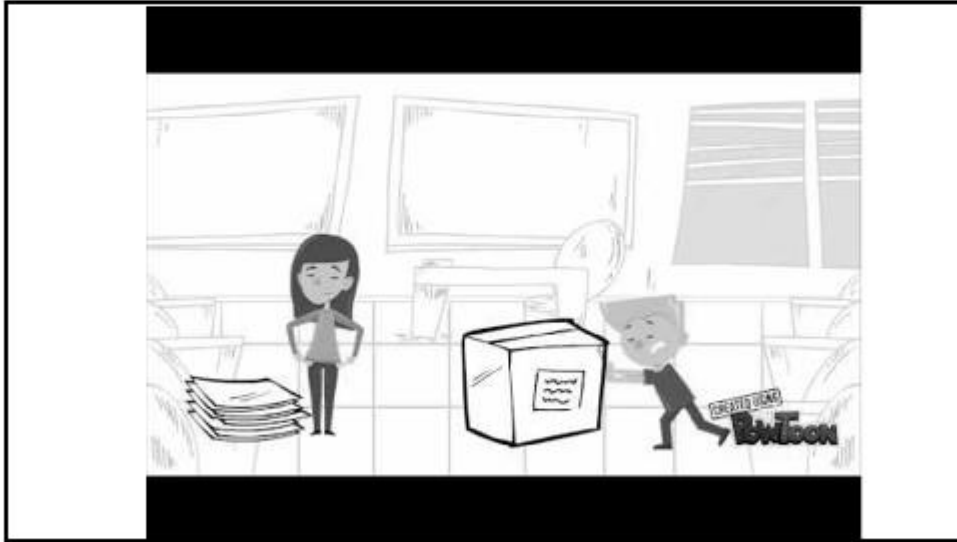
TEACHING

PHOTOGRAPHS

sharMed



30/11/2018



Photographs and Narratives

Narratives are social constructions in which the observed reality is interpreted and 'storied' in plural and competing ways (Baker 2006; Somers 1994)

Photographs offer personal history, connection and a sense of belonging. Visual literacy is a way to help children to think and communicate through, about and with pictures.

Photographs are a pivot that enable representation of a reality we are trying to understand and articulate. Children have ownership and connection with photographs they choose to share

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Types of narratives

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DURING SHARMED ACTIVITIES, DIFFERENT TYPES OF NARRATIVES EMERGED:

1. Narratives of the children's self: children as persons and their characters, opinions, emotions, experiences, relationships.
2. Family narratives: family members, their life and experiences, their relationships with children.
3. Narratives of personal life: important events, places, sports, animals and objects, connected with relationships or social roles.
4. Narratives of migration: separation from beloved persons and places, migration processes, future projects.
5. Narratives of historical events and situations: grandparents' or great-grandparent's life experiences, often related to war, direct experiences of wars and fleeing.



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1. FAC: So, would you share with us a bit about your picture
2. F1 ((finger to mouth as she gets lost for words)) It was my aunts wedding and when I was about seven
3. FAC: What can you remember about the day, about going to the wedding, was it exciting, was the bride beautiful, the groom handsome. What was special about the day when you went to the wedding?
4. F1: ((Hand moves to chest)) I felt really excited being there to like be there
5. FAC: And did you have a special job, were you involved in the ceremony?
6. F1: ((Gestures to show roses being thrown)) Oh yeah, I was the rose girl so I was throwing roses.
7. FAC: Oh, so flowers. So, would you call it a rose carrier or a flower girl or bridesmaid, there's lots of different names isn't there? Flower girl
8. F1: ((nods))
9. FAC: Okay and where did the marriage happen?
10. F1: ((Maps out a 'big place' with hands)) I don't remember but it was this big place and that's where the ceremony was but the party was in a different place
11. FAC: Okay, was it a religious ceremony?
12. F1: ((Hands now in front of her, stomach height)): Yeah, it was a Christian.

13. FAC: It was a Christian ceremony. So, what was it like?
14. F1 ((smiles)): After we were sat down (?) it was a little bit boring.
15. FAC: It was a bit boring, was it long as well?
16. F1: ((Uses hands to display excitement)): Yeah, but when me and [unclear] with the rings it was like
(..)
17. FAC: It was exciting?
18. F1: ((Smiles)) Yeah.
19. FAC: Was it emotional?
20. F1: Yeah.
21. FAC: It sounds really (..) has anybody else here been to a wedding?
22. ((Classroom all talks at once))
23. FAC: Who wants to share with me about their wedding favourite experiences? Who can remember going to a wedding and share something about it.
24. ((F1 points to people in class))

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25. M1: I was at a wedding and you know the platform they go to to get married

26. FAC: The platform as in when they stand up.

27. M1: (?)

28. FAC: Oh no, so you went to the wedding and the ceremony was on and you fell down the stairs, can you remember that?

29. M1: Not very well.

30. FAC: So, about four maybe, maybe three or four. Oh no, and do you remember that or is it because your family told you about it, is it on video?

31. M1: Maybe talking about it.

32. FAC: And how did it feel when they told you.

33. M1: Embarrassment.

34. FAC: Has anybody else got a memory about a wedding they want to share?

35. F2: I remember when I was two. I think my mum took me to Poland for her sister's wedding and we actually (..) my auntie's and a lot of people, like guests, they were basically dancing with me. I was like only two and everybody was trying to take care of me, but I was mostly crying during the wedding so (..) but I do remember like the music we had and like the cake.

36. FAC: Does anybody (?) going to see (..) I don't know about how you felt but you've reminded me how it's lovely to see everybody at weddings. You see people you haven't seen for ages and you think oh I forgot about you, am I related to you. There's some cousins you might have or friends who are a bit annoying (?). Do you remember that from a wedding, do you remember that, did you have to do that at your wedding, what did you have to do, what stuff happened?

37. F3: ((Gestures with hands)) Because I was smaller I had to go and say hello (?).

38. FAC: Yes, it's hard to connect to someone when you've not seen them for a while and you've got to go up and talk to them, and you're like what are you going to talk about and you've kind of got so many connections and stuff, I always feel a bit shy too. Does anybody else want to share a wedding experience, we've got a few eager (..)

39. M2: I went to a wedding (?) me and my cousin were playing around there and the people (?) stage and then I fell in the curtain (?).

40. FAC: Oh wow. The people that were getting married?

41. M2: Yeah.

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42. FAC: What happened? I have to say when I went to a wedding, I don't know about you, but I went to a Christian wedding like you and the bride was all in white. But then the same year I went to a Hindu wedding and the bride was in red and she just looked, and she had all gold over her, she just looked stunning. It was so different the Hindu wedding to the Christian wedding where it was a white dress and there was loads of colours at the Hindu wedding. Very colourful outfits and beautiful make up. And I just couldn't believe it. I felt like I was looking at princesses, you know. It was very different for me to go to different faith weddings. Has anybody else have that experience of going to a ceremony that is different to theirs, does anybody want to share?
43. F1: ((points to M3)).
44. M3: ((Waves hands around as speaking)) I've been to a wedding which basically there was plenty of juices at the far back. So, we got (..) we mixed all of the juices and we put pepper (?) and we were daring them to drink it. And I got another one which the cucumbers and then we got started fighting with the cucumbers.
45. FAC: At the wedding?
46. M3: ((smiles)) Yeah
47. FAC: And do you think the adults knew that you were doing all of this at the wedding?
48. M3: Yeah.

49. FAC: And was this a children's kind of, young people's lives at the wedding, what do you do, that's interesting, so you were doing potions and dares at the wedding?
50. M3: Yeah and our parents were just dancing.
51. FAC: And do you think the parents knew what you were doing all of the time, all of these potions and
52. M3: Yeah.
53. FAC: They did and they were okay with it?
54. M3: Yeah.
55. FAC: And who were you doing these potions with, were they people that you normally see?
56. M3: ((smiles)). Yeah and some people that I don't normally see.
57. FAC: So, would it be a member of your family or
58. M3: Friends and family.
59. FAC: Both. Yeah, you see them every time there is an event.
60. F4: When was eight I went to a wedding there was some policemen in a car (?) (..) and my mum was talking to them (?).
61. FAC: you went into them and what did he say to you?
62. F4: I felt embarrassed for the rest of the day.

30/11/2018

63. FAC: What sort of wedding was it that you went to?
64. F4: It was in Thailand.
65. FAC: In Thailand, you went to Thailand for a wedding. So and how did the wedding, how did the ceremony work in Thailand, what was it like?
66. F4: The bride and the groom were colorful
67. FAC: So, very colourful and elaborate outfits, yeah?
68. F4: And it took place at a Temple (?) house.
69. FAC: Okay and where did you go to the wedding?
70. F4: groom's house.
71. FAC: So, very different to your wedding, the wedding that you went to. So, we've had some different, we've had some weddings in temples, in houses, in churches, in registry offices. There's a real mixture, everybody's been to kind of weddings all in different places. It's interesting to think about the different places they're in.
72. M4: ((Smiles, use hands to show the 'whole ' cake)). I went to this wedding, my mum and my dad we went there with my brothers and sisters, and then I ate all of the cakes because I was really hungry, and then my mum was shouting because I have eaten the whole cake and I was eating with my hand, my face was full of chocolate.

73. FAC: You couldn't deny it.
74. M4: And then we went home and I said mummy can we go home now.
75. FAC: After you had eaten all of the cake?
76. M4: Yes.
77. FAC: And can you remember that wedding very well?
78. M4: Yeah.
79. FAC: How old were you?
80. M4: I was five.
81. FAC: You were five and when you started telling me about the wedding experience why did you start thinking about that experience, what made you think of that exact moment the cake eating, why did that come out that memory? It just came out, didn't it, good memory. I can see in your face you look really happy about your memory. I can see a bit of a twinkle in your eye because it was a good memory, a happy memory. Sometimes, when we're sharing pictures with each other it triggers stuff that you don't know you're really going to remember. Does any of our teachers remember anything about a wedding that you went to, any experiences?

30/11/2018

82. T: I remember going to weddings as a child, maybe your age or younger, and we were like Leo's family where the parents and adults were all dancing. So, we were left to our own devices, hiding under tables, drinking drinks that we weren't allowed, trying whiskey and things because it was on the table. And the bride she looked like a princess, those were my early memories. I just remembered dancing with all of my cousins and that's the memory that I loved, and I liked it because we were so close when we were younger. And now as we've got older the family is drifting away, but it seemed that when we were younger all of our cousins were always at the weddings and once we got together that was it. There was a little gang of us that ran around and we used to love it at weddings because there was loads of food & drink and no-one told you to stop.

91. FAC: You could just run around couldn't you because the others were so busy. Children do find space at weddings to do their thing. It's great to hear all of your adventures at weddings. We've got two more examples actually, do you want to quickly move forward to our next picture. We'll see who else wants to share a memory. Thanks.

Reflective Questions:

- How do SHARMED activities provide opportunities for all children to share personal stories and give meaning to their experiences?
- Can you describe what a narrative is? (refer to the video example)
- What type of narratives do you think would be the most interesting in your work with children?

The logo for SHARMED, featuring the word "sharmed" in a lowercase, sans-serif font. The letter "a" is stylized with a vertical line through it, and the "e" has a horizontal line through it. The logo is positioned in the bottom right corner of the reflective questions box.

Module 2: Activation		
Focus and aim of the module 'Activation'	Content will explore, reflect & discuss	Material, resources & activities
<p>Introduction to Activation (a theme within facilitation)</p> <p>Activation is related to</p> <ul style="list-style-type: none"> ○ An invite to share & take part ○ Opening up opportunities & spaces to join in and express ○ Encourage involvement <p>Support to start up or a continuation 'following and working from the speaker'</p>	<p>What is activation and what does it look like in practice?</p> <p>How might activation encourage participation?</p> <p>Discuss link between activation and facilitation</p> <p>Discuss what 'Activation' is and is not</p> <p>Should the child or the adult lead activation? Why?</p>	<p>Power point slides Transcript SWOT Analysis Development Plan Annotated examples from research Access to online MOOC and Video examples</p>
<p>Further discussion or questions</p> <ul style="list-style-type: none"> ○ How should activation happen? ○ Who should lead activation? ○ Identify key strategies, techniques or styles of activation used to encourage participation. ○ Identify successful activation strategies ...what makes them successful, or not? ○ What is the best way to connect with children? Why? ○ How does/should a facilitator open up possible spaces of shared interaction or signal dialogic discussion and shared ownership during the activity? ○ How might activation open up or signal connections between individuals? ○ How might activation support children to explore emotions, lived experiences, environmental, material, physical, cognitive sensory and power? 		

SHARMED: Module 2 Notes to compliment the power point slides

This module will Introduce you to the characteristics and traits relating to the concept of 'activation'.

The concept of Activation can be explained as part of the process of facilitation and as a concept in its own right.

Activation is a tool/strategy needed to i) make a start to connect, get to know the group and to start off a new way of interaction within spaces that children associate with teaching – Activation

initiates facilitation and begins a process of communication, it offers insight as to who would like to participate in a shared activity- Activation is used to indicate difference - being 'different' to the normal patterns/activities relating to teaching ii) to open up spaces; opportunity and turn taking. Activation aims to signal co-construction and recognition of each other being needed to make meaning and to make successful facilitation happen...it signals to children that the adult cannot 'facilitate' without children. Activation signals a change to the norm...children are perceived as co-facilitators. Questions are used to engage with children to provoke engagement and expand narratives. Video clips will be shared to observe activation cues and questions types.

This slide encourages consideration of where activation might happen along the 'facilitation blue arrow'. It is vital to consider appropriate strategies to engage with children so that they know shared communication is promoted. What does activation mean? What skills and knowledge are needed to activate whilst considering the i) aim/intent of SHARMED project ii) context and needs of group iii) making connections and getting to know each other...co-constructing facilitation

The first type of facilitative action, which we shall describe here, is inviting the children to talk 'activation'. Invitations promote the beginning of the process of facilitation where children have opportunity to talk about photographs and share narratives. As children begin to share their memories, the facilitator will ask questions, the questions are a strategy to invite children to add details, extend points further or to encourage them to ask questions to the teller. Invitations are often based on open or focused questions, with different aims or intentions.

Facilitators' turns to share or turn take aim to invite children to tell stories, to add details, to expand on narratives, to answer questions and share memories. Activation and invitations aimed at promoting engagement signal a message to children that the adult is not leading (which is different to teaching) cues aim to transmit a difference in the way communication unfolds. Invitations are produced to instigate the use of photographs, to share personal stories, highlight possible varieties linked to the way in which facilitators undertake activation using a range of strategies and questions.

Invitation to present is the first type of facilitative action. Firstly, this invitation may be based on questions that invite to answer "yes", however also offering the possibility of answering "no" (focused yes-no questions). Secondly, it may also be based on open questions, i.e. questions that aim to enhance unpredictable and more complex answers.

Example from the SHARMED Report Handbook: P218-220 1.1

There are a variety of questions and combination types to open up invitations to share or enhance narratives. Question types and the variety of facilitation styles indicate a differentiation among settings and facilitators is bound to occur because each context and group are unique. Invitations and questions determine how to i) successfully enhance children's narratives or ii) fail in doing so. Successful invitations that work to enhance children's narratives, share the following characteristics and can be reached using a combination of focused yes-no questions and open questions: (1) presenting a photo and its description; (2) adding further elements to the ongoing narrative; (3) involving the classmates to expand with new narratives, or to ask for more details about the ongoing narrative. Questions can be predictable to entice activation and then be developed into a more focused question to elicit further engagement and information. The facilitator will need to fully engage and immerse into the child's narrative to react in a way that reacts to the child's verbal/non-verbal cues – Yes-no and open questions offer space to share narratives.

Types of invitations (via use of questions or activation tactics) are used to expand narratives and provoke shared narratives/connections (interlaced narratives). Invitations to share and take part will develop or unfold in a way that fits the group/class/facilitator and context. There are not specific suggestions about the best way of inviting children to narrate. The successful promotion of narratives is based on a great and complex variety of actions, communications, turns, respect, time. Analysis shows that the problems seem to arise for invitations to expand, either when the design is too general, and thus expansions are not sufficiently oriented, or they are too specific, and thus the topic of expansion cannot be shared or valued as interesting in the classroom.

Questions might be opened to everyone rather than focused on an individual – This is to fish out who is interested in sharing their photograph, story or memory.

Responses are then used by the facilitator to continue with those children who choose to participate.

Questions can then become directed towards an individual child. The facilitator may use yes-no questions although the child will interpret yes-no questions individually using them as a cue to respond either waiting for further openings or, as affirmation that this is ‘their space and time to share’. The facilitator will respond to the child’s action also, deciding what type of question or cue is needed to offer further support, or not...

You will now move onto a video example to explore concepts and situations presented in this section. There is also opportunity to download a transcript of the video for your perusal.

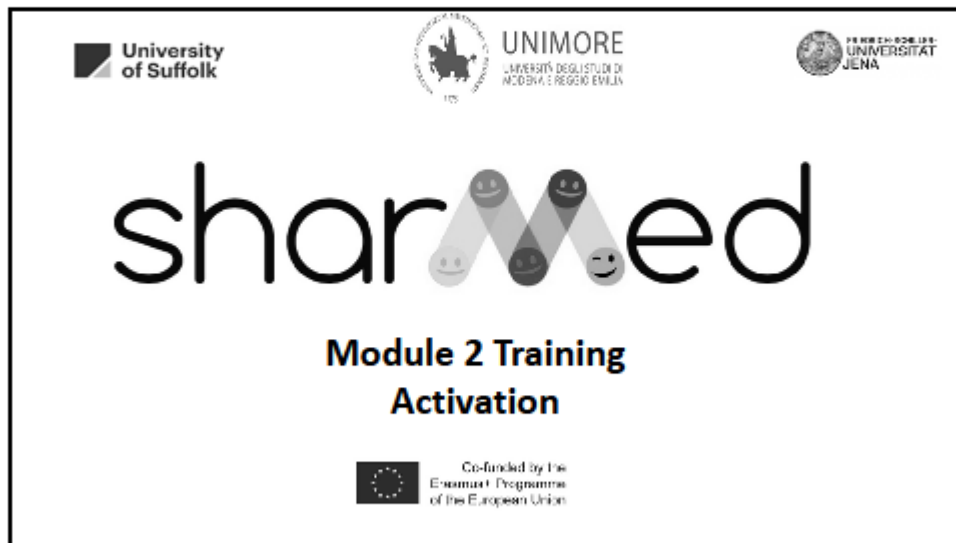
Focused questions (FQ) enable clarification and checking that can then be expanded through the creation of OQs. When and how both types of questions should/could be used is difficult to say. The facilitator might use FQ to check understanding and facts – and also to hypothesis which can then be used as a pivot by the child to expand. Sometimes FQ might now elicit further expansion and might close down the narrative. This might be because the child wants to stop the narrative, might be thinking, or the FQ was not in tune to the context. OQs when connected might offer opportunity to open narratives back up ‘add fuel to the fire’ so the child can choose or not to enhance their story. A combination of FQs and OQs cannot be a guarantee to expand narratives – it will very much depend on the i) child ii) connections between the facilitator, narrative, context and child iii) reaction from peers who want to interact with the narrative or share their own!

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There is opportunity to download a transcript of the video example on MOOC for your perusal or refer to slides if using the handbook.



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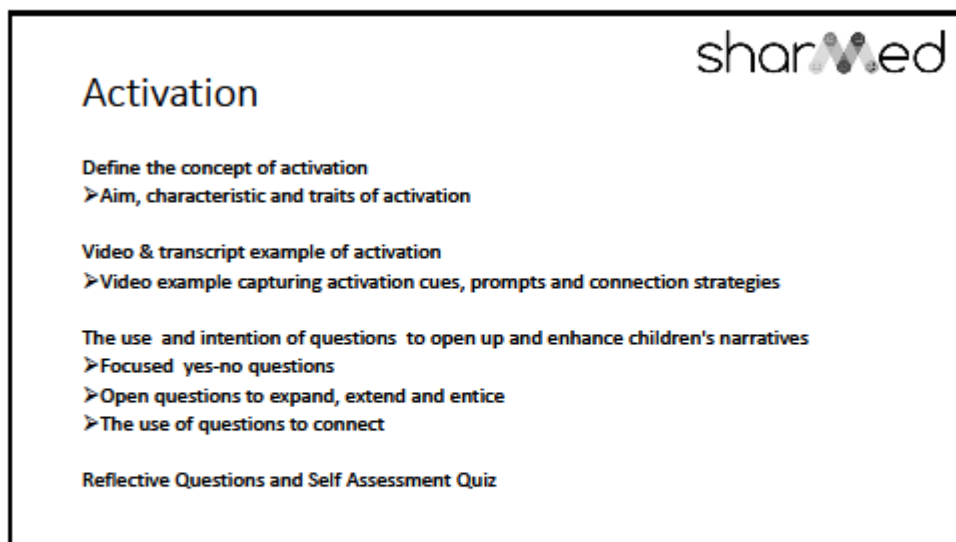
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**Module 2 Training
Activation**



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Activation

Define the concept of activation

- Aim, characteristic and traits of activation

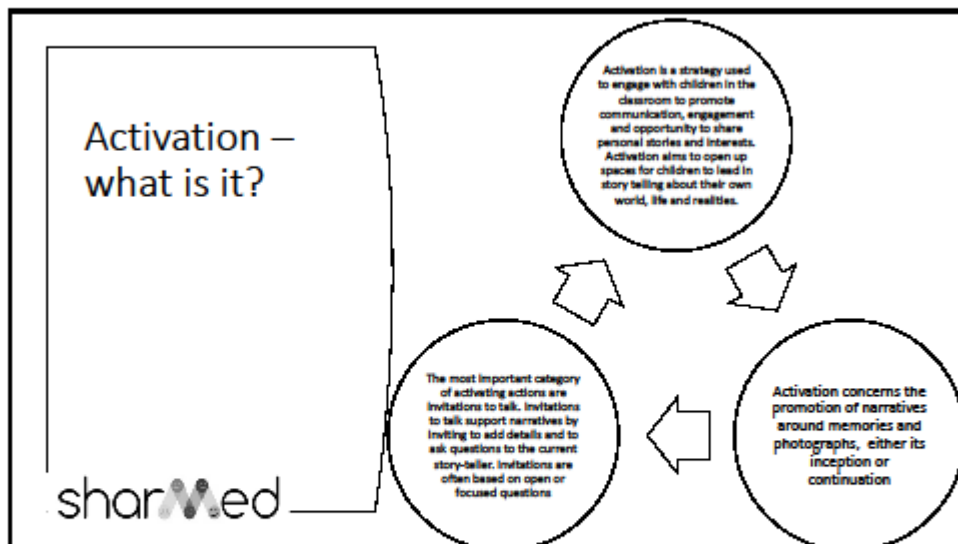
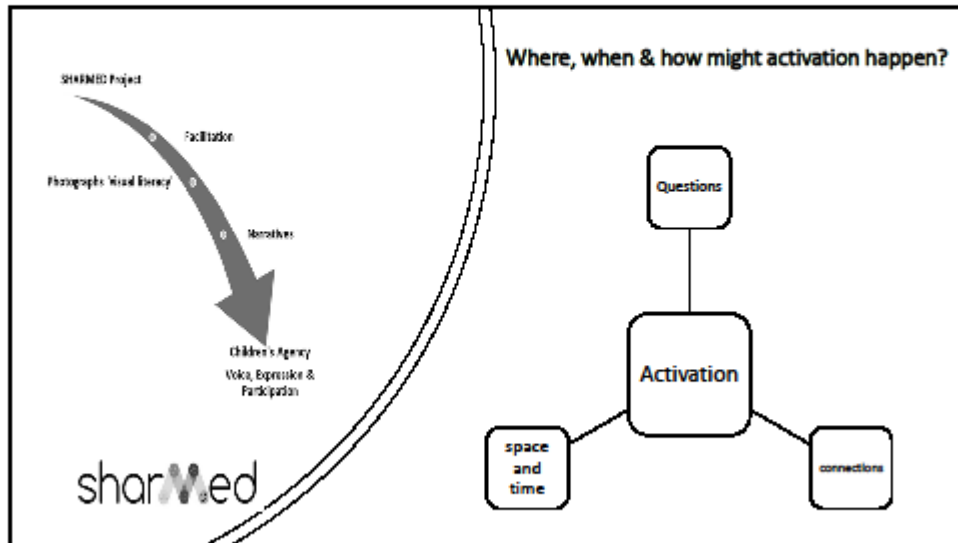
Video & transcript example of activation


- Video example capturing activation cues, prompts and connection strategies


The use and intention of questions to open up and enhance children's narratives

- Focused yes-no questions
- Open questions to expand, extend and entice
- The use of questions to connect

Reflective Questions and Self Assessment Quiz



<p>Use of photograph to activate children's participation</p> 	<p>USE OF PHOTOGRAPHS CAN ENHANCE CHILDREN'S PARTICIPATION BY INVITING THEM:</p> <ol style="list-style-type: none">1. To describe the image and the content of the photo.2. To describe how the photo was taken (when, by whom, in which context).3. To describe the photo as an object.4. To describe why the photo was chosen.5. To express feelings and emotions about the photo.6. To elaborate on the narrative beyond the photo.
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<p>Use of photograph to activate shared narratives</p> 	<p>USE OF PHOTOGRAPHS CAN ENHANCE CHILDREN'S SHARING OF NARRATIVES BY INVITING THEM:</p> <ol style="list-style-type: none">1. To link the narrative with other (similar or different) narratives.2. To link the photo with other (similar or different) photos.3. To link the photo with emotions and feelings.4. To link the story about the photo with more general narratives.5. To provide free associations about the photo.
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Photographs and Narratives


Narratives are social constructions in which the observed reality is interpreted and 'storied' in plural and competing ways (Baker 2006; Somers 1994)

Photographs offer personal history, connection and a sense of belonging. Visual literacy is a way to help children to think and communicate through, about and with pictures.

Photographs are a pivot that enable representation of a reality we are trying to understand and articulate. Children have ownership and connection with photographs they choose to share

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Invitations to ask and the production of questions to expand



Questions to invite participation aimed at the whole class

- *Would anyone like to share their photograph?*
- *Would anyone like to go first?*
- *Does someone feel like going first?*
- *Would you like to hear about my photograph and memory?*

Response to general questions by an individual elicits participation from children who want to talk. Further questions are then used to extend or continue.

- Questions aim to open up spaces and affirm contribution. Questions are used to invite children to join in, ask each other questions or to expand on narratives. The facilitator will react and respond aiming to enhance the child's narrative or telling. Children interpret question as an invite or pivot to start telling, sharing their memory or children may need further support via open questions. Open questions offer opportunity to expand and clarify whilst the facilitator can use questions to role-model thinking, possibility and further participation. We will now consider the use of focused yes-no questions and open questions to promote children's narratives.



30/11/2018

1. FAC: K., would you like to come up and share your picture? ((Girl pulls her own ponytail as she comes up to the front))
2. Class: K.!
3. FAC: So, would you share with us a bit about your picture
4. F1: ((Hand on upper chest as speaking, finger to mouth as she gets lost for words)) It was my aunts wedding and when I was about seven

Can questions go wrong?

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Problems for facilitation may happen when invitation to expand are

Designed in generic way, therefore expansions are not sufficiently oriented

Designed in a too specific way, making the scope for expansion so narrow that it cannot be shared or valued as interesting in the classroom

30/11/2018



1. FAC: It sounds really (...) has anybody else here been to a wedding?
2. ((Classroom all talks at once))
3. FAC: Who wants to share with me about their wedding favourite experiences? Who can remember going to a wedding and share something about it. ((F1 points to people in class))
4. M1: I was at a wedding and you know the platform they go to to get married
5. FAC: The platform as in when they stand up.
6. M1: (?)
7. FAC: Oh no, so you went to the wedding and the ceremony was on and you fell down the stairs, can you remember that?
8. M1: Not very well.
9. FAC: So, about four maybe, maybe three or four. Oh no, and do you remember that or is it because your family told you about it, is it on video?
10. M1: Maybe talking about it.
11. FAC: And how did it feel when they told you.
12. M1: Embarrassment.
13. FAC: Has anybody else got a memory about a wedding they want to share?

30/11/2018



1. FAC: So you fast eleven hours on Yom Kippur (...) is that once (...) how many times in the year would that be?
2. M1: Just once
3. FAC: Just once a year (...) ok (...) does anybody got a question to ask to somebody about when they fast, how they feel, because I'm really curious, I'm just wondering how it feels to fast
4. M2: Um, can you drink water?
5. M3: No ((shakes head))
6. FAC: Wow
7. F4: When you're really tempted (...) like you're really tempted to eat it but you're not allowed to (...)
8. M3: You can't drink water, you can't eat
9. F4: No, no (...) when your baby brother ((gets noisy and cannot hear))
10. FAC: Has anybody else got a memory about a wedding they want to share?

30/11/2018

Reflective Questions

- How might questions entice children to participate?
- How might questions offer children opportunities to continue telling, taking turns or engaging with others?
- How might questions enhance or close down children's narratives?

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Focused & open questions to expand and ask

Expansions of narratives may be enhanced asking open questions (OQ), which can be used to start or develop a narrative.

- Asking questions offers children a choice to participate, or not.
- OQs are frequently followed by series of focused questions (FQ) that may be used to check specific details or entice further sharing.
- The act of facilitation requires creativity in the use of question types combined with a real reason to pursue aspects of a child's narrative or exchange. Questions enable the child and facilitator to clarify feelings, interests, emotions and reactions. Question types and the reason to ask will depend on the child's narrative, participation and support needed (or not) to articulate their intention, narrative and expression. The child will decide what it shared and why.

The systematic use of FQs and OQs have the function of checking and clarifying the children's narratives.

- FQs enable the facilitator to clarify and check meaning and can at the same time extend narratives due to i) time offered for the child to think further about their memory and ii) to hear their expression repeated back to them ii) connect with the facilitator and other children to enhance memory and opportunity to interlace narratives. OQs can complement this further by requesting further clarification and engagement to expand.

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<p>Focused & open questions to expand and ask</p> <p>sharMED</p>	<ul style="list-style-type: none">➤ Response to general questions by an individual elicits participation from children who want to talk, share and be heard➤ Yes-no focused questions or open questions are used to extend or continue narrative sharing <ul style="list-style-type: none">• Questions aim to open up spaces and affirm contribution.• Focused yes-no questions are used to invite children. The facilitator will react and respond to the child aiming to enhance the child's telling. Children interpret yes-no question as a pivot to start telling or may need further support via open questions to offer opportunity or confirmation that what they are sharing or doing is OK (if turn-taking and use of facilitation is a new experience for them in the school context).
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1. M1: ((Hand to chin and over mouth)) That's my favorite toy and it reminds me of my favorite toy. I still have it. I use it as a decoration and it also reminds me of the time I went to a party, it was really fun.
2. FAC: Was it a good party?
3. M1: Yeah.
4. FAC: What can you remember from it, what's your biggest memory from the party?
5. M1: ((Hand over face. Boy next to him puts his hand on back of his head)). A food fight.
6. FAC: A food fight, at the party?
7. M1: Yeah.
8. FAC: And can I ask who started it?
9. M1: ((Hand over face, laughing)) Another (...) I had another friend, he came and he threw a piece of cake at someone and the person threw it back
10. ((Laughter))
11. M1: And then a few more people started and then everyone started doing it.
12. FAC: Was there a lot of people at the party and what did the adults do when this food fight started?
13. M1: The adults hid behind the wall.

14. FAC: Did you get any of the adults with the cake?
15. M1: No.
16. FAC: They were safe, okay.
17. M1: I nearly hit my mum.
18. ((Laughter))
19. FAC: And do you remember (...) can I ask what was the party for?
20. M1: can't remember.
21. F1: Was it like a tradition?
22. M1: Yeah.
23. FAC: Where was it taken?
24. M1: In (...) I can't remember. I was just like four, five.
25. FAC: Were you in the UK, was that in England, was that in the UK?
26. M1: Yeah.

30/11/2018

Reflective Questions

- How do focused yes-no questions entice children to participate?
- What is the purpose of open questions?
- How do focused and open questions enhance narratives?

sharMed

Module 3: Feedback		
Focus and aim of the module 'Feedback'	Content will explore, reflect & discuss	Material, resources & activities
<p>To explore:</p> <ul style="list-style-type: none"> ○ Feedback Types ○ Minimal Feedback ○ Continuers ○ Repetitions ○ Acknowledgement Tokens ○ Formulations ○ Active Listening ○ Equal Listening 	<p>Overview of what feedback is and is not. Feedback is to support participation, engage equally by recognising voice and expression. Analysis of when facilitation does not support children's agency.</p> <p>Types of Feedback. What is minimal feedback? What are formulations?</p> <p>The characteristics of feedback and reason to use it.</p> <p>Feedback when used as a process of facilitation is not to assess or authorise turn taking.</p>	<p>Refer to:</p> <ul style="list-style-type: none"> ○ power point slides ○ transcripts from classroom practice ○ trainer notes ○ video example via online MOOC ○ reflective questions
<p>Possible discussion relating to the concept of feedback to consider in practice;</p> <ul style="list-style-type: none"> ● How might identified feedback strategies engage, empower, promote and invite autonomy, or not? ● How might positionality of the adult in relation to the child during feedback impact on narratives? ● How or why will the environment and shared space/s during facilitation impact on engagement or participation? ● How might active listening be supported using continuers or repetitions? ● Is minimal feedback effective, or not? Why? ● How does the use of formulation support children's participation? ● Identify possible differences in epistemic authority and children's agency during (i) teaching (ii) facilitation 		

MODULE 3
FEEDBACK NOTES FOR TRAINER/TRAINEE RELATING TO POWER POINT SLIDES

Slide set m3.1

Minimal responses are a very frequent way of giving feedback to interlocutors' actions in conversations. They are small turns of talk that nevertheless have a great importance for facilitation. SHARMED facilitation is an example of that, where minimal responses (1) support children's active

participation, and production of narratives; (2) recognise the importance of children's stories and comments.

Supporting participation means supporting people's trust in a safe and meaningful participation. This can be favoured by continuers, that is, very short signals of attention as well as another type of minimal response, repetitions of previously uttered words or parts of sentences. In SHARMED, continuers and repetitions are both used to support children in speaking and narrate, because they display "active listening" by showing sensitivity for the contents expressed by children. This is true for all contexts of facilitation, with or without children.

Continuers are very short feedback that invite the speaker to continue telling. They include interrogative confirmation, short confirmations and other para-verbal signals

However, repetitions of words or parts of sentences show listening more clearly than simple continuers. Repetitions reproduce, sometimes with small variations, the previous turn or part of it, in order to show listening and to encourage further talk. It is considered as a form of active listening. Repetition can be combined with other minimal responses, such as acknowledgement tokens.

The second function of minimal responses, the function of recognising, can be accomplished by acknowledgement tokens, signalling receipt of the previous turns, stressing interest, surprise, or affective involvement. Acknowledgement tokens are more specialised in adding a positive note to the signal of attention than continuers and repetitions. For this reason, they represent a simple but powerful tool for facilitation.

Acknowledgement tokens are a type of short feedback with the function of showing appreciation of the value of a contribution. Acknowledgement tokens are used to display interest, or possibly concern, in all cases attention towards a contribution. They are not necessarily used to invite continuation, therefore are different from continuers.

Minimal responses are effective when the conversation develops fluidly, without the need of more incisive support and signals the intention from the facilitator to avoid interruptions through questions or more substantial comments. Support and recognition are effective and useful in some specific circumstances, while they cannot be generalised.

Slide set m3.5

In some circumstances, minimal responses are not sufficient to support participation. The action of feedback needs to take more elaborated forms. This is the case of formulations. Formulation is a type of utterance that elaborates the gist of previous utterances. In facilitation, formulations can be used to give feedback to previous utterances. For instance, in our SHARMED research formulation were used to give feedback to children's stories and comments.

Data from SHARMED highlight two types of formulations: (1) explications of previous turns, which clarify their contents; (2) developments of previous turns, which add information to them while preserving a reference to their gist.

Developments are more risky interpretations because whilst they take the gist of previous utterances, they use it as foundation for expansions. This means that developments can propose implications for previous turns that are not recognised by the utterer of such turns. However, this should not invite to refrain from using formulation as development, because failure provides the opportunity of children's active participation in form of rejection and correction of the formulation. However, a development, which is very far from the gist, can be considered as an "upshot", i.e. an indicator of the facilitator's authority of guiding or closing the conversation.

Formulations can be used following question-answer dyads, A questions starts the conversation, and the formulation take the gist of the interlocutor's continuation solicited by the question. Both as explications and developments, formulations can be used to facilitate the production of narratives.

Formulations are a more powerful tool to display interest in the conversation offering something more as well: while capturing the gist of previous turns, formulation can be used to advance interpretation that add further potential meanings. In the SHARMED data-set, formulations capturing the gist of previous utterances advance the facilitator's interpretation that develops and

extends the meaning of the conversation, while keeping it linked to the child's contribution, which is therefore highly valued. When formulations that advance an interpretation are seen as correct from the perspective of the teller, they are usually followed by short confirmations. This is characteristic of many formulations observed in SHARMED, where confirmations are important because they show that facilitators paid attention to children's participation and telling from the perspective of the children

SLIDE SET 3.6

reflective questions on formulations to capture gist


SLIDE SET 3.7

Formulations can also be used to expand ongoing stories and comments. In SHARMED facilitation, formulations have been often used to support children in expanding their narratives following the formulation, with the facilitator therefore taking the role of co-tellers.


Formulations are actions of feedback, but their scope goes well beyond showing attention: they can also favour the generation, or the expansion, of narratives, as demonstrated by SHARMED data.

SLIDE SET 3.8


reflective questions on formulations to support stories



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Module 3 Training
Minimal Feedback



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Content

Define and explore the concepts of feedback

Part I, minimal feedback

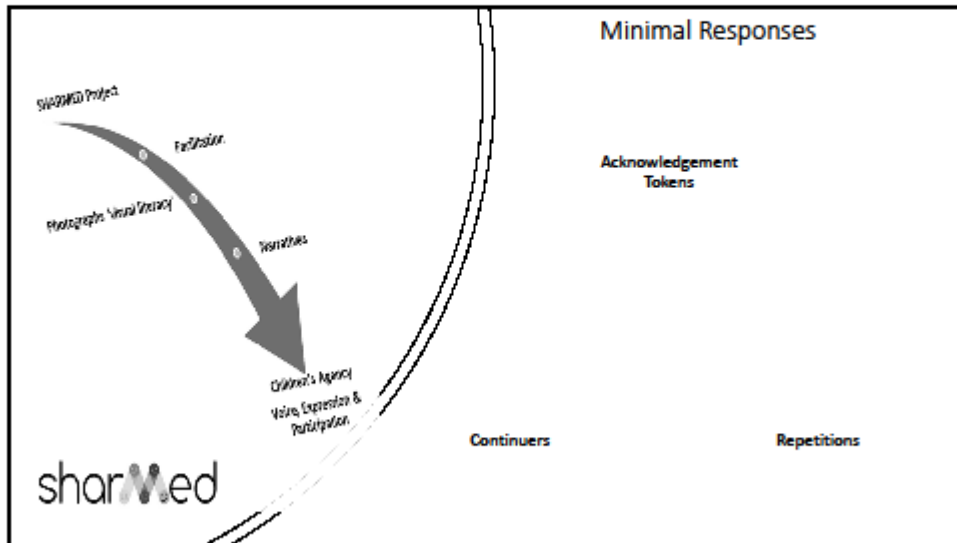
- continuers/repetitions
- acknowledgement tokens

Part II, formulations

- Formulations

Reflective Questions

30/11/2018

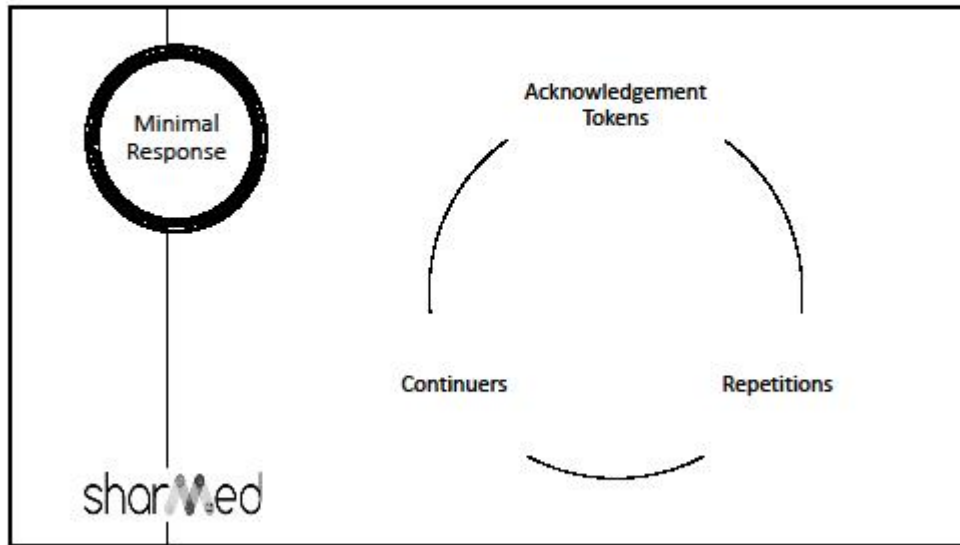


The teller: a respected knowledgeable author

<p>The art of facilitation combines many skills, techniques and strategies that promote</p> <ul style="list-style-type: none"> ➤ Active listening ➤ Equal exchange ➤ Respectful interaction ➤ Turn taking ➤ Feedback & Feedforward ➤ Questions and Answers 	<p>Minimal feedback is used during facilitation to promote participation and</p> <ul style="list-style-type: none"> ➤ Encourage sharing of narratives and memories ➤ Risk taking ➤ Listening ➤ Dialogic discussion and negotiation ➤ Make connections
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sharMed

30/11/2018



30/11/2018

1. F1: ((stands next to FAC, but raises hand))
2. FAC: Yeah
3. F1: Um, I think it was the day before Halloween and I had a (cannot hear) red mask and um, I was underneath the cot at the time and my sister, I think I was about three...
4. FAC: Yeah
- (-)
5. F1: I can't remember and my sister was in the cot and back when we lived in (names area) and she was in the rocking thing ((does motions with hand)) and I started rocking the thing because I was on the other side and she was sleeping on her tummy
6. FAC: Uh huh
- (-)
7. F1: and then I came out and I put the mask on (-) when she saw my face, my actual face, she started crying and when I put my mask on, the scary mask on, she stopped crying

Reflective Questions: Continuers

- How do minimal responses support children to share personal memories and expressions?
- What is a continuer and how might it support the 'teller'?
- How are short signals of attention and minimal responses expressed by the listener? (refer to the video example and transcript to look for some examples)

sharMed

30/11/2018



1. M2: There's no (..) there's no winter there
2. FAC: Oh there's no winter (..) so the seasons are different over there?
3. M2: Yeah (?) It's like our summer
4. FAC: The winter's like our summer? Wow, I think I might definitely (..)
5. M1: No, they have no winter
6. FAC: They have no winter? Wow (..) so I wonder how the people in Dubai know about different seasons, then (..) do they experience winter (..) no?
7. M1: Not unless they went abroad

30/11/2018

Reflective Questions: Repetition

- How might the use of repetition capture active listening?
- How might the use of repetition (repeating words or parts of a sentence) encourage further talk or memories to be shared?
- How might repetition and active listening build connections between the listener and the teller?

sharMed



30/11/2018


1. FAC: And you think that was your dad just behind him there?
2. M2: ((nods))
3. FAC: Yeah (...) oh wow (...) how do you feel about seeing your dad in the background of that picture?
4. M2: ((shakes head))
5. FAC: Do you think your dad knows he's there in the picture?
6. M2: ((shakes head)) No (...) I don't even think he knew
7. FAC: Wow (...) you know what you're making me think about (...) I wonder how many of you ((indicates classroom and indicates picture on the projector)) might be in the background of somebody else's picture (...) say somebody might have taken a picture of their family and you could be walking past and you could be in the background (...) ((turns to M2)) (...) so your dad's in the background isn't he?
8. M2: ((nods))
9. FAC: ((to M1)) and did you know that was his dad?
10. M1: No
11. FAC: So there you go (...) how about pictures
(...)
12. M2: I only know because he's got like a coat because he works in a hospital (unclear)
13. FAC: Oh in a hospital in Croydon?
14. M2: No, not in a hospital
15. FAC: Oh
16. M2: I don't know the workplace
17. FAC: Oh ok (...) thank you so much (...) good (...) well spotted


Reflective Questions: Acknowledgement Tokens

- What type of feedback is it when the listener indicates surprise, interest or concern?
- Identify three ways a listener might acknowledge they are actively listening to the teller
- Why are acknowledgement tokens a valuable form of feedback?





30/11/2018

<p>Formulations</p> 	<p>In the previous section we explore how minimal feedback cues capture the impact of active listening to encourage and support expansion of narratives. Minimal feedback is used to open up spaces and promote participation. Minimal feedback follows the lead of the teller. In contrast, formulations differ because they are used to give feedback regarding previous utterances. For instance, in our SHARMED research formulations were used to give feedback to children's stories and comments to indicate active listening: confirm understanding and add further context to offer opportunity to expand or join up narratives (interlacement)</p> <p>Formulation is a more elaborated form of feedback because it is a type of interaction that aims to rephrase and capture the gist of previous utterances (Utterances are words, expressions and sounds). During the process of facilitation, formulations can be used to give feedback to previous narratives and expressions.</p>
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<p>Formulations</p> 	<p>Formulations can be followed by short confirmations, which show how the gist has been correctly understood and interpreted from the perspective of the child.</p> <p>These confirmations are important as they show the child 'the teller' that the facilitator has payed attention to expressions and narratives.</p> <p>Formulations enable previous narratives and expressions to be engaged with. A formulation occurs when meaning and understanding is repeated by the listener to indicate they have been listening and understood the narrative. The teller has opportunity to confirm (or not) if the listener has understood the narrative. Formulations follow question-answer dyads, where the facilitator starts with a question and formulates the child's answer. Formulations are engaged with creatively and will vary in styles depending on the facilitator, teller and context.</p>
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30/11/2018

<p>Formulations</p> 	<p>Formulation can empower the 'teller' because when the facilitator repeats or rephrases understanding, there is opportunity to challenge and confirm meaning. At this point of formulation 'mutual agreement' is acknowledged and space is made available for negotiation and discussion.</p> <p>Formulation enables space for i) the facilitator to add meaning and explore or encourage expansion ii) the 'teller' to continue utilising support from the facilitator/formulation iii) peer discussion to erupt so that negotiation to be the 'teller' or to ask questions capture agency and participation of the group.</p> <p>Connections are made during formulation that offer opportunity for children to join up narratives and discuss shared experiences. Children make 'life journey' connections and hear about each other differently.</p>
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<p>Formulations</p> 	<p>In our data, we have identified two types of formulations:</p> <ol style="list-style-type: none"> 1) explications of previous turns, which clarify their contents 2) developments of previous turns, which add information to them while preserving a reference to their gist <p>Formulations can be followed by short confirmations, which show how the gist has been correctly understood and interpreted from the perspective of the child. These confirmations are important as they show that facilitators payed attention to children's participation and telling, much more clearly than through minimal responses</p> <p>A more controversial practice is adding questions to formulations in the same turn. This practice does not seem particularly effective in enhancing the children's contributions if questions are focused, while they seem more effective if questions are open</p>
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30/11/2018

1. F2: My sister video'd me on her phone when I was little and I was in her room and I was in my mum's (?) and my mum video'd it (...) so I went down the (?) and the lift went down and then she asked where I was and then I came up and they made me laugh so much (...) and er (...) I've got another memory (...) when my cousin, when she was three years old and I was in nursery (...) she wanted her mum but she called my mum mum so she wanted her mum but her mum was at work (...) she called my mum her mum
2. FAC: ah
3. F2: so my mum she wouldn't so she started crying for her mum
4. FAC: aww
5. F2: and I gave her a cuddle and there's a really cute picture of me like hugging her and now we're like best friends after that
6. FAC: aww so she was a bit lonesome, she missed her mum
7. F2: yeah
- (..)
8. FAC: and she saw your mum and your mum kind of looked like her mum and then she looked like she kind of need a hug and you gave her a hug (...) so you kind of had a feeling that she needed a hug
9. 9. F2: ((nods))

Reflective Questions

- What is the main difference between formulation and minimal feedback?
- How might the use of formulation further empower children as authors of their own narratives?
- Why is it important for the facilitator to confirm the gist?



<p>Formulations</p> <p>sharMed</p>	<p>Formulations can also be used to expand ongoing stories and comments. In SHARMED facilitation, formulations have been often used to support children in expanding their narratives following the formulation, with the facilitator therefore taking the role of co-tellers.</p> <p>Formulations are actions of feedback, but their scope goes well beyond showing attention: they can also favour the generation, or the expansion, of narratives, as demonstrated by SHARMED data.</p>
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30/11/2018

1. F1: Um, I think it was the day before Halloween and I had a (cannot hear) red mask and um, I was underneath the cot at the time and my sister, I think I was about three
(..)
2. FAC: Yeah
(..)
3. F1: I can't remember and my sister was in the cot and back when we lived in ((names area)) and she was in the rocking thing ((does motions with hand)) and I started rocking the thing because I was on the other side and she was sleeping on her tummy
4. FAC: Uh huh
(..)
5. F1: and then I came out and I put the mask on (..) when she saw my face, my actual face, she started crying and when I put my mask on, the scary mask on, she stopped crying
6. FAC: ((laughs)) so she (..) it was the other way round? ((laughs and F1 nods)) so she thought you looked better with the mask on? ((laughs))
7. F1: Yeah ((laughs)) and I had the mask on for literally all day until I went to bed
8. FAC: to keep her happy
9. F1: Yeah ((giggles))

Reflective Questions

- Identify two strategies a facilitator might use to support the teller to expand their story
- Identify aspects of feedback or formulation that open up opportunity for co-authorship
- Identify examples of co-authorship in the video clip to consider how and when participation and extension of narratives are supported



Module 4: Facilitator's Personal Contributions		
Focus and aim of the module 'Children's Initiatives'	Content will explore, reflect & discuss	Material, resources & activities
<p>To explore:</p> <ul style="list-style-type: none"> Comments Appreciations Stories Displacements 	<p>How personal contributions during the art of facilitation can enhance narratives, participation, relationships and connections via interconnected story telling/sharing/co-constructing towards interlacements and shared moments.</p> <p>Facilitators actions are complex to unpick and can be un/predictable. For example, Facilitator's actions are not of course limited to initiating (module 2) or giving feedback (module 3). Facilitators can deliver other forms of contribution to support ongoing narratives, to make them more complex, to extend the area of participation – How?</p>	<p>Refer to:</p> <ul style="list-style-type: none"> ○ power point slides ○ transcripts from classroom practice ○ trainer notes ○ video example via online MOOC ○ reflective questions
<p>Possible discussion relating to the concept of personal contributions to consider in practice;</p> <ul style="list-style-type: none"> ● Aim to identify at least two predictable and two unpredictable forms of contribution ● How or why does sharing personal stories open up or close down opportunities to share narratives or to develop shared narration or narrative extensions ● How or why does the use of displacements provoke reaction and interactions? ● Why are appreciations needed and when are they supportive or not supportive? ● Identify how emotional links or connections are made during the sharing of personal disclosure or stories – why or how might sharing 'self' and experiences open up opportunity to share? What has to happen or what has to be meant to make sharing personal memories or stories provoke connections? ● Analyse what happens within examples that capture the child or facilitator sharing a person memory...what is it about a personal memory that provokes engagement, connection or emotions? 		

MODULE 4, FACILITATOR'S PERSONAL CONTRIBUTIONS, NOTES FOR SLIDES

Slide set m4.1


Facilitator's actions are not of course limited to initiating (module 2) or giving feedback (module 3). Facilitators can deliver other forms of contribution to support ongoing narratives, to make them more complex, to extend the area of participation.

There are many types of personal actions, but the evidence from e SHARMED facilitation invites to consider four types: The first type, comments, are a special category of formulations that are not so much addressed in elaborating the gist of previous utterances because they are rather used to create new meaning. The main characteristic of comments is that the facilitator does not only summarise but authors new meaning. Comments are facilitators' personal contributions adding contents to the interaction, and therefore to the narratives.


A second type of personal actions is appreciations. Appreciations provide affective support to the children, showing that their stories are important and beautiful. However, appreciations pose serious risks for facilitation because of there are distributed selectively they can be easily interpreted as a form of assessment. Caution is nevertheless needed when appreciation are not selective but constantly attached to each contribution: they may become a routine requesting the facilitator's systematic engagement which entails some degree of disruption.

The third type of personal initiatives from the facilitator are stories. Providing personal stories, facilitators can show that they also have a "story" to tell demonstrating their engagement. In SHARMED facilitation, personal stories are a way of showing facilitators' closeness to children and interest in their narratives


The fourth type of personal action is displacements, It is a peculiar action, which was observed in a specific context within SHARMED facilitation. However, displacement are potentially a powerful tool to support narratives. They consist in enriching a narrative through stories or comments that surprise and entertain children. Displacements have a double function: (1) creating a positive and funny relation between facilitators and children and (2) stressing unpredictability, as emerging from personal contributions. Unpredictability is particularly important, as it shows that the conversation is open to any surprise.



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Module 4 Training
Facilitator's Personal Contributions



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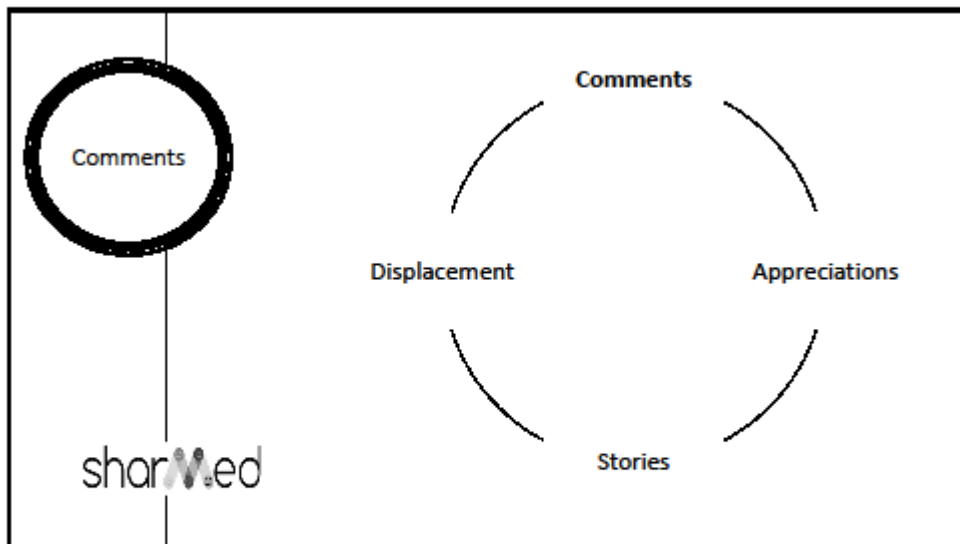
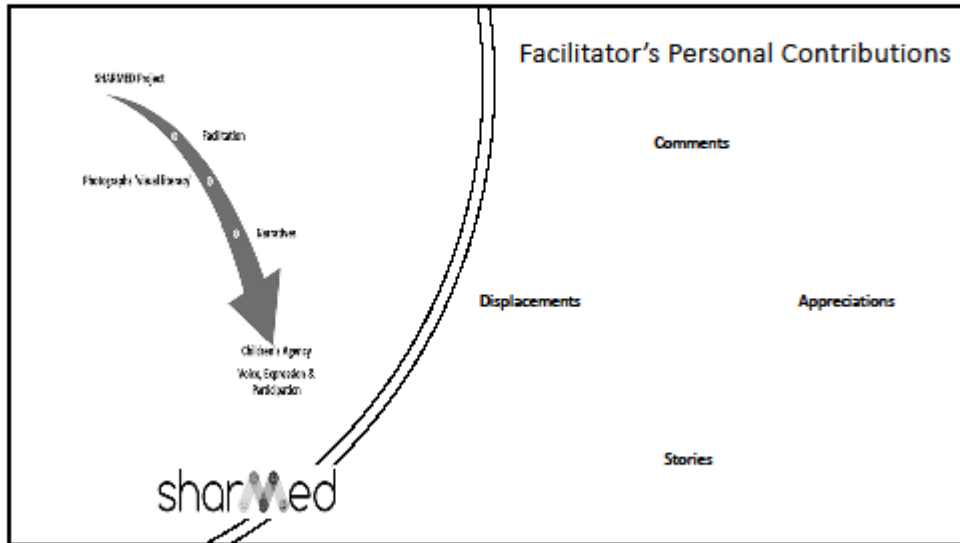
Content

Personal Contributions

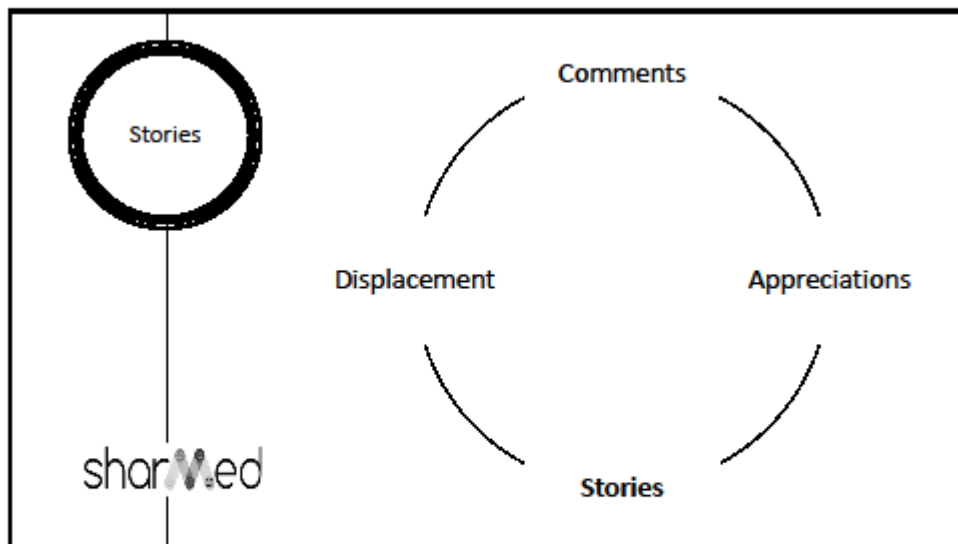
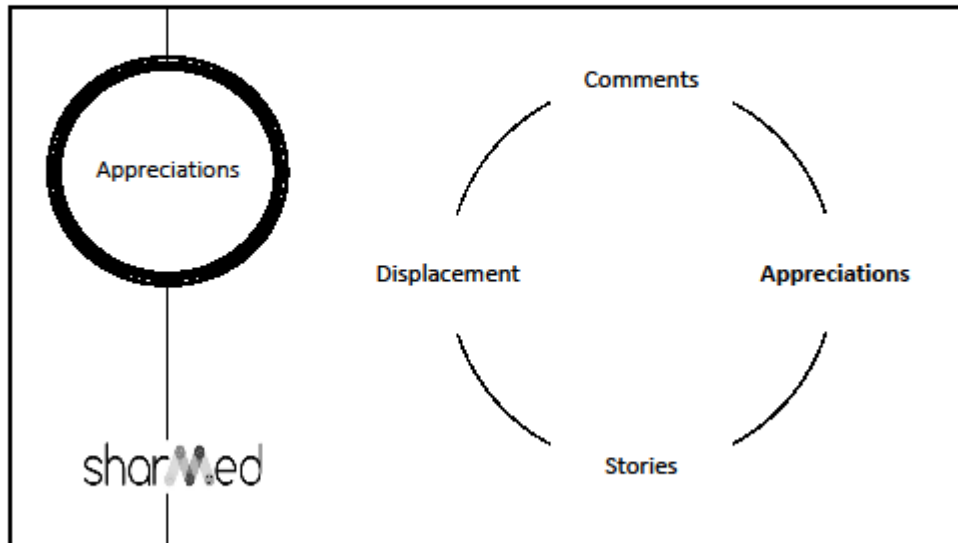
- Define and explore
 - Comments
 - Appreciations
 - Stories
 - Displacements

Reflective Questions

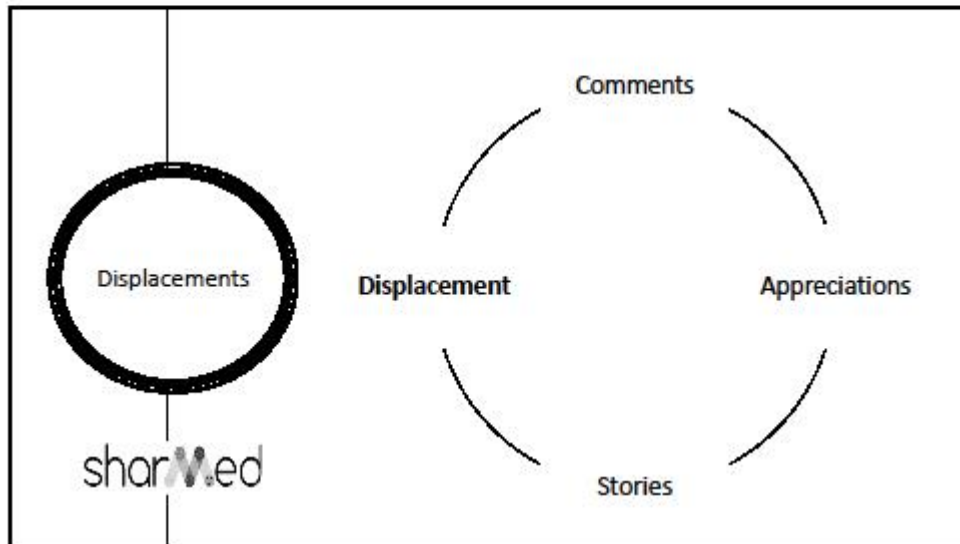
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1. FAC: Has anybody else got a memory about a wedding they want to share?
2. F2: I remember when I was two. I think my mum took me to Poland for her sister's wedding and we actually (...) my auntie's and a lot of people, like guests, they were basically dancing with me. I was like only two and everybody was trying to take care of me, but I was mostly crying during the wedding so (...) but I do remember like the music we had and like the cake.
3. FAC: Does anybody (?) going to see (...) I don't know about how you felt but you've reminded me how it's lovely to see everybody at weddings. You see people you haven't seen for ages and you think oh I forgot about you, am I related to you. There's some cousins you might have or friends who are a bit annoying (?) Do you remember that from a wedding, do you remember that, did you have to do that at your wedding, what did you have to do, what stuff happened?
4. F3: ((Gestures with hands)): Because I was smaller I had to go and say hello (?).
5. FAC: Yes, it's hard to connect to someone when you've not seen them for a while and you've got to go up and talk to them, and you're like what are you going to talk about and you've kind of got so many connections and stuff, I always feel a bit shy too. Does anybody else want to share a wedding experience, we've got a few eager.

Reflective Questions: Comments

- How might facilitator comments show active listening is taking place?
- What is the main aim of using a comment?
- How might new meaning emerge from a facilitators comment?


 The logo for SHARMED, featuring the word "sharmed" in a lowercase, sans-serif font. The letter "a" is stylized with a small figure of a person inside it.

30/11/2018



1. FAC: Happy (..) yeah (..) but even though you're not happy in the picture, it makes you happy to look at it (..) is it because you can remember your dad trying to take the pictures and you're stop dad
2. F1: ((nods))
3. FAC: aww (..) and where was the picture taken, I wonder
4. F1: In the garden
5. FAC: In your house? 6. F1: Yeah
7. FAC: Was it a long time ago?
8. F1: No, just six years ago
9. FAC: Oh, just six years ago, ok (..) I like (..) I like the coloured chairs (..) I love the blend, you've got orange and green there (..) there's some nice colours there
10. F1: Yeah, the green one is mine and the red one is my older sister's

Reflective Questions: Appreciations

- How might appreciations support children's stories to be shared or expanded upon?
- Why might the overuse of appreciations begin to feel like the teller is being assessed?
- Refer to the video example to explore if appreciation was either supported the teller or been a bit overused and systematic, consider the impact appreciation had on the teller and narrative.

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1. FAC: Oh wow. The people that were getting married?
2. M2: Yeah.
3. FAC: What happened? I have to say when I went to a wedding, I don't know about you, but I went to a Christian wedding like you and the bride was all in white. But then the same year I went to a Hindu wedding and the bride was in red and she just looked, and she had all gold over her, she just looked stunning. It was so different the Hindu wedding to the Christian wedding where it was a white dress and there was loads of colours at the Hindu wedding. Very colourful outfits and beautiful make up. And I just couldn't believe it. I felt like I was looking at princesses, you know. It was very different for me to go to different faith weddings. Has anybody else have that experience of going to a ceremony that is different to theirs, does anybody want to share?
4. ((F1 points to M3)). M3: ((Waves hands around as speaking)) I've been to a wedding which basically there was plenty of juices at the far back. So, we got (...) we mixed all of the juices and we put pepper (?) and we were daring them to drink it. And I got another one which the cucumbers and then we got started fighting with the cucumbers.

Reflective Questions: Stories

- Why might sharing a personal story demonstrate engagement and active listening?
- How are connections made/developed when personal stories are shared and linked together?
- When stories merge together and are co-authored (interlacement, see module 6) who owns the new story?



Module 5: Reacting to Children's Personal Initiatives

Focus and aim of the module 'Reacting to Children's Personal Initiatives'	Content will explore, reflect & discuss	Material, resources & activities
<p>To explore:</p> <ul style="list-style-type: none"> ○ The unpredictability of children actions as expression of agency ○ Coordinating children's personal initiatives ○ Managing children's personal initiatives when they are disruptive ○ What needs to be in place for children's initiatives to be heard, interacted with, responded to? 	<p>Clarify types of children's initiatives and impact</p> <p>Explore how children's initiatives promote active participation and provoke facilitator action/reaction</p> <p>Non-hierarchical interactions and opportunities present children with spaces to be heard, challenge, negotiate and express – How/Why?</p> <p>What strategies do children use to initiative?</p> <p>How children's initiatives capture their voice and intention and make changes</p>	<p>Refer to:</p> <ul style="list-style-type: none"> ○ power point slides ○ transcripts from classroom practice ○ trainer notes ○ video example via online MOOC ○ reflective questions
<p>Possible discussion relating to the concept of feedback to consider in practice;</p> <ul style="list-style-type: none"> ● How might the facilitator and peers respond, listen and hear each other? ● How might the facilitator alter, change, ignore or react to the initiative of children? ● What impact might children's initiative have? ● How might adult, curricula and/or the environment challenge children's initiatives? ● What might open up, conform or stifle how children share or initiate interactions? ● How might learnt 'ways' of communication or expectations within the classroom environment influence how children take the lead, show interest or interact with peers? ● What is needed to support children to trust the adults and/or peers they share personal memories with? ● Identify possible risks children may experience or fear with regards to sharing personal memories, experiences or narratives? ● Discuss the concept of vulnerability 		

MODULE 5, REACTING TO CHILDREN'S PERSONAL INITIATIVES

Slide set m5.1

Module 2, 3 and 4 have been focused on the actions of facilitators. This is of course inherent to the nature of the MOOC which aims to provide technical support for the implementation of facilitation. However, training in facilitation would not be complete without considering another pivotal aspect, that is, the reaction to initiatives that are not prompted by the facilitators. Taking SHARMED facilitation as an example, it is possible to see that children react to facilitator's invitations, questions, feedback, formulations, comments, often conditioning the development of the interaction. However, when reference is made to initiative of the children, the focus is on actions that are not directly enhanced by the facilitators.

Which reactions are available when children act unpredictably? This question is very important for facilitation, because facilitation aims to promote agency, and agency is particularly shown by children's initiatives.

In SHARMED facilitation, two broad categories of reaction to children's initiatives are notices. The first category concerns coordination of children's initiatives. For example, coordination happens when children entertain a peer-discussion excluding the facilitator who can react by taking the role of coordinator not directly involved in the conversation, rather than imposing his/her participation. Also, coordination can concern children's request to contribute.

VIDEO: SEQUENCE COORDINATION

SLIDE SET M5.2

Reflective questions on coordination

SLIDE SET M5.3


The second category relates to the facilitator managing situation when children interrupt the ongoing conversation to ask questions or to make comments. This can be done by asking the interrupting children to clarify their comments, so to use the interruption to generate new stories or meaning. Facilitators can also use formulations to propose the gist to the interrupting turn to develop in amore interventionist way a potential new narrative from the interruption.

Also, interruptions can be discouraged when there is a prevailing interest in preserving the ongoing narrative, also to protect the right to speak of the child delivering the narrative. Interruption can be discouraged by giving minimal inconsequential feedback to then return to the main narrative, by ignoring them altogether or by sanctioning them. However, the latter cases are relatively risky as they could work as disincentive against children's demonstration of agency through personal initiatives.


VIDEO: MANAGING DISRUPTIONS

SLIDE SET M5.4


Reflective questions management of interruptions



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Module 5 Training
Reacting to Children's Personal Initiatives



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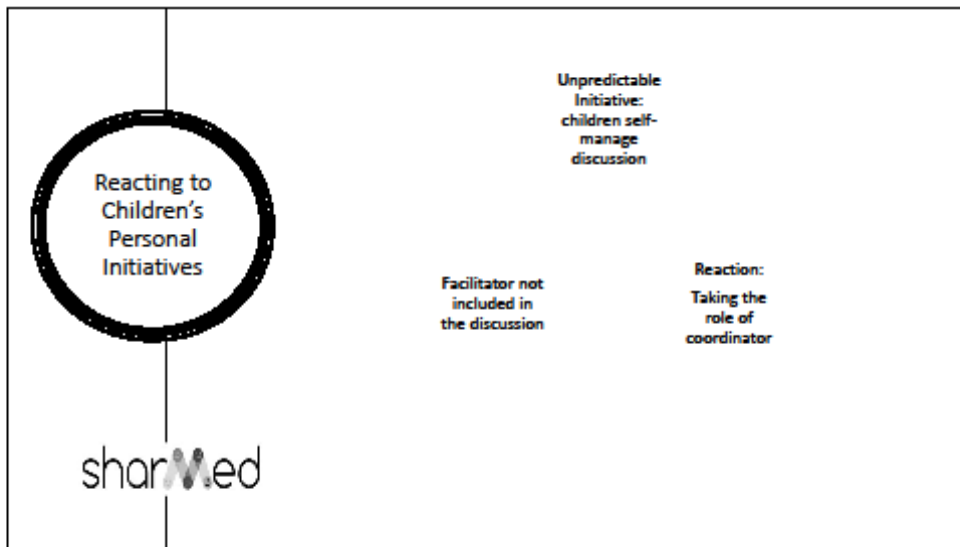
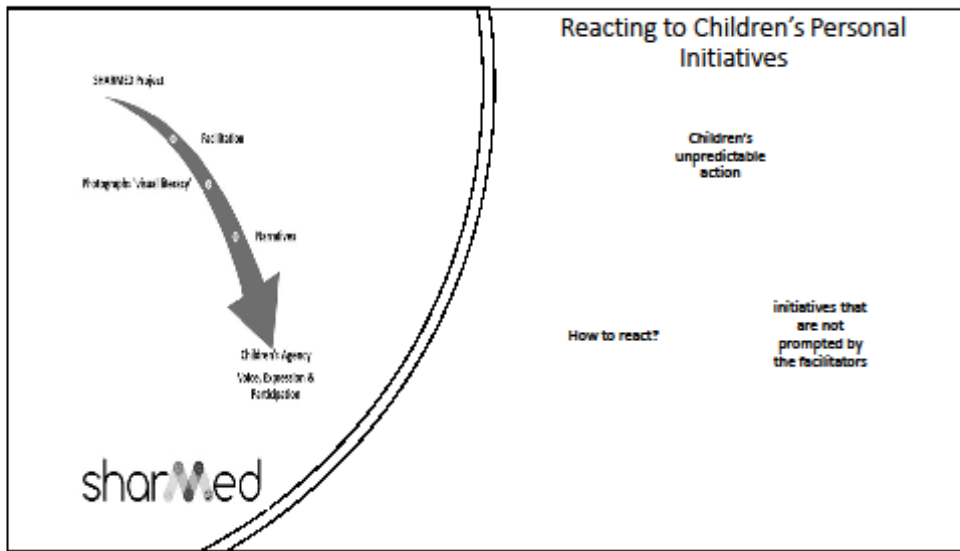
Content

Reacting to Children's personal initiatives

Define and explore

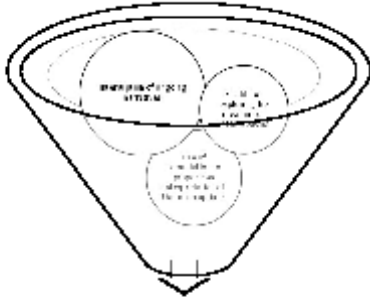


- > The unpredictability of children actions as expression of agency
- > Coordinating children's personal initiatives
- > Managing children's personal initiatives when they are disruptive

Reflective Questions




Reflective Questions:

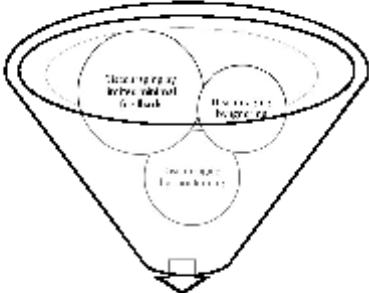
- what are the risks of coordinating children's autonomous discussions? When can that possibly go wrong?
- what is the risk of a very active facilitation style in the coordination of request to intervene
- are there situations when coordination could be dropped altogether? What are benefits and risks of a the facilitator leaving the room to the children completely?



New narratives generating from interruptions



Managing Disruptions: discouraging



Risk of discouraging personal initiatives

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Reflective Questions:

- what are the risks of children's interrupting ongoing narratives?
- what skills are required to use interruptions as a resource for facilitation?
- are there situations when discouraging interruptions is necessary? What would the implications be?

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Module 6: Complexities within Facilitation

Focus and aim of the module ' Complexities within Facilitation '	Content will explore, reflect & discuss	Material , resources & activities
<p>To explore:</p> <ul style="list-style-type: none"> ○ Feedback types to explore how recurrent actions, invitations, questions, minimal feedback, formulations, personal stories, personal comments and appreciations combine in unique and unpredictable ways. ○ To explore possible challenges of how and why facilitators use unique combinations of actions to support or enhance children's turn taking, participation and narratives ○ To explore interlacements and connections between different narratives in the same sequence ○ To explore how interlacements are enhanced via invitation to expand; personal contributions and children's initiatives 	<p>To explore possible facilitative actions intertwined in complex sequences: How might the use of invitations, questions, minimal feedback, formulations, personal stories, personal comments and appreciations enhance narratives, or not?</p> <p>Types of Feedback observed when combined in different contexts – will have different outcomes – Why? We will explore actions, input, contributions and crafting from all contributors that may provoke opportunity for participation, or not</p> <p>To explore predictable and unpredictable turns and sequences</p> <p>To explore who is shaping interactions, responses and direction – How & Why</p> <p>The characteristics of feedback and reason to use it or reason to respond to it, or not</p> <p>To explore relationships, connections, spaces, links, bonds, empathy and attunement</p>	<p>Refer to:</p> <ul style="list-style-type: none"> ○ power point slides ○ transcripts from classroom practice ○ trainer notes ○ video example via online MOOC ○ reflective questions ○ SWOTS ○ development plan

Possible discussion relating to the concept of feedback to consider in practice;

- How might positionality of the adult in relation to the child during feedback impact on narratives, power, turn taking and autonomy?
- How or why might the listening skills and response of the facilitator impact on engagement or participation? How might active listening be supported using continuers or repetitions? When might they work or not work?
- Identify possible differences in epistemic authority and children's agency during (i) teaching (ii) facilitation to consider roles during facilitation. Who is leading, who is following, who is being led, who is being made to follow? How/Why?
- Can actions of facilitation be intertwined in the same interactions? Are facilitation and interlacements entwined or separate? Is it better or not for both to be entwined or separate? Why?

MOOC MODULE 6, COMPLEX FACILITATION

Slide set m6.1

We have seen the most important actions through which facilitation can be achieved. We have artificially separated parts of interaction to stress specific actions or few connections among different actions. However, if we look closer and at longer sequences, we can easily see that different actions of facilitation are intertwined in the same interaction. This is certainly not strange and unexpected. However, it is difficult to show this complexity in a way that can be easily understood. In this module, you will be presented with complex sequences, in which different types of action are combined. These examples do not want to be exhaustive. Their aim is to provide some idea of complexity of facilitation, as it has emerged from our corpus. You will notice that the sequences presented in this module are the one that we used to introduce facilitation. This is a meditated choice: those sequences were used to show 'real' facilitation in practice, and the reality of facilitation is complexity

Looking at SHARMED facilitation, the first interesting aspect of complexity in facilitation is that a series of rather recurrent actions (invitations, questions, minimal feedback, formulations, personal stories, personal comments, appreciations) can be combined in an unpredictable variety of ways. These combinations, which support and enhance participation and narratives, constitute the fascinating and difficult challenge of facilitation.

The second interesting aspect is that children's contribution are also unpredictable and this is particularly evident through interlacements, i.e. the connection between different narratives in the same sequence. Interlacements may be enhanced in three ways. First, through the facilitator's invitation to expand (module 2) Second, through facilitators' personal contributions (module 4) Third, through the children's initiatives (module 5).

The examples shown in the module capture these two aspects: combination of actions of facilitation and interlacements. In some case, are evident in the same sequence, in other cases separately, as not necessarily combinations lead to interlacements and not necessarily interlacements are the product of combinations.

VIDEO: COMPLEX SEQUENCE, FROM ITA AS EXAMPLE OF A STYLE OF FACILITATION
SLIDE SET M6.2. reflections on facilitation style exemplified by ITA sequence

This sequence from an Italian setting is an example of a facilitation style observed in the SHARMED activities. This style uses a great deal of supporting and enhancing actions, which are generally provided in discrete turns, avoiding combining different facilitative action In a same turn. This is a rich and complex form of facilitation, which requires continuing work from the facilitator who delivers many facilitative actions. This is the style that included displacements to further increase the possibility variety and unpredictability. This style of facilitation appears to be very effective in supporting the expansions of personal stories towards the production of a great number of narratives, often linked to the same photo and developing without a precise order

VIDEO: COMPLEX SEQUENCE, FROM GERMANY AS EXAMPLE OF A STYLE OF FACILTATION

SLIDE SET M6.3. reflections on facilitation style exemplified by GER sequence

This sequence from a German setting is an example of a facilitation style observed in the SHARMED activities, which is mainly characterised by minimal actions, for instance continuers, repetitions and acknowledgment tokens. A few direct questions and formulations are noticeable, and much more frequent invitations to talk addressed to the children. This type of facilitation is clearly underpinned by the idea that children's autonomous participation must be the primary focus of facilitation, implying for facilitators should a less active role, which in term of feedback is often limited to appreciate children's contributions at the end of sequences. This style of facilitation with a less active involvement of the facilitator is designed to leave the floor to the children's autonomous contributions, without the facilitator's direct coordination. One of its outcomes is the production of a discrete series of stories that are separated following the presentations of the individual photos.

VIDEO: COMPLEX SEQUENCE, FROM UK AS EXAMPLE OF A STYLE OF FACILTATION

SLIDE SET M6.4. reflections on facilitation style exemplified by the UK sequence.

This sequence from an English setting is an example of a facilitation style observed in the SHARMED activities, developed around a great variety of supporting and enhancing actions, therefore similarly to the style exemplified by the Italian sequence. The difference consists in the frequent combination of facilitative actions in the same turn, formulations, comments, personals stories and appreciations. This form of facilitation is characterised by complex turns. It is suggested by SHARMED evidence that this style of formulation provides continuous enhancement of children's stories through showing the facilitator's warm involvement. The facilitator works to favour connection between different stories. This for facilitation demands a continuing engagement of the facilitator to create the conditions for interlacements of narratives that are usually delivered by children through long stories over a single or few long turns. The interlacement of stories usually happens on conclusion of the ongoing narrative, therefore maintaining more ordered sequences of children's contributions, largely following the presentation of the photographs. Whilst the style represented by the Italian sequences is more contingent and centred around displacements, the style represented by the English sequence is more ordered in the alternation of complete narratives, and it is based on empathy.

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Module 6 Training
Complexity in facilitation



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Content

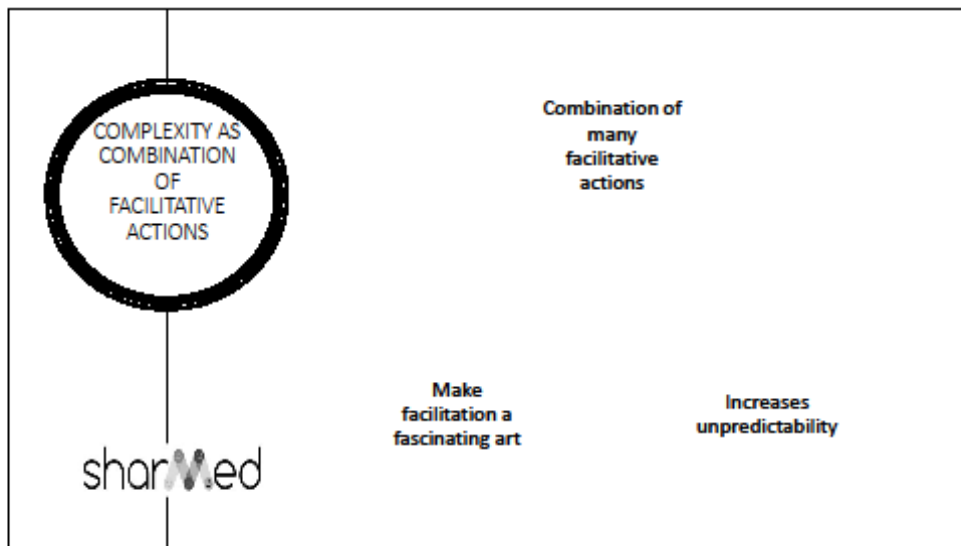
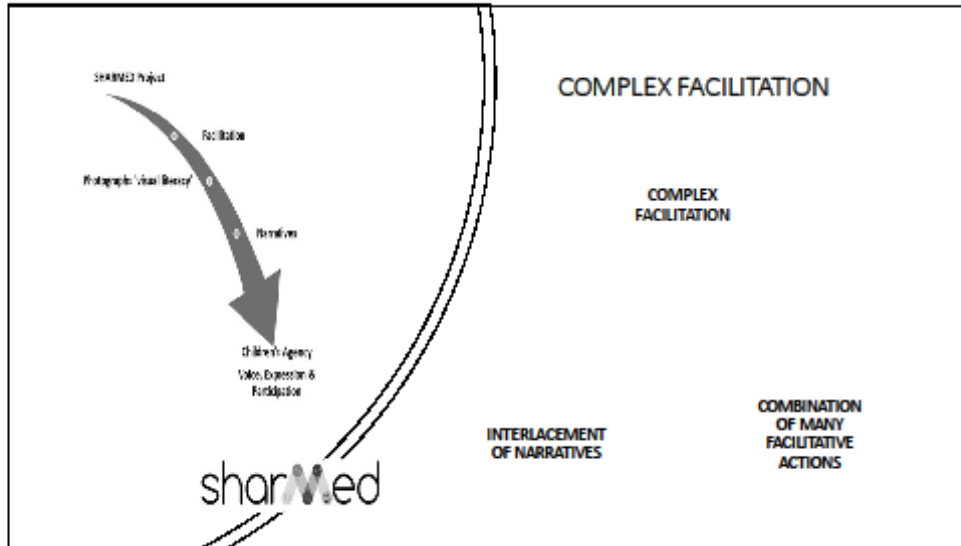
COMPLEX FACILITATION

Define and explore the meaning of Complexity:

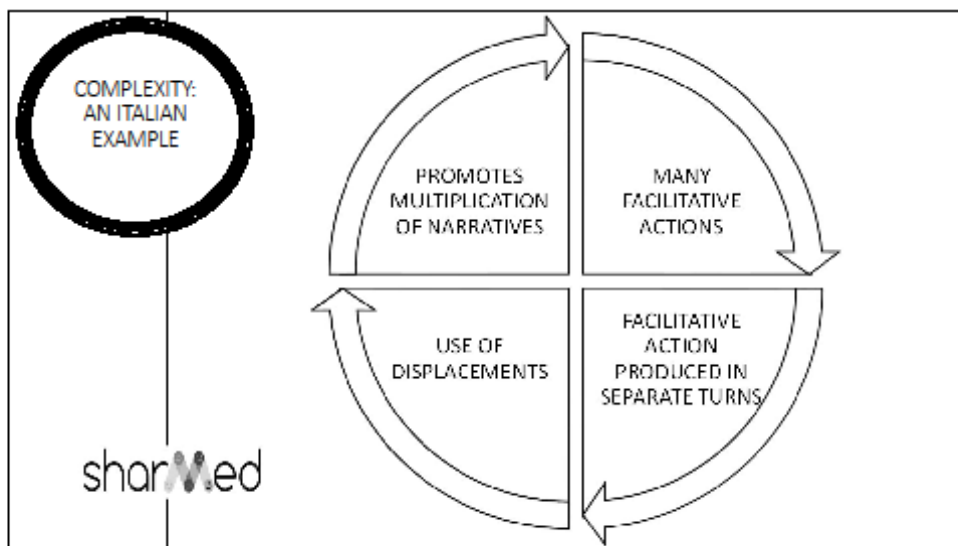
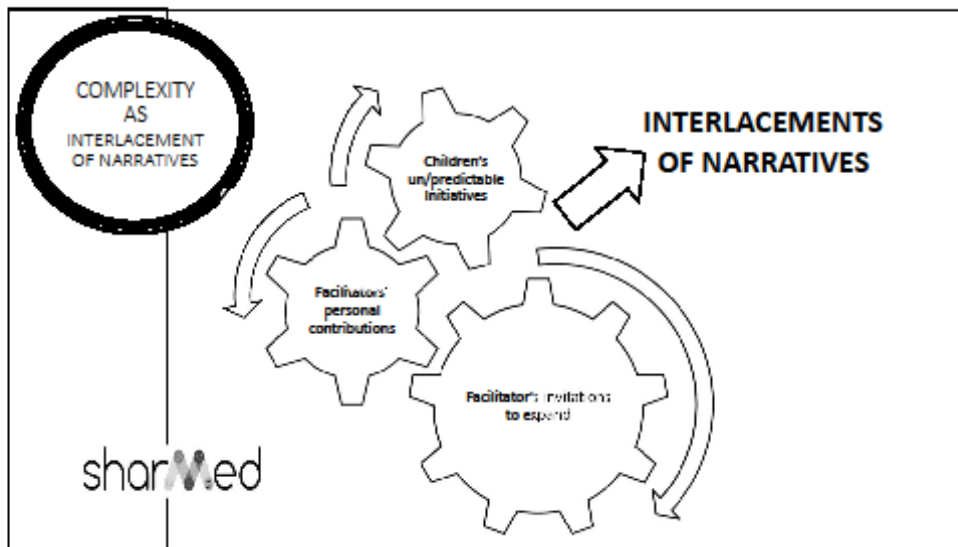
- COMBINATION OF MANY FACILITATIVE ACTIONS
- INTERLACEMENT OF NARRATIVES

Reflective Questions

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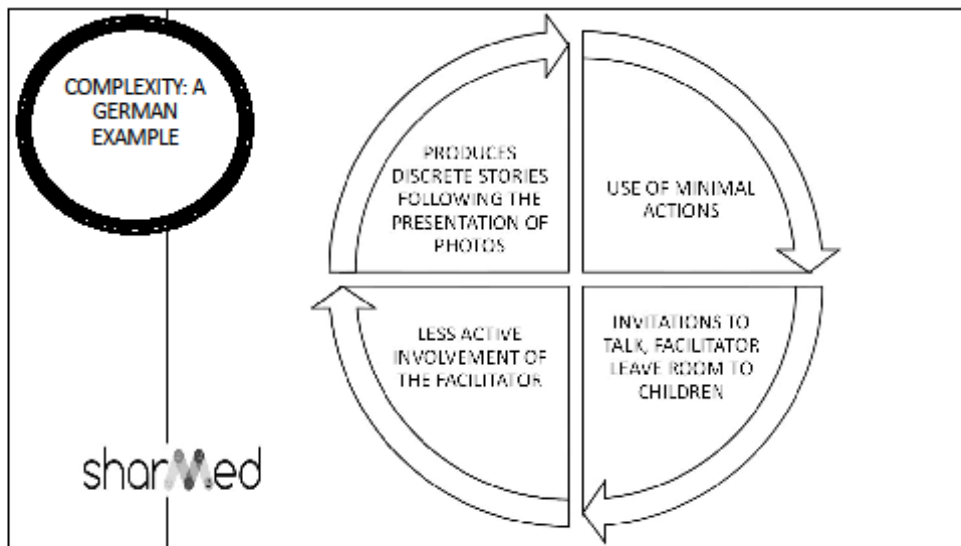



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Reflective Questions: the Italian example


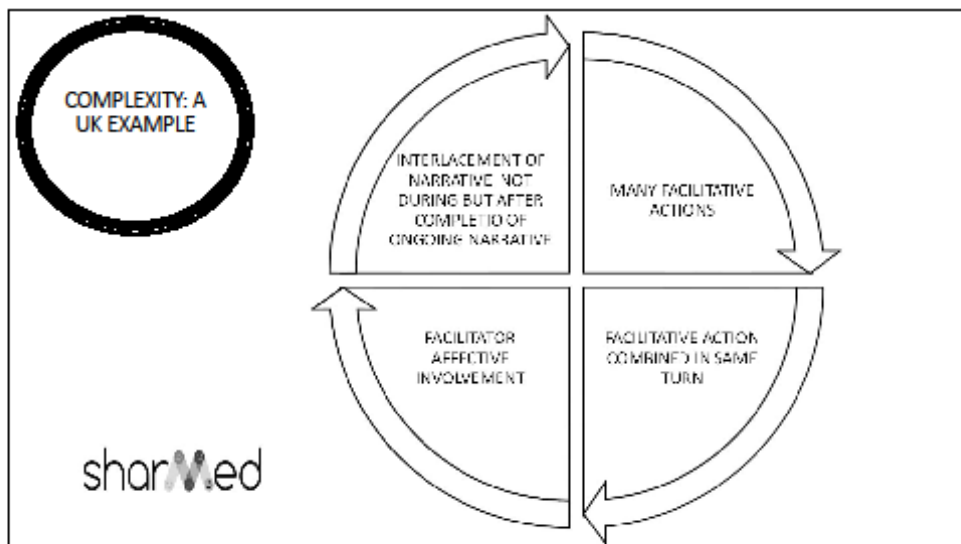
- Why and how do facilitative actions intertwine? And narratives?
- How are actions and responses from children and facilitator's? Predictable? Unpredictable? Both?
- What are the characteristics of a facilitator needed to implement this style?
- What needs to happen during a sequence for interlacements to happen?
- Recap on Module 3 to consider how minimal feedback and formulations enhance opportunities for interlacements of narratives



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Reflective Questions: the German example

- Why and how do facilitative actions intertwine? And narratives?
- How are actions and responses from children and facilitator's? Predictable? Unpredictable? Both?
- What are the characteristics of a facilitator needed to implement this style?
- What needs to happen during a sequence for interacements to happen?
- Recap on Module 3 to consider how minimal feedback and formulations enhance opportunities for interacements of narratives

Reflective Questions: the UK example

- Why and how do facilitative actions intertwine? And narratives?
- How are actions and responses from children and facilitator's? Predictable? Unpredictable? Both?
- What are the characteristics of a facilitator needed to implement this style?
- What needs to happen during a sequence for interacements to happen?
- Recap on Module 3 to consider how minimal feedback and formulations enhance opportunities for interacements of narratives



Module 7: Conflict Management		
Focus and aim of the module 'Conflict Management'	Content will explore, reflect & discuss	Material, resources & activities
<p>To explore:</p> <ul style="list-style-type: none"> ○ Conflict avoidance ○ Conflict ignoring ○ Mediation ○ Problems with facilitation ○ Epistemic authority ○ Who should manage conflict? ○ Conflict management theory 	<p>To observe problems of and within facilitation 'who's problem is it and why?'</p> <p>To explore how strategies, communication, interactions, facilitation style, roles taken by children/adults are preventative or causal towards conflict</p> <p>To explore conflict management, problems and mediation during the art of facilitation to consider strengths, challenges and epistemic rights</p> <p>How claims to knowledge and rights impact on adult-child interactions and expectations</p> <p>Experiences around conflict management and/or management of epistemic rights; are such experiences transferable from teaching into facilitation? How?</p>	<p>Refer to:</p> <ul style="list-style-type: none"> ○ power point slides ○ transcripts from classroom practice ○ trainer notes ○ video example via online MOOC ○ reflective questions ○ development plans ○ SWOT analysis
<p>Possible discussion relating to the concept of conflict management to consider in practice;</p> <ul style="list-style-type: none"> ● What should or should not be ignored during facilitation, turn-taking, challenges or conflict management – who decides? ● Who should mediate during times of challenge or conflict? Why? Underpin the philosophy behind your choice ● Is conflict management still facilitation or is it a teaching role or behavior management strategy? When does a shift occur in roles and why? ● When or why should (or should not) facilitators avoid possible conflict? What is the reason of avoidance? Who is it for? ● Why is it uncomfortable to observe or interact with conflict? ● Should conflict between children/peers be interfered with by the adult? Why? Why not? ● Is it acceptable to argue, not agree and challenge each other? Why? Why not? ● How might the concept of 'different realities' or 'conflicting perspectives' be challenged or supported during facilitation or conflict management? 		

MOOC
**MODULE 7, CONFLICT MANAGEMENT/PROBLEMS OF FACILITATION, NOTES FOR
 SLIDES VOICE OVER**

Slide set m7.1

In facilitation, as suggested by SHARMED data, there are two ways in which conflicts can arise. 1) conflict can be one of the objects of narratives; 2) conflict actually takes place in the interaction, generally as disputes between children. Facilitation should include the management of these situations. When part of a narrative, conflicts should be the object of the facilitator's interest towards further expansion and discussion. When occurring as disputes between children, conflicts should be managed.

However, facilitation is intrinsically based on, and interested in promoting, co-operative communication, rather than specialising in the management of conflicts. Facilitation aims to enhance agency and it is not well equipped to manage conflicts or conflictive relationships. Nevertheless, from the other side, that is, within theories of conflict mediation, the use of facilitative actions is not unknown. The theory of transformative mediation, for instance, includes facilitation of empowerment of the parties in defining issues and deciding, so that different perspectives can enrich communication. Another conflict management theory, the theory of narrative mediation includes facilitation of the production of narratives, giving voice to the parties' first-person stories and thus supporting new relationships. Both theories, the first based on empowerment and the second based on the production of narratives, need facilitation of participants' agency. Facilitation therefore includes some tools to manage conflicts.

Within SHARMED facilitation, in some circumstances the facilitator indeed used facilitative actions both to empower children as conflict managers and to promote healthier relationships through sharing narratives towards a better mutual understanding.

In other circumstances, however, the facilitator did not enhance mediation of conflict. This was the case when instead of mediation the choice was to avoid or ignore the conflict, trying to preserve a smoother development of the narratives.

VIDEO: SEQUENCE ON ENHANCEMENT OF MEDIATION THIS IS ITA ONLY MATERIAL, TRANSLATION NEEDED FOR UK-GER

SLIDE SET M7.2 REFLECTIVE QUESTIONS ON MEDIATION OF CONFLICT

VIDEO: SEQUENCE ON AVOIDANCE/IGNORING CONFLICT. THIS IS GER ONLY MATERIAL, TRANSLATION NEEDED FOR UK-ITA

SLIDE SET M7.3 REFLECTIVE QUESTIONS ON AVOIDING/IGNORING CONFLICT AS A STRATEGY TO PROTECT THE INTERACTION

SLIDE SET M7.4

sometimes facilitation fails in promoting children's active participation, not supporting them effectively in the production of narrative. Notwithstanding, the unpredictability of communication, and using SHARMED data, it is possible to point at some types of sequences that indicate the likelihood of failure in facilitation. The underpinning idea is to provide some concrete example of what should be avoided when facilitating. Problems of facilitation only characterised a minimal fraction of SHARMED interactions; however, it is believed that showing them is important, because it supports an understanding of the actions that can damage facilitation.

A first situation when facilitation may fail is when the facilitator imposes their authority to direct children's participation. Facilitators can be very active in orienting the interaction, thus unavoidably showing their authority. It would be delusional to think that facilitators' authority in orienting and coordinating interactions can be cancelled. After all, this is linked to their status as adults. Still, the aim of facilitation demands the facilitator to use his/her authority to upgrade


children's authority in narrating, commenting, showing their feelings. This is the only way to support children in showing their agency. When this is not the case, and facilitators' authority is not subordinated to children's exercise of agency but generates control and direction, facilitation fails. Facilitator's authority can relate to knowledge (adult more knowledgeable) or can be used to steer the interaction towards supposedly positive outcomes, in a way working not with the children but on, and sometimes against, the children.

A second situation when facilitation might fail is when it is proved difficult to promote children's active participation, for instance when the facilitator do not focus well on children's contributions and narratives, or they miss opportunities to enhance children's agency and narratives. A third, and final situation related to the difficulty in dealing with cultural issues when they appear to be sensitive matters for the children. In these situations, if the facilitator chooses to avoid exploring the narratives to protect children, preventing facilitation to create dialogue around life-stories of children who are not native of the local community. However, it is important to highlight that facilitation training can effectively help in reducing the risk of failures in facilitation


VIDEO: PROBLEMS OF EPISTEMIC AUTHORITY

VIDEO : CONTROL OF THE INTERACTIONS


SLIDE M7.5 REFLECTIVE QUESTIONS: WHAT WOULD YOU HAVE DONE DIFFERENTLY?
(REPLACING SELF-ASSESSMENT)



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Module 7 Training
**Conflict Management &
Challenges during Facilitation**



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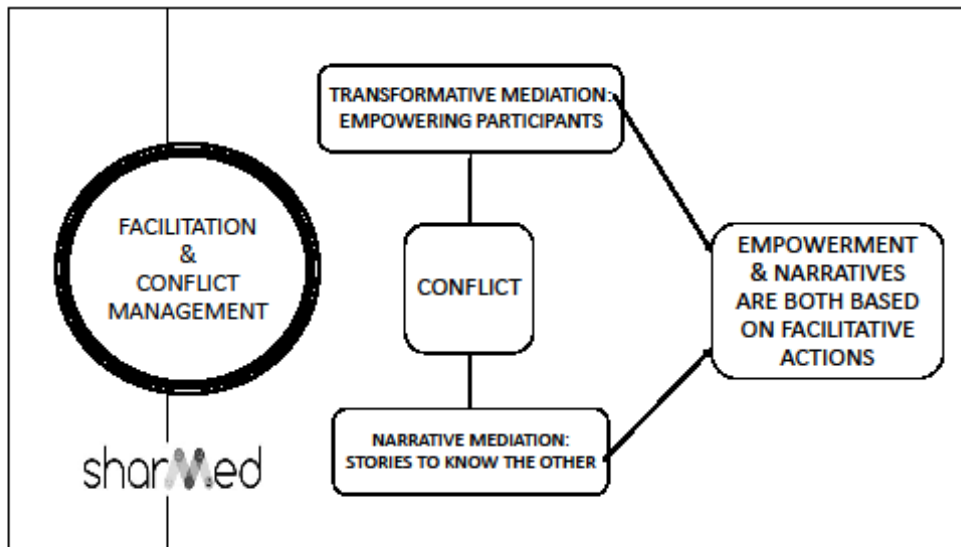
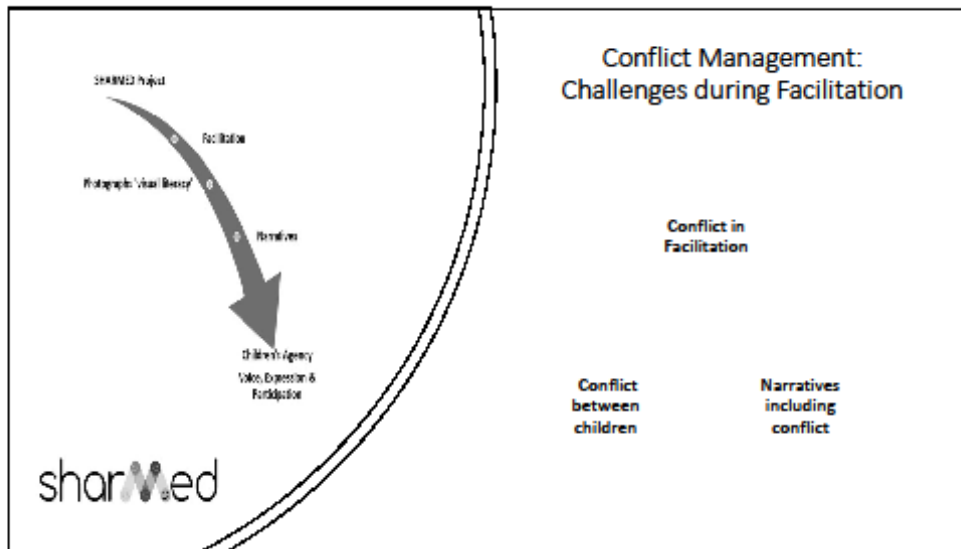
Content

**Conflict Management
&
Problems of facilitation**

Define and explore

- > Conflict during Facilitation
- > Conflict Management as Mediation
- > Conflict Management as Avoidance/Ignoring
- > Problems related to authority and control
- > Other problems for

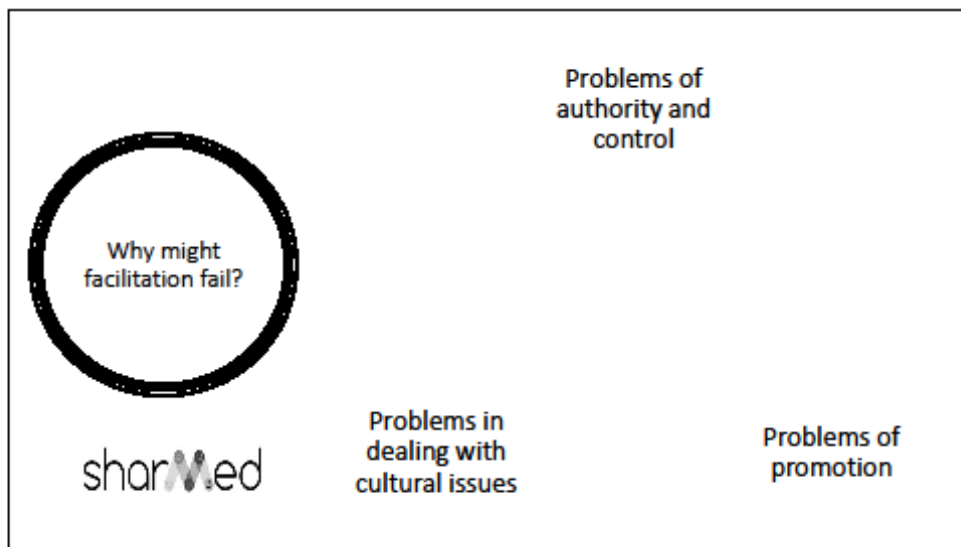

Reflective Questions

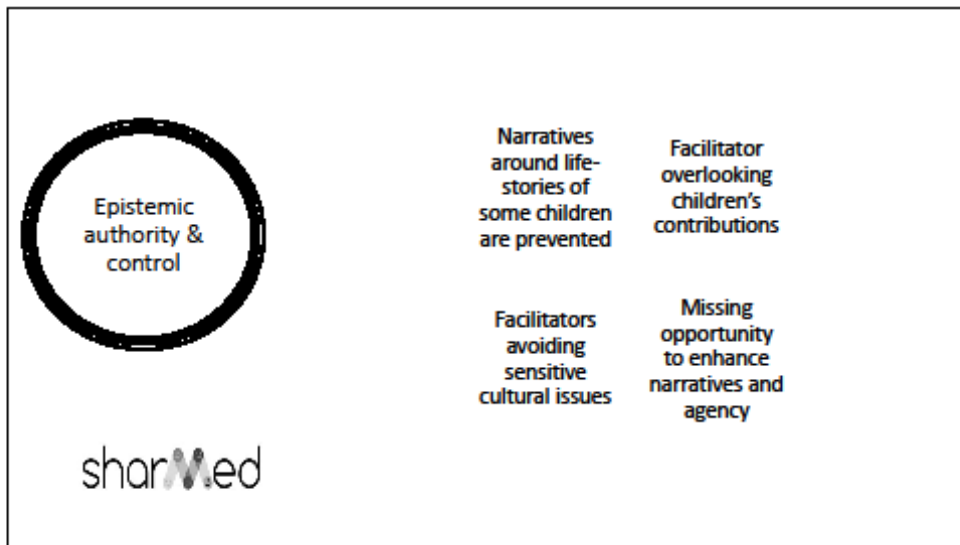




Reflective Questions:

- what are the implications of avoiding/ignoring conflict for the relationship between children?
- Do the possible positive outcomes of mediation worthwhile the risk of talking about the conflict?
- How can attention to children's contributions can be secured?





Reflective Questions:

thinking of the consequences of imposing authority and control, what would you have done differently in those situation?

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Module 8: Intercultural Narratives		
Focus and aim of the module 'Intercultural Narratives'	Content will explore, reflect & discuss	Material, resources & activities
<p>To explore: How the use of facilitation can enhance narratives and representations of cultural identity and position</p> <p>How facilitation offers opportunity to explore cultural difference and identity and Intercultural narratives</p> <p>The role of the child and facilitator during interaction and construction of small cultures.</p> <p>How might feedback and interactional Q&A provoke cultural content, narratives, identities and stories.</p> <p>Facilitation for individual and group dimensions of small cultures</p>	<p>How might interlocutors, sequences, Q&A, interactions, feedback and unique facilitation styles impact on cultural sharing and affordance. Observe techniques and styles used during facilitation to consider predictable and unpredictable sequences and interaction combinations</p> <p>To explore how narratives of cultures might be promoted by questions, feedback and gestures that expand children's contributions and opportunity to enter or share cultural dimensions</p> <p>To explore how the art of facilitation might enhance, or not, children's positive orientations towards their identities</p> <p>To explore 'if' children talk directly about their culture or differences. Or do children talk about culture differently in terms the observer does not expect or hear?</p> <p>How does the facilitator know when and where to interact or respond to personal stories and decide when to expand, interrupt or share a story?</p> <p>When facilitators interrupt or expand a child's personal story, what is the intension or aim?</p>	<p>Refer to:</p> <ul style="list-style-type: none"> ○ power point slides ○ transcripts from classroom practice ○ trainer notes ○ video example via online MOOC ○ reflective questions ○ development plans ○ SWOT analysis
<p>Possible discussion relating to the concept of feedback to consider in practice;</p> <ul style="list-style-type: none"> • When does a narrative become a cultural record or indicator? • How do children define or understand cultural identity? 		

- How are children enabled to challenge and explore cultural difference?
- How might sharing cultural narratives, stories and histories offer insight, stereotypes, vulnerability, opportunity, attunement, connections, learning opportunity or conflict challenges/insights?
- At what point might the facilitator avoid or prevent children to continue sharing cultural narratives or insights into family or life histories?
- When children share their memoirs, are they thinking about their culture? Or their self? Or their identify? (What do children think about when they share memories or when they talk about 'self'?)
- Is culture and cultural identity an adult construct that children do/do not worry about? Why?
- My dad is from Nigeria and my mum was from India but I was born in France and we all lived in England together (and my sister was born in Scotland) ...what is my cultural identify? Where am I from and why? What will make me choose my country, cultural or self-identity as a child? Will it be the same as my sister? My mum or my dad? Why? Why not?
- Where and when are children afforded the space, time and attention to talk about identify issues, challenges, labels or possibilities?

MODULE 8, INTERCULTURAL NARRATIVES

Slide set m8.1

Facilitation can enhance narratives which, in turn, may allow the representations of cultural issues, leading to the social construction of difference and identity. It is however important to consider that the intercultural narratives promoted by facilitation are examples of 'small cultures, because they are a product of contingent interactions rather than being essential components of the children's personalities. Intercultural narratives are triggers by interactional moves, namely questions; they do not 'spill' organically and naturally from participants' contributions. This does not aim to suggest that the cultural contents of interactions are not genuine. The point is that they may be genuine, and the surely often are, but at the same time they are contingent selection, which would probably be different in other contexts, with other interlocutors. The role of facilitator is pivotal for the interaction construction of small cultures.

Narratives of cultures can be promoted by facilitator's questions that expand children's contributions, introducing a cultural dimension

As SHARMED experimentation of facilitation suggests, cultural narrative develop from personal experiences and preferences. This is an important suggestion for pedagogical intervention interested in facilitating the expression of cultural identities. Rather than pressuring participants to talk about cultures and cultural identities, facilitation should tune in participants' contributions concerning personal stories, to capture potential cultural contents to then choose whether, when and how expanding them.

VIDEO

SLIDE SET M8.2

SLIDE SET M8.3

The construction of identity for migrant children is a rather "tricky" problem. Migration determines the necessity to take in account both origins and new contexts of life. The outcome of this double

consideration is unpredictable, as it can lead in different directions. Facilitation can highlight these directions, providing important elements of knowledge about the children's orientations, thus promoting some type of intervention to support and enhance children's positive orientations to their identities.

VIDEO

SLIDE SET M8.4



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JENA

Module 8 Training
INTERCULTURAL NARRATIVES AND FACILITATION



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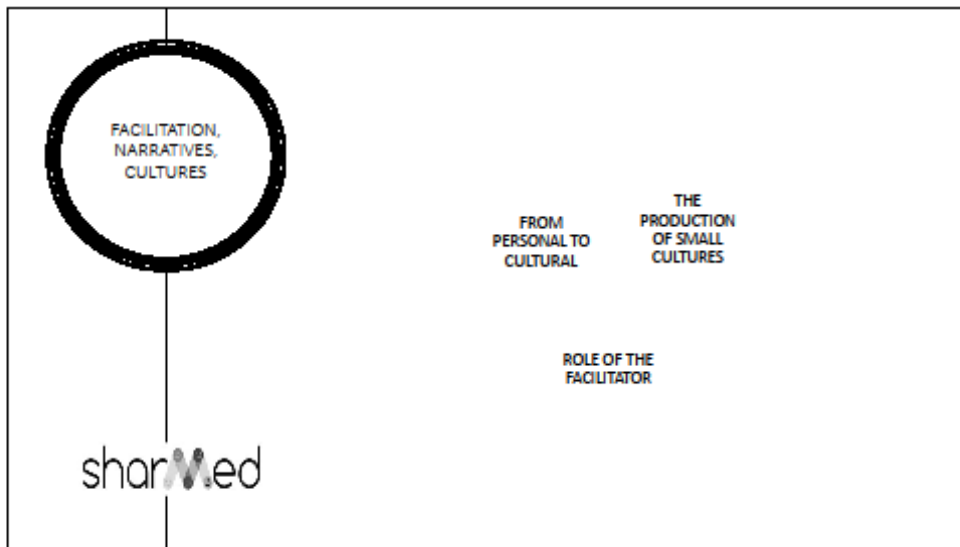
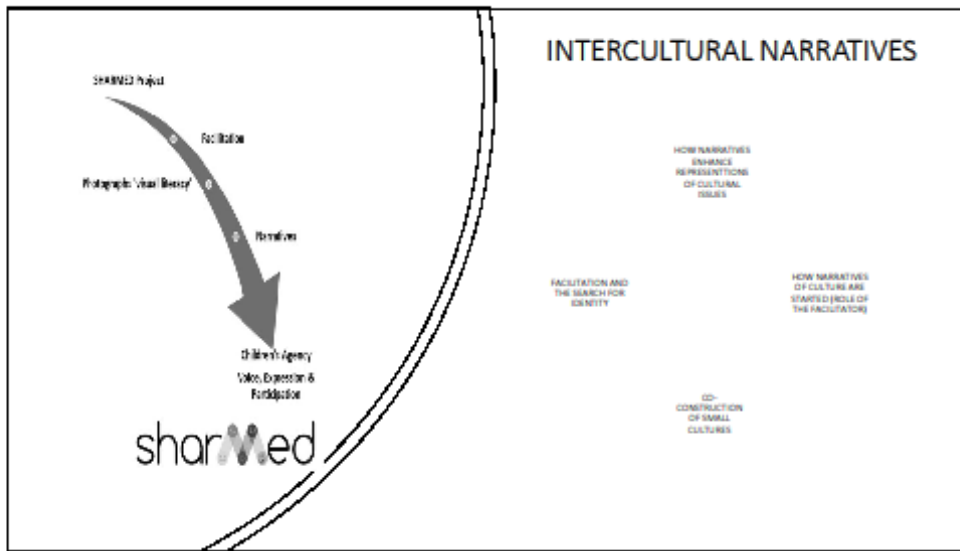
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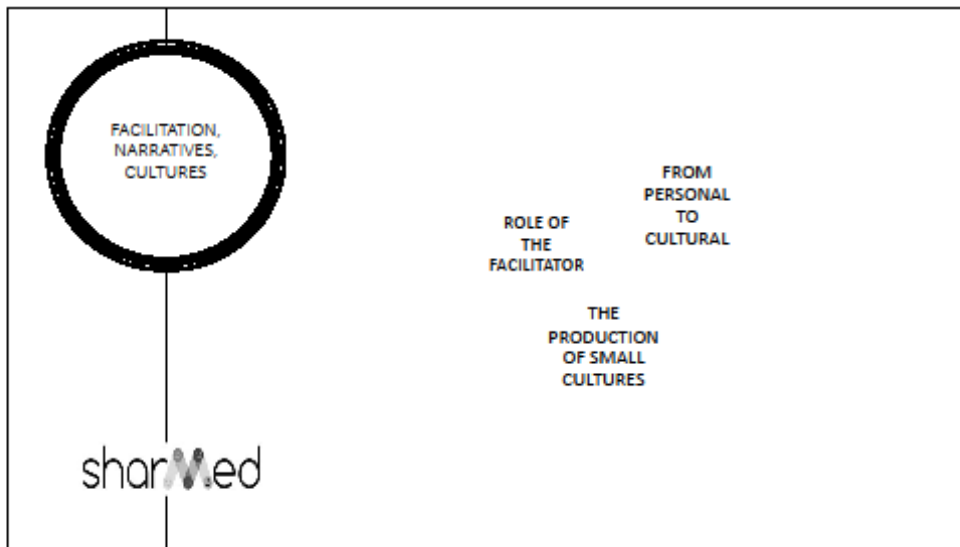
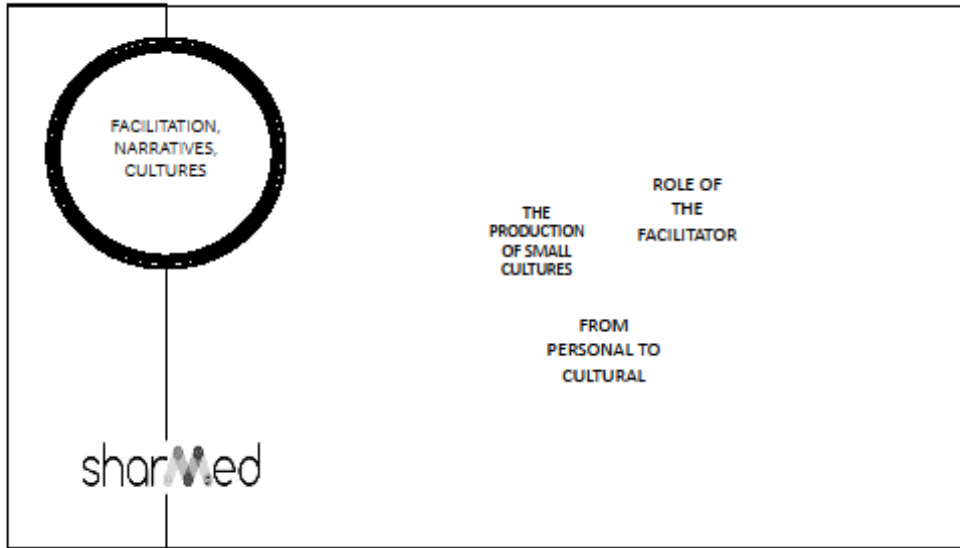
INTERCULTURAL NARRATIVES

Define and explore

- How narratives enhance representations of cultural issues
- How narratives of culture are started (role of the facilitator)
- Co-construction of small cultures
- Facilitation and cultural identities



Reflective Questions






Reflective Questions

- Are promotion of children's agency through facilitation and production of narrative related? How?
- What is the relative importance of the collective dimension and the individual dimension in the construction of small cultures?
- What are the possible risks of promoting cultural narrative through questions



- Migration determines the necessity to take in account both origins and new contexts of life
- Facilitation can enhance children's positive orientations to the complex nature of their identities



Reflective Questions

- How can facilitation transform the search for identity into resource for self-awareness?
- What is the importance of promoting narratives of complex identities for the promotion of mutual understanding within the group?
- When working on the search identify may become dangerous? Why?

sharMed

Evaluation of Each Module

Trainee/Trainer space to reflect upon each module to consider possible impact; any new knowledge or concepts learnt, reactions, learning evaluation, feedback, ideas and examples to discuss the philosophy of facilitation in comparison to the philosophy and intent of teaching.

What has been seen, observed, learnt, heard or experienced about how children share, feel, interact, lead, listen and engage during facilitation?

<p>Training notes and summary to develop practical ideas and plans for future/current use of facilitation within practice</p>	
<p>Possible changes within practice might be to: (share and critique ideas and plans to use facilitation)</p>	
<p>Critique facilitation to consider strengths of possible use or challenges</p>	
<p>Ideas or change in facilitation practice or approach might be:</p>	
<p>Ideas or changes regarding language, interaction, time,</p>	

pedagogy, agenda and listening skills might be:	
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Useful Readings

This is not an exhaustive list. There are many other appropriate journals, websites and textbooks available to help you in your future research and reading.

Links to useful resources

Children Act 1989 and 2004:

http://www.opsi.gov.uk/acts/acts2004/ukpga_20040031_en_1

Making Sense of Human Rights:

<http://www.equalityhumanrights.com/human-rights/how-do-human-rights-work>

The European Convention on Human Rights

<http://www.hri.org/docs/ECHR50.html>

Save the Children

<http://www.savethechildren.org.uk>

UNICEF and child migration:

http://www.unicef-irc.org/knowledge_pages/resource_pages/migration/activities.html

UNCRC and the 4 Ps:

<http://www.unicef.org/crc/>

Further useful websites

<http://www.childrensrights.org>

<http://www.crae.org.uk/>

<http://www.eurochild.org>

<http://www.savethechildren.org>

<http://www.unicef.org/crc/>

http://www.unicef-irc.org/knowledge_pages/resource_pages/migration/index.html

Journals

Child Right (Journal of the Children's Legal Centre)

International Journal of Children's Rights

International Journal and Child and Family Welfare

Childhood: A journal of Global Child Research

Children and Society: The International Journal of Childhood and Children's Services

Recommended Reading

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Appendices

Appendix 1: SWOT analysis, an example

Identify Strengths; Weaknesses; Opportunities; Threats within your professional role that impact on ‘how’ facilitation can be introduced into your practice/school context

<p>Example of a SWOT where a teacher has thought about challenges and strengths she will face to introduce facilitation in her school</p>	
<p><u>STRENGTHS +</u> Identify strengths , support, resources, skills that support the use of facilitation:</p> <ul style="list-style-type: none"> • Good communicator with children • Sound skills and confident to support and challenge peers, children and curricula intent • Open minded to new ways of working with children • Sound reflective skills to bring about change • Good listener • I have effective relationships with children that I have worked hard to develop • I have full confidence in my role as a teacher • I have developed a strong child centred approach to teach 	<p><u>WEAKNESSES ☹</u> Challenges that might prevent the use of facilitation are:</p> <ul style="list-style-type: none"> • Long working hours that make it hard to fit everything into a school day – no space for new ideas • Time management • Stressed when under pressure • No time to bring in new ideas or try them out • Fear of failure if introducing new things...peer and parent pressure • Lack of confidence in case facilitation or loss of control do not teach children • What if I loose control of the classroom or children? • Decision making skills need to be more confident • Changes need to go through senior management – so there is a lack of time between wanting to do something new and waiting for the go ahead
<p><u>OPPORTUNITIES ☺</u> Skills , support or resources utilised to bring about change are:</p> <ul style="list-style-type: none"> • I accept views from children and adults...I am mindful not to be too adult directed so I think using facilitation will enhance my teaching role • I am open minded and like to try out new strategies to support children • I study and undertake CPD to progress my career • I am OK to ask for support from others 	<p><u>THREATS ☹</u> Challenges that prevent change are:</p> <ul style="list-style-type: none"> • Not enough time during the school day to introduce new ideas • Assessment pressure • Energy levels drop • Time management • Not sure I see the difference or point of using facilitation as teaching already works • Employment commitments • Peer pressure

Appendix 2: SWOT Analysis tool

Identify Strengths; Weaknesses; Opportunities; Threats within your professional role that impact on 'how' facilitation can be introduced into your practice/school context

<p><u>STRENGTHS</u> 😊</p> <p>Identify strengths, support, resources and/or skills that support the use of facilitation:</p> <ul style="list-style-type: none">•	<p><u>WEAKNESSES</u> ☹️</p> <p>Identify challenges that might prevent the use of facilitation:</p> <ul style="list-style-type: none">•
<p><u>OPPORTUNITIES</u> 😊</p> <p>Identify skills, support or resources that can bring about change:</p> <ul style="list-style-type: none">•	<p><u>THREATS</u> ☹️</p> <p>Identify challenges that might prevent change in practice:</p> <ul style="list-style-type: none">•

Appendix 3: Development Plan (to develop area identified in the SWOT analysis)

Development Plan (DP)

Name: **This is an example DP**

DP AIM - Select an area to focus on and develop from the SWOT Analysis: To introduce facilitation and the philosophy of it into my teaching and practice.

DP Objective: (i) to encourage children to talk more in the classroom about their own interests
(ii) I will learn how to talk less and listen more in the classroom (aim to be less directive)

<p>Starting date of DP: 02/02/18</p>	<p>DP first review date: 16/02/18 (to see if change is working or not. Does something need to change or a different strategy used)</p>	<p>DP second review date: 03/03/18 (is my plan or new strategy effective? Is it working well or not? WHY?)</p>	<p>Final DP evaluation date & completion: (select a date to evaluate the plan and then decide to continue with it, or not; change the aim, focus or plan; or start another)</p>
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<p>02/02/18 What do I want/need to change or develop? (WHY?)</p>	<p>What will I do to achieve this and how?</p>	<p>What resources or support will I need?</p>	<p>What will my success criteria be? (you might also identify issues or challenges that resist or prevent change)</p>	<p>Target dates for review and completion</p>
<p>I aim to change the way I ask and respond to questions (Q&A) when interacting with children – I will facilitate rather than teach. To achieve this I aim to</p> <ol style="list-style-type: none"> 1. Ask open ended questions 2. Offer children more time to answer, join in and lead 3. Follow cues from children 4. Initiate but not lead, use 	<p>Plan a weekly session to promote Q&A using SHARMED activities (ask children to bring in photographs or artefacts they would like to share or talk about).</p> <p>I will video the session or ask a peer to observe to then discuss interactions, timing, space and level of participation etc</p>	<p>A peer to observe or a video camera to record the activity</p> <p>Time to reflect on outcomes with peer and children</p> <p>Photographs or artefacts from children</p>	<p>To reflect if changes occur during interaction with children</p> <p>To observe behaviour changes</p> <p>To reflect if I know more or anything different about the children</p> <p>To listen to peer/children reflections/evaluation of recorded activities or from their own experiences...what is being noticed about any changes</p>	<p>I aim to monitor and review the introduction and use of facilitation from February until July</p>

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<p>token gestures, check gist and share some of my experiences outside of my teacher role</p>				
<p>16/02/18 first review What do I need to change in view of the outcomes so far? (is what I am doing working?)</p>	<p>What will I do to continue/change or adjust towards the planned change or aim?</p>	<p>Are other resources or support needed or is what I have OK?</p>	<p>What success or challenge or outcome is evident thus far? (is the aim being met or worked towards? making change has an impact – identify here what is happening or changing.</p>	<p>Date for next review and changes to be made are;</p>

Development Plan (DP)

Name:

Select an area to focus on and/or develop from the SWOT Analysis:

Starting date of DP:	DP first review date:	DP second review date:	Final DP evaluation date & completion:
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What do I want/need to change or develop? (WHY?)	What will I do to achieve this and how?	What resources or support will I need?	What will my success criteria be? (you might also identify issues or challenges that resist or prevent change)	Target dates for review and completion

Appendix 4: Module Trainer Material

Module 1 Trainer Material: SHARMED Introduction

1. Facilitator Notes to underpin slides for Module 1
2. Transcript ‘Introduction to Facilitation’ and Transcript Analysis

1. Facilitator Notes to underpin slides for Module 1

1.1 The meaning of SHARMED: facilitation; facilitation and learning

In the mainstream narrative of childhood, children are considered incompetent in constructing knowledge and accessing to it. Knowledge is constructed and delivered by adults, and children must learn it. Consequently, the autonomous access of children to domains of knowledge is not recognised and their rights and responsibilities for constructing knowledge are not highly valued. Such mainstream narrative is strengthened in the case of children, from migrant backgrounds, when difficulties in using language and in socialisation may emerge. Children from migrant backgrounds are often observed within the framework of the distinction advantaged/disadvantaged, where diversities are observed as deficit in the readiness to meet the expectations of the educational curricula. The condition of disadvantage becomes a main feature of the identity of children from migrant backgrounds. While linguistic difficulties and weak social networks are may actually hinder children’s autonomous access to knowledge, it may be argued that labelling children from migrant backgrounds as a “disadvantaged group” does not support their empowerment. An alternative approach to the “disadvantage approach” is advanced by intercultural pedagogy that emphasises the necessity of involving children from migrant backgrounds in positive relationships in schools. Intercultural pedagogies advocate a narrative of harmony in diversity which should help all children in experiencing and understanding diversity as a positive value. A narrative of harmony in diversity aims to foster positive relationships that overcome stereotypes and prejudices. SHARMED proposes the introduction of an epistemological break with the mainstream perspective towards intercultural pedagogy. This epistemological break underpins a view of all children as competent in their production and access to knowledge. Within this framework, SHARMED provides all the involved children with the opportunity to give meaning to their experiences, therefore actively participating in accessing and constructing knowledge. As a result, SHARMED enhances children’s agency in form of the capability to both shape their own lives, and to influence their social contexts. According to this perspective, children’s agency is not an individual feature, independent and isolated from their interactions with peers and adults. Children’s agency is seen as a specific, relational way of active participation in school processes, in which they can claim their right to produce and access knowledge and learning.

The very meaning and rationale of SHARMED is that dialogic forms of teaching are preferable to more hierarchical and traditional forms of teaching. Dialogic teaching can create conditions of negotiation and communication in classrooms, acknowledging that children are active participants in constructing meanings and social practices, influencing the cultural and social situations in which they are involved. Dialogic teaching is defined as “that in which both teachers and pupils make substantial and significant contributions and through which children’s thinking on a given idea or theme is helped to move forward”, and through which “teachers can encourage children to participate actively” (J. Mercer and K. Littleton, 2007). The value of learners’ experience is affected by the extent to which teaching “enables them to appreciate the purpose of the activities they do, and how these activities fit together into a meaningful sequence of events” (Mercer and Littleton, 2007, 55).

Facilitative dialogic teaching is a specific form of teaching based on methodologies of facilitation. It aims to create the opportunity to negotiate and share individual contributions during communication and interactions, valuing the positive involvement in classroom relationships. Facilitation is conceived as a range of actions able to change educational patterns by promoting children’s active participation in educational interactions. The practice of facilitation emphasizes the production of different perspectives, in displaying and managing predefined assumptions, doubts, divergent interpretations, different stories and experiences, unpredicted emotions. Facilitation enhances and manages different perspectives, it is a strategy enhancing co-operative and relation-oriented interactions. In classroom interactions, facilitation makes it possible to coordinate and manage children’s active participation and relationships and assure learning-outcome through post-activity feedback and reflection.

1.2 The use of facilitation in SHARMED (photographs and promotion of narratives)

Visual materials offer an important opportunity to children’s towards the development of their communication skills. The use of visual materials engages children in problems solving and creative workshops especially in multicultural settings. Visual materials, and in particular photos regarding children’s private lives (stored in albums or boxes, uploaded in computers, shared in social network, etc.), are a powerful medium to recollect and narrate memory. Creation and reproduction of photographic images, including both artistic and press photos and snapshots of every day street scenes, have transformed our understanding of places and people. Photographs are often our closest representation of the reality we are trying to come to terms with. Photographs allows to: (a) capture moments of our lives instantly; (b) express and reflect

personal feelings; (c) tell stories about personal experiences; (d) encapsulate time and preserve memory; (e) invite the rest of the world to connect with us, overcoming language and cultural barriers. This project will use photos as a medium to stimulate interactive and personalised storytelling in educational settings, while fostering intercultural dialogue by sharing private memories and developing Visual Literacy. Visual Literacy is a way to help children to think and communicate through, about and with pictures. The project's multidimensional use of student 'vernacular photographs' support (a) a narrative reconstruction of private memories and present issues, (b) the use of images as a teaching tool to develop skills (see 2.1.1) that are useful and required in many social contexts but are normally not included in traditional curricula, (c) children's self-expression in an intercultural setting, showing personal skills that go beyond the current cultural constraints. The final phase of SHARMED is dedicated to critical reflection about identity and culture, aiming to generate and enduring change in the perspective of participants.

1.3 Notes on children's and teachers' assessment of SHARMED and its effects Children's assessment

The activities have been enjoyed by the large majority of the children. The outlook on the activities is very positive in all contexts. For what concerns the assessment of activities, differences between females and males are not particularly relevant. The differences native speakers and non-native speakers are also not particularly relevant. In all contexts, the great majority of children had fun, discovered new things about others, did something new and learned new things, felt respected (in particular in Germany and UK), felt appreciated and involved (in particular in UK). In all contexts, the majority of children had fun and had the chance to express their opinions. In all contexts, the children appreciated the production of different opinions in classroom interactions. The majority of children has felt comfortable or very comfortable with the facilitators in all social contexts. During the focus groups, the children have shown great appreciation for the facilitators' actions and coordination, also showing their ability in understanding the nuances of facilitation. Children's outlook on facilitator's stance during the activities is largely positive for all variables in all social contexts. In general, in all contexts, most children found their participation in SHARMED to be a positive experience. Only a marginal minority found their experience negative.

Teachers' assessment

The general perception and assessment of the activities are positive in all settings. In particular, the teachers appreciated some important aspects of the activities:

1. The facilitators' competence and ability in motivating all children.
2. The use of photographs and visual materials to engage, motivate, involve and include all children.
3. The opportunity for the children to improve mutual knowledge and understanding.
4. The intimate, delicate and emotional stories and moments, in which the children who usually did not show their own emotions were able to share their feelings.
5. The chance offered to the teachers to leave aside their usual teacher-student relations and get a new perspective on their students.

According to teachers, facilitators worked “with” rather than “on” children, with an impact on the nature of adult-children general relationships and in particular affective rapport. According to the teachers, children's participation was high and all children were involved in the activities. The teachers themselves learnt many new details about the children's experiences and views. In all settings, the teachers considered the activities as educational. In particular, the children learnt to engage in dialogue. Those children, who had some problems in expressing themselves during regular lessons, participated actively and were listened to without judgment by the classmates. In particular, shy and not fully linguistically competent children were supported in sharing their life stories and experiences. The children knew better their classmates, their cultural experiences and family differences. They could recognise and discuss similar experiences via very different religious, cultural and family units. The children appreciated the activities very much and accepted the facilitators' proposals with enthusiasm and interest, becoming involved and trusting them. They were able to focus on each other personally, and they easily adapted to facilitation, developing affective relationships in short time.

The relationships between facilitators and teachers were positive in all settings. The teachers noticed that the facilitators were very interested in the children and their family background, in ensuring a good cooperation with the school, and in ensuring trust and respect. The activities were successful as all children liked them very much and asked to repeat them. The children could understand aspects they had not the chance to observe in other settings. The pictures and the stories touched the children and they still continued to talk of them for long time. Some teachers observed that new knowledge during the activity could influence the children: knowledge on aspects of classmates' life, in particular their touching and emotional experiences, allowed the children to see them in a new light, improving empathy, and helping to accept diversity.

2. Transcripts ‘Introduction to Facilitation’

Examples of actual facilitation in each language to introduce training (not for detailed analysis, which is to be implemented in module 5, see note in scheme of work module 1)

ITALIAN TRAINING

Extract 1ITA shows a combination of questions and formulations, also including few continuers. This example is from the Modena setting, where the combined use of questions and formulations was very frequent. The narrative regards the separation of M2’s parents. In turn 1, the facilitator asks a focused question about the new fiancée of M2’s father. The child denies with a non-verbal sign, then he adds the answer. In turn 5, the facilitator objects, starting from a wrong inference, but then he repairs through an explication (turn 7). M2 confirms this explication, then he adds information about his parents, rather than the fathers’ fiancée, showing his preference for this part of the story. The facilitator supports M2’s will 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 F3’s emotional exclamation stresses (turn 17). The facilitator continues to enhance the story through developments (turns 19 and 21). These formulations show his participation in the story, as a co-teller, with the effect to invite M2 to tell it. The formulation in turn 21 leads to change the topic from the parents’ conflicts to the photograph. In turn 25, the facilitator investigates if M2’s mother is aware of M2’s use of the photo, through a focused question. This question prepares a new development regarding M2’s mother attitude (turn 27), which however is rejected by the child. In turns 29 and 31, as in turn 5, the facilitator provides a wrong inference, followed by a short phase of listening (turns 33 and 35). Then, the facilitator implicitly insist in his inference, asking a second question about M2’s mother’s attitude. This leads M2 towards a contradictory telling about her mother feelings and the facilitator develops his second telling though a formulation, which is confirmed by M2. This long, intense and emotional narrative is systematically enhanced by the facilitator as co-teller, until the final development, which allows the child to conclude with a positive feeling about his mother’s attitude towards his father. This is an effective way of concluding this delicate narrative.

Extract 1ITA

Italy (SP1, 4A, second meeting)

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: sì: che: che po- che poi erano b- erano bravi insieme solamente che sì: 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 picchiar[la,
and: he m: one day in the days after he started shouting at her, beating [her,
15. FAC:
 [perché non
 trovava le medi[cine
[because he didn't find the medi[cines
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: si 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 dal dagli album

She removed it from from the album

32. M2: sì: 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

GERMAN TRAINING

Extract 1GER combines questions, continuers and formulations. However, the structure is different the German setting. Extract 7 shows this well. This extract starts from a previous photo of a tank. After the presentation of the photo and some comments about it, the facilitator asks if the children have seen tanks destroying villages or cities (turn 1). M6 and M8 answer positively and the facilitator asks again to be sure that they understood the question, thus showing her surprise. M6 adds that he has seen a testing rather than a real destruction. The facilitator firstly repeats then she adds an explication (turn 6). In turn 8, she provide a continuer and in turn 8 she reassures M8 that he is free to talk. Then, the facilitator provides acknowledgments followed by tentative developments (tuns 12 and 14), in both cases showing doubts, as through the following tag-question (turn 16). In turn 18, she repeats the child's words, than she invites questions. In the following part of the interaction, she leaves the floor to the children, only providing continuers (turns 20, 22 and 28), followed by new invitations to ask questions (turns 22 and 28). This extract exemplifies a way of facilitating, which is less active and diversified than the way observed in the Italian setting.

Extract 1GER

Germany (SS2, 5B, second meeting)

1. FAC: mhm, hat jemand schon mal in freier Natur ein Panzer gesehen wie der durch das Dorf oder durch die Stadt gefahren ist um was kaputt zu machen.

mm-hm, has anyone ever seen a tank outside when it drove through a village or through the city to destroy something.

2. M6: ja.

yes.

3. M8: ja.

yes.

4. FAC: was kaputt zu machen, ja?

to destroy something, is that right?

5. M6: ja, also auf dem Testgelände.

yes, well on the testing ground.

6. FAC: auf dem Testgelände, also da hat man dann zum Testen was kaputt gemacht.

on the testing ground, so they were destroying something as a test.

7. M6: mhm, dass die, das war so ein neuer Panzer

mm-hm, that they, it was like a new tank.

8. FAC: mhm.

9. M6: da haben die ausprobiert.

they were testing it out.

10. FAC: du kannst ruhig was sagen.

you can feel free to say something.

11. M8: ähm, und wir waren in Leitzlingen aufm ähm da ist eine Bundeswehr und da war so eine

Ausstellung und da gabs auch ähm ein eine da haben sie auf einem Panzerübungsgelände haben sie Panzer getestet und da warn dann solche Busse und da konnte man rein und von nem gewissen Abstand konnt man dann da zugucken.

em, and we were in Leitzlingen on the em there is an army (barracks) there and there was a sort of exhibition and there they also had emm one, a, they tested a tank on a tank practice ground and then there were buses like that and you could watch from a certain distance away.

12. FAC: ah, okay, das hat dann Spaß gemacht euch ne.

ah, okay, that was probably fun then wasn't it.

13. M6: ja, schon.

yeah, it was.

14. FAC: okay, mhm, und das ist wahrscheinlich kein, kein Museum da ne.

okay, mm-hm, and that probably wasn't, wasn't a museum there was it.

15. M6: mhm.

uh-uh.

16. FAC: und auch kein Testgelände, oder?

nor was it a testing ground, was it?

17. M?: that's real life.

18. FAC: das ist real life. Gibts

ENGLISH TRAINING

In extract 1ENG, M2 tells a story about meeting his cousins at a wedding (turn 1). The facilitator acknowledges the story showing interest (turn 2, “oh wow”), then she comments on cousins’ possible nasty behaviours. The child continues to narrate and the facilitator asks a focused question to check a detail (turn 4), then an open question on feelings (turn 6), which is followed by the child’s disclosure. The facilitator provides an explication, then she asks another question, focusing on his feelings (turn 8). In turn 10, the facilitator utters a short personal story and the child continues to tell. The facilitator asks another focused question on feelings (turn 12), then she provides a comment and invites the classmates to add stories about ghosts, learned by relatives (turn 14). F2 takes the floor, following this invitation (turn 15) and the facilitator comments on scary nights and explains that she was scared when she was a child with a short personal story (turn 16). In turn 17, M3 tells another scary story and the facilitator provides an explication, followed by the child’s utterance of a further detail (turn 18). Answering to the invitation of the facilitator (turn 20), M4 and M5 self-select and tell this type of stories (turns 21 and 22). Turn 23 is rather complex: the facilitator first 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. Finally, she seems to move out of the interaction. However, F3 adds a story, thus restarting the narratives for a while (turn 24) and in turn 25 the facilitator comments on the general theme of scary stories, promising to talk again of this next time, but also adding a general appreciation for all children’s contributions (“Your memories are just so vast and the emotion of your picture that you began to tell us really shared lots of things”), 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.

Extract 1 ENG shows an impressive series of six children’s interlaced stories, some of them autonomously provided (M3, M5, F3), showing how the facilitator’s long turns can work as “connectors” among different stories, both through open invitations and indirectly, as a way of showing that the floor is open.

Extract 1ENG

UK (PS3, 5A, second meeting)

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.

Module 2 Trainer Material: Activation

1. Facilitator Notes to underpin slides for Module 2
2. Transcripts and Transcript Analysis

1. Facilitator Notes to underpin slides for Module 2

Invitations to talk

Invitations promote the beginning of the process of facilitation about photographs and narratives, and its continuation, by inviting to add details and to ask questions to the teller. Invitations are often based on open or focused questions

The most relevant differentiation is between invitations that successfully enhance children's narratives and invitations that fail in doing so. The variety of turn designs that can work to enhance children's narratives, in different situations are: (1) presenting a photo and its description; (2) adding further elements to the ongoing narrative; (3) involving the classmates to expand with new narratives, or to ask for more details about the ongoing narrative.

Our analysis shows that the problems seem to arise for invitations to expand, either when the design is too general, and thus expansions are not sufficiently oriented, or they are too specific, and thus the topic of expansion cannot be shared or valued as interesting in the classroom.

Questions can enhance conversations, and in particular narratives produced in conversations, in a very effective way. From this perspective, there is not a general difference among types of questions. However, it may be observed that open questions provide more options of answer than focused questions. Given this difference, use of questions in facilitation might be analysed on the basis of the different effects of different types of questions. However, this analysis would conceal the complexity of questioning, which is based on sequences of questions rather than on single questions.

We are now interested in the ways in which series of questions support the *development* of narratives. Through these series of questions, the facilitators become co-tellers, although their intention may not be precisely that one.

Series of questions can be very useful to enhance children's narratives in particular when focused questions and open questions are combined and alternated. This combination allows to join the advantage of checking and clarifying children's stories, with the advantage of enhancing children's expansions.

It is also important to observe that questions can be used either to guide a conversation, and therefore the production of a narrative, or to support a narrative, so that it can be more clearly

produced through co-narration. By using questions only to guide conversations, facilitators run the risk of revealing their insistence, rather than their intention of exploring and expanding children's narratives.

Expansions of narratives may be enhanced through open questions (OQ), which can be used to start to develop a narrative. These OQs are frequently followed by series of focused questions (FQ), prevalently checking specific details of children's narratives.

2. Transcripts and Transcript Analysis

<ENGLISH>

In extract 2ENG the first OQ (turn 2) is asked to clarify what the child feels about a certificate of birth, which was presented in turn 1. In turn 3, rather than responding, the child starts to tell an episode linked to this certificate. The facilitator asks a series of FQs, checking some details about this episode (turns 4, 6, 8 and 10). This series of FQs allows the development of the child's narrative, following and supporting it.

Extract 2ENG

UK (PS2, 5A, meeting 2)

1. F1: This shows my name, my date of birth and how much I weigh (..) I look at it now and I didn't weigh that much
2. FAC: No (..) and **how does it make you feel to look at your kind of certificate of birth to say this (..) here I am, I'm here, this is the day I was born on, the eighth of November**
3. F1: Um, I remember one thing, once I was in my room and then um, my sister was there and then I said am I really alive and then she got this and she said yes you're alive because if you weren't alive, you wouldn't have this
4. FAC: That's true (..) **and how old were you when you when you said this to your sister? When did that happen?**
5. F1: When I was four I think
(..)
6. FAC: **and do you remember that? Do you remember it? Do you remember saying that?** So the certificate saying that to your sister am I alive and she said you must be because you've got your birth certificate (..) cool (..) **I wonder if she remembers that, your sister**

7. F1: Yeah (..) she um she, she teases me because of that
8. FAC: **What, she thinks it's funny that you asked if you were alive?**
9. F1: ((nods))
(..)
10. FAC: **and how old is your sister?**
11. F1: Twelve

ITALIAN TRAINING

Extract 2ITA is divided in two phases. In the first phase (turns 1-19), the facilitator starts with an OQ, exploring F7's choice of the photo. After F7's hesitation, the OQ is immediately followed by a FQ to check the content of the photo (which was presented earlier in the interaction). As in extract 1, the facilitator checks the details of the child's narrative, in this case regarding a gift to F7's aunt, through a FQ. Then he changes topic, asking a series of FQs to check the child's feelings (turns 5, 9, 14). The sequence is concluded with a FQ shifting to the possible gift to the child's parents.

Extract 2ITA

Italy (SP1, 4C, third meeting)

1. FAC: **e come mai hai scelto proprio questa fotografia da da portarci?**
And how was that you chose to bring us just this picture=
2. F7: e: perché:
e: because:
3. FAC: **cioè questa questo regalo che ha fatto lo zio alla zia è una cosa che ti è piaciuta anche a te?**
I mean this picture gift that your uncle did to your aunt is one thing that you too liked?
4. F7: sì
Yes
5. FAC: **perché ti piacciono i fiori?**
Because you like flowers?
6. F7: ((annuisce)) e: (5.0) io avevo scattato la foto perché: era il giorno di San Valentino:
((nods)) and (5.0) I took the picture because it was the day of Saint Valentine
7. FAC: **che è la festa degli innamorati**
Which is the day of lovers
8. F7: ((nods))
9. FAC: **e tu sei innamorata?**
And are you in love?
10. F7: [no
[no
11. Alcuni: [hh

12. FAC: no?

No?

13. F7: no

no

14. FAC: **beh i tuoi genitori (.) avrai no?** Un sentimento d'amore per i tuoi genitori

Well your parents (.) you have haven't you? A feeling of love for your parents

15. F7: ((annuisce)) sì

((nods)) *yes*

16. FAC: ma non gli hai regalato niente però

But you did not make any gift to them

17. F7: sì [e:

yes [e:

18. FAC: **[gli hai fatto un regalo?**

Did you make a gift to them?

19. F7: ((nods))

GERMAN TRAINING

After a first OQ, expansions of children's narratives can also be enhanced through an alternation of FQs and OQs. Extract 2ITA starts with two OQs (turns 1 and 5), both concerning a swimming pool that was mentioned by M5 while describing the photo. Then the facilitator checks a detail through a FQ (turn 6), which does not receive a verbal answer, and continues with an OQ to expand the narrative about the activities in the swimming pool. This OQ is followed by a further alternation of a FQ (turn 10) and an OQ (turn 12) to develop this narrative.

Extract 2ITA

Germany (SS3, 6., fourth meeting)

1. FAC: **was ist denn im Schwimmbad passiert? (.) Was war da so?**
so what happened at the swimming pool then? (.) What was it like?
2. M5: also, ich habe gehen in Schwimmbad. Ich habe gedacht, dass äh die Schwimmbadhalle sei
groß, aber ist klein.
well, I am went to swimming pool. I thought that, err the swimming pool hall would be big, but is small.
3. ((T1 laughs))
4. M5: ja (.) und (.) und schön groß ((lacht))
yes (.) and (.) and nice and big ((laughs))
5. FAC: **was gab es da alles? (.) Wie sah das Schwimmbad aus?**
what kinds of things did they have there? (.) What did the pool look like?
- (2.0)
6. FAC: **Wie viele Becken hatte das denn?**
How many pools were there?
7. ((murmuring))
8. FAC: **was hast du da alles gemacht im Schwimmbad?**
what kinds of things did you do at the swimming pool?
9. M5: ich habe gemacht alles. Also, (.) Schwimmen, spring, äh
I everything have done. Well, (.) swimming, dive, err
10. FAC: **Rutschen?**
did you down the slide?
11. M5: ja.
yes.
12. FAC: Rutschen auch? Ok. (.) **Und was hat dir am meisten Spaß gemacht?**

down the slide too? I see. (.) and what did you enjoy the most?

13. M5: alles.

everything.

Module 3 Trainer Material: Feedback (supporting children’s contributions)

1. Facilitator Notes to underpin slides for Module 3
2. Transcripts and Transcript Analysis

1. Minimal feedback (continuers, repetitions, acknowledgement tokens and combination of all categories)

Actions of minimal feedback have two functions: (1) supporting children’s active participation, and production of narratives; (2) recognising the importance of children’s stories and comments.

(1) The function of support is accomplished by **continuers**, i.e. very short signals of attention, and by **repetitions** of previously uttered words or parts of sentences. Continuers and repetitions are both used to offer children the opportunity to tell. They display “active listening”, i.e. they show sensitivity for the contents expressed by children. Repetitions of words or parts of sentences show listening more clearly than simple continuers.

(2) The function of recognising is accomplished by **acknowledgement tokens**, i.e. claims of receipt of the previous turns, stressing interest, surprise, or affect. Acknowledgement tokens show positive feedback more clearly than continuers and repetitions.

Repetition is a very simple type of turn, which reproduces the previous turn or part of it, to show listening and to encourage further talk. It is also considered as a form of active listening.

Facilitators’ personal contribution

Our data set refers to four types of facilitators’ personal contributions.

The first type, **comments**, is a type of upshot formulation, i.e. a formulation that, rather than elaborating the gist of children’ previous utterances, creates new meaning, which is authored by the facilitator. Comments are facilitators’ personal contributions, which add meanings to the interaction, and therefore to the narratives. Their general function is stressing the relevance of what is told in the interaction. One important aspect, therefore, is the way of creating such relevance.

The second type, **appreciation**, provides affective support to the children, showing that their stories are important and beautiful. The problem of appreciations is their systematic use. If they are not systematic, they can be read as selective, therefore, as a sort of assessment, differently distributed among the children. If they are systematic, they become a potential obstacle to

narratives, a routine that requires the facilitator's systematic engagement, wasting time that can be useful for other purposes.

The third type, **stories**, is a way of showing facilitators' closeness to children and interest in their narratives. Providing personal stories, facilitators upgrade their authority, but personal stories may have much less impact than comments, when facilitators' stories are close to children's stories. By telling their personal stories, facilitators can show that they also have a "story" to tell and thus they improve their possibility to be perceived as committed persons, rather than as interpreters of a routine based on their role.

The fourth type, **displacements**, is a very specific way of upgrading facilitators' contributions. They consist in enriching a narrative through stories or comments that surprise and entertain children. Displacements have a double function: (1) creating a positive and funny relation between facilitators and children and (2) stressing unpredictability, as emerging from personal contributions. Unpredictability is particularly important, as it shows that the conversation is open to any possible contribution. Displacements have been overwhelmingly used by an Italian facilitator. Their use needs a strong interest in working with humour and unpredictability.

Focus: feedback and support of children's narratives: formulations

Formulation is a type of utterance that elaborates the gist of previous utterances. We look here at formulations as facilitators' utterances giving feedback to children's stories and comments. In our corpus, we have identified two types of formulations:

- (1) **explications** of previous turns, which clarify their contents;
- (2) **developments** of previous turns, which add information to them while preserving a reference to their gist.

Developments are more risky interpretations of children's utterances, as their degree of elaboration is higher. Developments are more risky than explications, as they take the gist of previous utterances as point of departure for expansions. This means that developments can more easily fail in formulating the gist of previous children's utterances. This is not necessarily a problem, as failure provides the opportunity of children's active participation in rejecting and correcting the formulation. However, a development, which is very far from the gist, can be considered as an "upshot", i.e. an indicator of the facilitator's authority of guiding or closing the conversation.

Facilitators can decide if and when using formulations as explications or developments, following the narrative. And they can decide if and when it is useful to provide a series of formulations, understanding when they have to be concluded by paying attention to the

children's interest in expanding.

A more doubtful practice is adding questions to formulations in the same turn. This practice does not seem particularly effective in enhancing the children's contributions if questions are focused, while they seem more effective if questions are open. However, combining formulations and questions can be a way to speed the interaction up rather than to give more space to the children.

In general terms, formulations follow question-answer dyads, where the facilitator starts with a question and formulates the child's answer. In the following modules, however, we shall not always show the facilitator's question in our examples, for reason of space and simplicity. Moreover, formulations can be either complete turns, or encapsulated in longer turns, for instance prefaced by acknowledgements and followed by questions.

Formulations can be followed by short confirmations, which show how the gist has been correctly understood and interpreted from the perspective of the child. These confirmations are important as they show that facilitators pay attention to children's participation and telling, much more clearly than through minimal responses.

Focus/2: Problems of facilitation

Two types of problems of facilitation, emerged through the SHARMED project. The first type of problems is the upgrading of facilitators' epistemic authority (epistemic authority: right to 'be knowledgeable' about something) which can belittle children's epistemic authority therefore their rights to construct knowledge, which is a core aspect of agency. Facilitators' may upgrade their epistemic authority by directing conversations, rather than coordinating them.

The second type of problems regards facilitators' difficulties in promoting children's agency, when they do not focus well on children's contributions and narratives, or they miss opportunities to enhance children's agency and narratives.

The ways of paying attention effectively to children's narratives and taking children's contributions seriously have been shown in many examples of successful facilitation, when facilitators keep the children's interest alive, pay systematic attention to their contributions and continue to promote dialogue in the classroom.

2. Transcripts and transcripts analysis

ITALIAN TRAINING

In extract 3ITA turn 7, the facilitator explicates the gist of F7's utterance (turn 6) about the meaning of dresses during a marriage. This formulation explicates the symbolic meaning of dresses as family unity. It is preceded by a question and a series of continuers, which support F7's telling, and it prefaced by an acknowledgement ("ah").

Extract 3ITA

Italy (SP2, 5A, second meeting)

1. 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
2. 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,
3. FAC: sì
yes
4. F7: e: (.) mettendo i vestiti con lo stesso tessuto,
e: (.) wearing dresses made of the same tissue,
5. FAC: sì
Yes
6. F7: sembra che siamo tutt'uno
It seems that we are one
7. 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
8. F7: ((nods))

GERMAN TRAINING

In extract 3GER, turn 5, the facilitator explicates a date (2015) starting from M6's age. The formulation is preceded by the facilitator's question but also promoted by a classmate's question (turn 3).

Extract 3GER

Germany (PS5, 3B, first meeting)

1. M6: in welchem Jahr war das?
which year was that?
2. M5: mmh
3. M6: zweitausend-
two thousand and-
(4.0)
4. M5: °°weiß ich nicht°°
°°I don't know°°
5. FAC: **wenn du ungefähr sieben warst, dann war das vor zwei Jahren, oder? 2015
(.) könnte
das gewesen sein?**
*if you were about seven, then it was two years ago, wasn't it? 2015 (.) could that
be the case?*
6. M5: ((nods))

ENGLISH TRAINING

In extract 3ENG, turn 3, the facilitator explicates the child's relatively long turn about the use of a wheelchair for the disabled sister, when going to Disneyland, as an opportunity to get around in a shorter time. This formulation is preceded by the typical question-answer dyad, and it is prefaced by another typical, and very frequently observed, acknowledgment ("so").

Extract 3ENG

UK (PS1, 6A, third meeting)

1. FAC: What sort of things would you have to do to support her on holiday, like on the lighthouse trip?
2. F1: When we went to um, Disneyland before, I (..) we had to get a wheelchair because if she was walking, it would be really hard (..) like we would only go for a bit and it would be really horrible so (..) we got of like an open hotel (..) um, it was on Toy Story and with the wheelchair, it really helped so much and we had a bathtub because (sister) (..) because she can't stand for long so with the bathtub it was really helpful and everything
3. FAC: **So she could get around to all the places (..) otherwise it would've taken her much longer to get around**
4. F1: ((nods))

Transcripts and transcripts analysis/2: Formulations used to support children's narratives

Formulations often enhance expansions of children's stories and comments. In these cases, facilitators are successful in enhancing the interactional production of narratives, as co-tellers. This is a very important function of formulations, as it shows how this type of feedback may be powerful not only to show attention, but also to enhance narratives. This function is much more frequent of the function of simply showing attention, in particular for what concerns explications.

GERMAN

In extract 3.2GER, turn 8, the facilitator explicates the meaning of the M11's "magical" lid, following a sequence in which some classmates have expressed doubts about M11's story. M11 confirms the facilitator's explication and adds a comment to it (turn 9, "ja, der sieht aber gleich aus").

Extract 3.2GER

Germany (SS1, 5B, second meeting)

1. F5: sag die Wahrheit, du hast ihn erst gekauft und hast ihn einfach genommen.
tell the truth, you only just bought it and just took it.
2. M11: was?
what?
3. ((children laugh and talk over one another))
4. F5: du hast ihn einfach von oben an deiner Flasche abgemacht und hast (?). ((M11)),
du
hast von oben deine Seltersflasche genommen und hast den Deckel abgemacht
(?)
you just took it from off the top of your fizzy water bottle and (?). ((M11)), you took the top of your bottle of fizzy water and took the lid off (?)
5. M2: ja, er hat jetzt den anderen mitgenommen, der andere liegt bei ihm zu Hause oben.
yeah, he took the other one with him now, the other one is up at his house.
6. M11: ja, aber die haben die gleiche Kraft, weißt du was ich meine?
yeah, but they both have the same power; do you know what I mean?
7. M2: die kommen beide von der gleichen Mutter.

they both come from the same mother.

8. FAC: **das heißt, du hast eigentlich wirklich einen Deckel, mit dem du mal was gewonnen hast, aber es ist nicht genau der.**

that means you do really have a lid that one once won something with, but it's not precisely this one here.

9. M11: ja, der sieht aber gleich aus.

yeah, but it looks just the same.

ENGLISH TRAINING

In extract 3.2ENG, turn 3, the facilitator explicates the reference to Afghanistan and Eid, which was included in the M2's utterance, thus enhancing the child's expansion about the celebration (turn 4). The "so" preface stresses the facilitator's intention to explicate rather than repeating, which is shown by the use of the verb "celebrating".

Extract 3.2ENG

UK (PS2, 5A, second meeting)

1. FAC. Why did you choose to bring that in?
2. M2: Because it was Eid in Afghanistan.
3. FAC. **So, it's in Afghanistan, so it's celebrating Eid.**
4. M2: Yeah. All of our family was gathered around in this (?) park and my grandfather unfortunately had to bring his camera because he used to be a photographer, and I think he wanted me to wear this hat and he made me put it on and it made me smile (?) picture.

ITALIAN TRAINING

In extract 3.2ITA, turn 7, the formulation explicates F7's assessment about the conditions of a monument ("è poco curato"). The assessment is explicitly attributed to F7 ("tu dici"). The explication is confirmed by F7 ("eh esatto"), who then adds further assessment. This additional comment, however, is not enhanced by the explication, which has interrupted it. It is the following explication, with the same design (turn 9, "quindi te dici i segni del tempo sono") that enhances F7's confirmation and further comment (turn 10). This is an interesting case of co-construction of the narrative, in which the facilitator's and child's contributions are intertwined.

Extract 3.2ITA

Italy (SS1, 2A, third meeting)

1. FAC: e: la cosa che ti ha colpito di più a Roma?
And: what impressed you the most in Rome?
2. F7: il Colosseo
The Colosseo
3. FAC: il Colosseo?
The Colosseo?
4. F7: ((annuisce)) sì io sì mio padre no perché ha detto che l'ha un po' deluso ma a me sì
((nods)) yes me yes my father not because he said that it disappointed him a bit but me yes
5. FAC: ma da che punto di vista?
But from what point of view?
6. F7: perché ha detto che è tenuto male [però è normale che sia eh esatto
Because he said it's poorly maintained [but it's normal that it's eh exactly
7. FAC: **[è poco curato tu dici mh**
[you say it's sloppy mh
8. F7: però è normale perché è vecchio cioè è vecchio è antico quindi: è normale che [sia
But it's normal because it's old that is it's old it's antique so: it's normal that [it's
9. FAC: **[quindi**
te
dici i segni del tempo so[no:

[so

you say

the signs of the sime a[re:

10. F7:

[eh esatto sono evidenti

[eh exactly they are evident

2. Transcripts and transcripts analysis/3: problems of facilitation

ITALIAN TRAINING

In extract 3.3ITA, after attracting children's attention (turn 7), the facilitator invites M1 to repeat his question (turn 9) and, after his repetition, to explain well, thus showing his lack of satisfaction (turn 11). In turn 14, he invites other children to wait for M1's reformulation. Finally, in turn 16, the facilitator himself provides an answer to M1's reformulated question. This action prevents the addressee of the question (M4) to assess if the question is clear or not and deals with M1's contributions as unclear and ineffective.

Extract 3.3ITA

Italy (SP3, 4D, second meeting)

1. FAC: anche questa persona oppure no? Tu ti ricordi di lui?
This person too or not? Do you remember him?
2. M4: ((nods))
3. FAC: ah
4. M4: mi ricordo benissimo
I remember him very well
5. FAC: ah ah
6. M1: ma quel bambino è morto?
But did that child die?
7. FAC: **no [scusa scusa scusate**
No [excuse me excuse me excuse me
8. (((overlapping)))
9. FAC: **no toglì ripeti la domanda che non ho non abbiamo sentito**
No take away repeat the question that I didn't we didn't hear
10. M1: è morto quel bambino? Ho detto
Did that child die? I said
11. FAC: **no dai allora spiegagli bene**
No really now explain him well
12. M4: non ho capito cosa ha detto
I didn't understand what he said
13. M12: no vuole dire [che è morto
No he wants to say [that he died
14. FAC: **[aspetta lascia che dica lui per piacere**
[wait let him to say please

15. M1: è morto quel bambino o quel ((andando a indicare)) persona?

Did that child die or that ((indicates)) person?

16. FAC: **è morto il papà del bambino**

The child's father died

17. M4: eh

GERMAN TRAINING

In extract 3.3GER, turns 1 and 3, the facilitator invites the class to answer to her questions about the importance of insults by giving thumbs up and thumbs down. In turn 5, the facilitator seems to recognize that it is not important for the children, then she announces that she wants to hear someone who considers it important, without explaining the rationale of her choice.

Extract 3.3GER

Germany (SS1, 5B, second meeting)

1. FAC: wie wichtig ist es denn euch, dass die anderen euch nicht beleidigen? **Zeigt mal mit**

dem Daumen?

well then how important is it to you ((plural)) that other people don't insult you? Can you answer by giving thumbs up or thumbs down?

2. F2: das heißt eigentlich Vertrauen.

that actually means trust.

3. FAC: das hat was mit Vertrauen zu tun, genau. **Jetzt gehts grad mal gleich**, wie wichtig

ist das, die anderen euch nicht beleidigen? **Wenn es euch sehr wichtig ist, Daumen hoch, wenns euch nicht so wichtig ist, Daumen runter.**

that has something to do with trust, exactly. Now we're on to something, how important is it that the others don't insult you? If it's very important to you put your thumbs up, if it's not that important to you put your thumbs down.

4. ((children do it))

5. FAC: dir ist es egal? **Okay, dann nehmen wir mal eine Person, die sagt mir ist das**

wichtig. Warum ist es dir wichtig?

it doesn't matter to you? Okay, then let's choose someone who is telling me that it's important. Why is it important to you?

Module 4 Trainer Material: Facilitator's Personal Contributions

1. Facilitator Notes to underpin slides for Module 4
2. Transcript 'Introduction to Facilitation' and Transcript Analysis

1. Facilitator Notes to underpin Module 4

This module includes four types of facilitators' personal contributions. The first type, **comments**, is a type of upshot formulation, i.e. a formulation that, rather than elaborating the gist of children's previous utterances, creates new meaning, which is authored by the facilitator. Comments are facilitators' personal contributions, which add meanings to the interaction, and therefore to the narratives. Their general function is stressing the relevance of what is told in the interaction. One important aspect, therefore, is the way of creating such relevance.

The second type, **appreciation**, provides affective support to the children, showing that their stories are important and beautiful. The problem of appreciations is their systematic use. If they are not systematic, they can be read as selective, therefore, as a sort of assessment, differently distributed among the children. If they are systematic, they become a potential obstacle to narratives, a routine that requires the facilitator's systematic engagement, wasting time that can be useful for other purposes.

The third type, **stories**, is a way of showing facilitators' closeness to children and interest in their narratives. Providing personal stories, facilitators upgrade their authority, but personal stories may have much less impact than comments, when facilitators' stories are close to children's stories. By telling their personal stories, facilitators can show that they also have a "story" to tell and thus they improve their possibility to be perceived as committed persons, rather than as interpreters of a routine based on their role.

The fourth type, **displacements**, is a very specific way of upgrading facilitators' contributions. They consist in enriching a narrative through stories or comments that surprise and entertain children. Displacements have a double function: (1) creating a positive and funny relation between facilitators and children and (2) stressing unpredictability, as emerging from personal contributions. Unpredictability is particularly important, as it shows that the conversation is open to any possible contribution. Displacements have been overwhelmingly used by an Italian facilitator. Their use needs a strong interest in working with humour and unpredictability.

Commenting narratives: relevance

Comments have been much more frequent in the German and UK settings, than in the Italian one. The meaning assigned to the "relevance" of narratives depends on the type of comment. In general, comments upgrade the authority of facilitators, therefore comments risk to undermine children's agency. The entity of this risk, as well as the consequences of comments for children's agency and the production of narratives, are variable. Extracts 1-5 show the risk that comments undermine children's agency and narratives.

In extract 1, turn 15, the facilitator's comment informs about the recent appearance of *Slush*, a topic that has been previously introduced by F5 (turn 2), then discussed in the following turns. The facilitator's comment has the effect of upgrading her own authority in producing knowledge, as the further comment in turn 17, reacting to the teacher's laugh, shows. It is not clear if this comment is addressed to the class, as the primary interlocutor seems to be the

teacher. The children are excluded from this part of the sequence, although they have enhanced the comment with their contributions (turns 1-8).

2. Transcript Analysis

German Training

Germany (SS4, STG1, second meeting)

1. FAC: was trinkt ihr da? *what are you drinking there?*
2. F5: Slush.
3. FAC: ein Slush? Ah ok (.) Ist das dein Lieblingsgetränk? *a slush? Aha okay (.) is that your favourite drink?*
4. F5: mhm
5. FAC: Ja? (.) Das ist so, ist so kalt ne? *yeah? (.) That's like, really cold, isn't it?*
6. ((F5 nods))
7. M4: trink ich auch gerne *I like to drink them too*
8. F1: ja, trinken wir gerne.
yeah, we like to drink those.
9. FAC: ein Eisgetränk. Mögt ihr das alle gerne? *an ice drink. Do you all like that?*
10. M4: ja
yes
11. FAC: ja? Ist das was was man, im Kino? Nämlich als ich so alt war wie ihr, kann ich mich gar nicht erinnern ob es da schon so Slushs gab. Nee ne? ((zu T1))
Yes? Is that the thing you can, at the cinema? I don't even remember if slushes like that existed when I was your age. Maybe not? ((to T1))
12. T1: Wassereis.
ice pops ((Wassereis are ice creams with a water rather than dairy base))
13. FAC: Wassereis damals. *it was ice pops back then.*
14. ((T1 laughs))
15. FAC: **gabs glaube ich erst in den letzten, vielleicht in den letzten fünf bis zehn Jahren. Gabs des. Das heißt ihr könnt euch gar nicht erinnern an die Zeit als es noch gar keine Slushs gab.**
I think they only appeared in the last, maybe in the last five or ten years. That you could get them. That means you can't even remember a time before there were slushes.
16. ((T1 laughs))
17. FAC: **ja? Verrückt**
yeah? Crazy

In extract 2, the facilitator's first comment is an invitation, addressed to M2, to control his imagination (turn 4). The facilitator also adds a comment about the necessity of restrictions in the use of computer games and films (turn 8). These comments stress the facilitator's authority as children's adviser.

Extract 2

Germany (SS1, 5B, second meeting)

1. M2: ähm, immer wenn ich zocke, dann kann ich mir vorstellen, wie die, die sterben immer schön.

emm, whenever I play video games I can imagine how they, how they always just like die really nicely.

2. FAC: ohoh, okay. Also hier ist so die Ecke, die ein bisschen mit Brutalität und Kampf zu tun hat. *oh dear, I see. So this corner here has a bit to do with brutality and violence.*
3. ((children talk over one another))
4. FAC: **da achtet aber drauf, dass die Phantasie nicht zu weit geht, ne, dass man immer noch weiß, was Phantasie und was Realität ist, das ist ganz wichtig.**

what's important is that you make sure imagination doesn't go too far, you know, that you still recognise the difference between imagination and reality, that's very important.

5. M2: das ist bei mir schon das Problem. *that's already my problem.*
6. FAC: deswegen.

that's exactly it.

7. M5: bei mir ist alles Realität. *everything is reality to me.*
8. FAC: **deswegen gibt's ja bei bestimmten Computerspielen und -filmen auch eigentlich Altersbeschränkungen.** *that's why some computer games and films also actually have age restrictions.*

In extract 3, turn 3, answering to F2's question, the facilitator provides a comment on insulting and reacting to insults. It is interesting to note that F5 rejects the facilitator's position as not taking in account the specific condition of children ("wir sind Kinder, wir machen so was"). The facilitator, however, objects with a new comment stressing that the children are becoming adolescents, so they are changing (turn 6).

Extract 3

Germany (SS1, 5B, second meeting)

1. FAC: so, okay, hier hat jemand eine Frage in der Runde. *well, okay, there's someone else here with a question in the group.*
2. F2: also, ähm, finden Sie es okay, wenn Sie es beleidigt werden. *well, em, do you ((FAC)) think it's okay when someone insults you.*
3. FAC: ähm, für mich gibts auch so ne Mischung **es gibt so ein paar Beledigungen, die sind eher so sticheln als wenn man befreundet ist und sich gegenseitig so ein bisschen ärgert. Ja, dann ist es okay, einigermaßen, aber das kann auch ganz schnell kippen und wenn mich jemand richtig beleidigt, tu ich manchmal so als wenns mich nichts angeht, bzw. sprech mit der Person drüber, aber es berührt mich immer irgendwie. Also, ich finds meistens doof, ja tatsächlich, ich hab gelernt wie ich damit umgehen kann also ich klatsch dann keine eine oder bin dann nicht großartig stinkig sondern ich versuch meistens mit der Person zu reden.**

em, well for me it's a bit mixed too. There are a couple of insults that are more like joking when you're friends and just teasing one another. So yeah, in that case it's sort of okay, but that can also change very quickly and if someone really insults me then sometimes I pretend as if I'm not bothered or I talk to the person about it, but it does somehow always bother me. So I mean, mostly I think it sucks, actually, but I've learned how to deal with it and so I don't hit anybody nor do I get extremely annoyed but instead I mostly try to talk to the person.

4. F5: wir sind Kinder, wir machen so was. *we're children, we do that.*
5. F2: okay, was haben Sie noch für Verteidigungen. *okay, what kind of responses do you do*
6. FAC: noa, aber **ihr seid schon auf dem Weg zu den Jugendlichen. Ich seid ja nicht mehr erste Klasse.**

hm sort of, but you are already well on your way to being adolescents. You're not in first grade any more.

In extract 4, the facilitator provides a series of comments regarding M11's lid. In turns 3 and 7, she links magic with imagination, observing that not everything can be known. In turn 9, the facilitator makes reference to M11's attempts of using the lid, observing that he probably needs more practice. Here, the facilitator combines his authority with a way of coordinating a difficult conversation with M11, which does not seem to be very popular in the classroom.

Extract 4

Germany (SS1, 5B, second meeting)

1. FAC: okay, was machst du mit Phantasie normalerweise so? *okay, so what kind of things do you normally use your imagination for?*
2. M11: ich kann damit zaubern. *I can do magic with it.*
3. FAC: du kannst damit zaubern? **Mit Phantasie kann man tatsächlich manchmal zaubern.** *you can do magic with it? With imagination people really can do magic sometimes.*
4. ((children talk over one another))
5. FAC: naja, guck mal, der Deckel ist ja zum Beispiel eben zurückgekommen und die Kamera hat's vielleicht nicht gesehen.

well I mean, think about it, for example the lid just came back and maybe the camera didn't see it.

6. M5: ja, aber ((M9)) hat ihn einfach zurückgeschossen. *yeah, but ((M9)) just fired it back.*
7. FAC: **aber das ist ja manchmal Phantasie und Zauber, dass man nicht alles weiß, was dahinter steckt.** *but that is sometimes imagination and magic, the fact that you don't always necessarily know the reason for everything.*
8. M11: sehen Sie, gucken Sie mal, ich hab so viel Phantasie, gucken Sie mal.
((schmeißt den Deckel)) Hokuspokus. Sehen Sie.

Miss, look, do you see, I have so much imagination, look Miss. ((throws the lid)) abracadabra. Look.

9. FAC: **ich glaub, da musst du noch mal ein bisschen üben dran.**

I think you might need a little bit more practice.

10. FAC: okay, hier drüben die beiden, einer von euch wollte eben noch was dazu sagen.
okay, these two over here, one of you just wanted to say something about that a moment ago.

In extract 5, turn 6, the facilitator’s comment stresses the “amazing” experience of connecting memories to images. The facilitator upgrades her authority with this comment, while concluding the narrative.

<UK Training>

Extract 5

UK (PS3, 6A, first meeting)

1. M6: This reminds me of when I went to Italia.
2. ((Whole class united feedback to say ‘Italy’. M6 makes embarrassed gesture at saying Italia))
3. M6: And all of my family came and we had a big huge house. And we was in the room and we had a swimming pool and it was really deep. And at that time I was only (..) I was only seven. And when I went on the swimming pool I was nearly drowned (?) there was like these water coming up from little holes, and it helped me to come up and it was really actually really ticklish because (?) everything.
4. FAC: Oh wow. You had a similar experience to your friend over here, where it was a bit scary in the water and you went under a little bit and stuff. So, lots of water experiences. K., thank you so much. Thanks K.
5. ((Whole Class Applause))
6. FAC: **Do you know what's so amazing, when one of your peers come up and show the picture all of us have got these connections and memories that just popped out from somewhere we're holding them and they pop out.**

Extracts 6-8 show more ambivalent consequences of comments. In extract 6, turn 5, the facilitator’s comment follows M5’s description of a photo about a place that seems a museum. Linking to this description, the facilitator presents a science museum and the experiments that are made in it. The comment is followed by a question about the children’s possible experience of these experiments, which receives several negative answers and a positive one. The last question enhances facilitator’s questions and the child’s narrative (not shown here). In this case, the comment opens a new narrative, which however prevents M5 from continuing his own.

Extract 10

UK (PS3, 5A, second meeting)

1. FAC: Can you tell us about your picture?
2. M1: I remember this day when I was like four because we went to dinner and we went to this thing that made me happy. It was where everything goes upside down. Then I told my mum that polar bear there was my brother’s friend and I didn't know what I was doing that time. And my brother over there, he was very, very angry because he kept on, he kept on taking off his shoes and my mum kept on taking off his shoes,

because we weren't allowed a pair of shoes. And we take the train to uncle's but we could not see mum, we went back and she was on another train already

3. FAC: **Loads of memories. I can really see you looking back in time to remember all of the bits.** Does anybody want to ask any questions, is there anything they want to know about your picture and your memory?

In extract 11, the facilitator's comment (turn 6) concerns the child's narrative about conflicts with his older brother. The facilitator stresses the positive memory of "beating" the brother, thus supporting a possible "deviant" narrative, rather than upgrading her own authority. This support is confirmed and reinforced by the final emphasised thank.

Extract 11

UK (PS1, 6A, first meeting)

8. M1: Well, my favourite part was racing with my brother because whenever we did shared experience because he's older than me
9. FAC: Oh, he's older is he?
10. M1: Yeah
11. FAC: yeah
12. M1: So once I beat him and when we went back, like after a few days (..) we had like a new house in Dubai so we set up everything in one week and then he kept on challenging me and we played outside and stuff then we had a few races
13. FAC: Ok, so **it's good to have those memories of beating him**, ok, thank you, thanks so much for sharing.

<German Training>

In extract 12, the facilitator's comments (turns 4 and 8) show empathy for the children's experiences of seeing their cats dying. As in extracts 10 and 11, these comments are more oriented to support children's narratives than to upgrade the facilitator's authority.

Extract 12

Germany (PS4, Class 3, second meeting)

1. 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 auf einmal, 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.
2. FAC: mhm.
3. F3: und da hat Oma mir das dann gezeigt als Mama mich aus dem Kindergarten abholt 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.*

4. 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.* 5. ((many children agree. Some put their hand up to speak)) 6. M?: meine Katze ist auch gestorben. *my cat died too.*
7. ((many children tell that their cats also died))
8. FAC: ok, habt ihr ganz kurz. Das ist nämlich sehr schön, wenn wir sowas merken, pst. hört mal kurz zu. **Dann merkt man nämlich dass wir das verstehen, dass wir vielleicht denken oh mensch, ich bin so traurig damit aber dass andere genau sowas kennen, dass die auch Katzen hatten, ne, und dann ist schön wenn sich drüber austausch.** Habt ihr noch fragen noch mal zu dem Bild?

well then, do you just have. That is of course really nice when we can tell that, shush, listen for a moment please. Then we can tell that we understand it, that yeah maybe we're thinking oh boy, I'm so sad about that but the fact that other people have experienced exactly that too, that they had cats too, isn't it, and then it's nice if we're able to talk to others about it. Do you have any other questions about the picture again?

Appreciating narratives: affective support

Appreciation of children's autonomous action aim at providing affective support. Firstly, appreciations concern children's personal attitudes, shown by their narratives or comments. In Extract 19, the facilitator appreciates F5's sincere attitude to tell the truth to her mother about her dislike of gifts for her ninth birthday (turn 11), indirectly showing his appreciation for her personal autonomy.

<Italian Training>

Extract 19

Italy (SP1, 4C, second meeting)

1. FAC: e tu ti ricordi più il compleanno degli otto anni che quello dei nove? *And you remember more your eighth birthday and the ninth one?*
2. F5: ((nods))
3. FAC: come mai? *Why?*
4. F5: perché: perché mi è piaciuto: mi è piaciuta la torta, e i regali che mi hanno fatto *Because: because I liked it I liked the cake and the gifts that they did me*
5. FAC: a otto anni
When yuo were eight
6. F5: ((nods))
7. FAC: a nove anni un po' meno
When you were nine a bit less
8. F5: ((nods))
9. FAC: ma gliel'hai detto alla mamma?
But did you tell this to your mum
10. F5: sì *yes*

11. FAC: non hai fatto finta **che bello**: [no
You didn't pretend, great
12. F5: [((shakes [her head))
13. FAC: [gli hai detto mamma eran più belli quelli
dell'anno scorso
[you told her mum those of last year were better
14. F5: ((nods))

In extract 20, the facilitator's appreciation concerns M7's disclosure of his own feelings (turns 14 and 16), which is confirmed by the child himself and by the teacher.

Extract 20

Italy (SP2, 5B, third meeting)

1. FAC: **a me a me questa storia [ha colpito molto** *I was very moved by this story*
2. Ins?: [s::
3. FAC: **perché tu parli molto sinceramente dei tuoi sentimenti** *Because you tell of your feelings very sincerely*
4. M7: [sì
yes
5. Ins: [sì e quasi quasi piange[va da quanto era emozionato vero? *Yes and he almost cried as he was very emotional*
6. FAC: [eh?
7. M7: sì
yes
8. FAC: eh?
9. M7: sì
yes

In extract 21, the facilitator appreciates the change of mind of two children who have become friends after a long period of mutual dislike, finding this change of mind interesting (turn 13).

Extract 21

Italy (SS2, 2B, third meeting)

1. F5: praticamente noi non ci siam parlate per cinque anni per tutte le elementari
Basically we didn't talk to each other for five years during all the primary school
2. FAC: vi eravate antipatiche?
Did you dislike each other?
3. F14: sì [hh
Yes [hh
4. F5: [pensavamo hh
[we thought hh
5. FAC: dai! *really!*
6. F14: [hh
7. F5: [pensavamo

[we thought

8. FAC: **è interessante sta cosa** e com[*e* come: come è nata questa amicizia qua?
This thing is interesting and ho[w how: did this friendship start?

Later, in the same meeting, the facilitator stresses his interest in understanding the previous dislike, labelled as preconception (turn 37), then he investigates the way in which this preconception has been overcome and turned into positive personal attitude.

32. FAC: com'è dai non ti ricordi com'è accaduto?

How did don't you remember how did it happen?

33. F5: in biblioteca forse *Maybe in the library*

34. F14: sì siamo andate in biblioteca insieme *Yes we went to the library together*

35. FAC: ah

36. F14: e

And

37. FAC: **no mi piace capire il pensiero quando** (.) a un certo punto voi avevate un
preconcetto l'una nei confronti dell'altra sbaglio?

No I like to know the thought when (.) at a certain point you had a preconception the one against the other am I right?

38. F5: ((looks at F14))

39. F14: sì

Yes

40. FAC: eh e come è avvenuto il cambiamento? Cioè *Eh and how did the change happen? I mean*

41. F5: eh imparando a conoscerla (.) perché io pensavo che lei mi stava antipatica
perché non mi parlava e mi guardava male e quindi:

eh learning to know her (.) because I thought I didn't like her because she didn't talk to me and she looked bad at me and so:

42. F14: e io la stessa cosa

And the same for me

In extract 22, the facilitator shows interest in the child's reflection about his attitude towards his activity of competitive swimming, stressing that it is smart and deep (turn 7), then turning to the other children to ask for similar ways of finding personal strengths. In this case, too, appreciation is for personal attitudes.

Extract 22

Italy (SS1, 2B, first meeting)

1. FAC: ok e quando la riguardi che che cosa pensi oggi?

Ok and when you look at it what do you think today?

2. M11: a tutti gli allenamenti che faccio, e: a: quanto mi piace nuotare

To all the trainings the I do, and: to: how much I like swimming

3. FAC: ma la la domanda che ti fai è (.) sicuramente mi servirà ti dici questo nel senso
che tra poco arriverà il momento che, oppure ma forse l'ho fatta in un momento che –

But the question that you ask yourself is (.) surely it will help me you tell yourself in the sense that soon there will be a moment in which, or maybe I did it in a moment that -

4. M11: no [cioè

No [well

5. FAC: [avrei potuto anche non farla

[I could also have not taken it

6. M11: no mi serve perché comunque cioè quando poi a: cioè se: prima o poi mi capiterà di pensare perché continuo a nuotare tanto è solo una perdita di tempo potrei uscire con i miei amici, mi ricordo quella foto e capisco di quanto quanto ci ho perso tempo diciamo sopra e qua e come non potrei mollare così di punto in bianco

No I need it because anyway well when then a: well if: sooner or later I will think why do I continue swimming it's only a loss of time I could go out with my friends, I remember that photo and I understand how how much time I had spent on it and that I could not leave it out of the blue

7. FAC: eh **mi sembra una riflessione ((gesticola)) intelligente (.) profonda** voi avete delle ((gesticola)) delle cose che vi fanno pensare (.) e che quindi vi fanno tornare su dei magari (.) dei momenti in cui siete in difficoltà poi pensate a delle cose e guardate delle delle foto, non so che vi fanno (.) ritrovare la la forza di sì? *eh I think it's an intelligent and deep reflection ((gestures)) (.) do you have some ((gestures)) some things that make you think (.) and that therefore make you reflect on maybe (.) some moments in which you are in difficulty then you think to that things and you look at some pictures, I don't know that make you (.) find the force, yes?*

<Germany>

In extract 23, following several children's questions and comments, the facilitator appreciates M7's effort in narrating a sad story about his sick brother (not shown here), warmly thanking him for trusting the classmates and herself (turn 13). The classmates, who have shown great participation, applaud.

Extract 23

Germany (PS1, 4A, first meeting).

1. F7: geht es ihm jetzt etwa, etwas besser [als vorher]? *does he feel a bit, a bit better now [than before]?*

2. M7: [ja,] er geht in die Schule, erste Klasse, und alles ist ok.

[yes,] he goes to school, first grade, and everything is

fine.

3. F9: wie alt war er da?

how old was he at the time?

4. M7: da war er vier. *he was four.*

5. F9: danke.

thanks.

6. F?: wurde er hier in Deutschland operiert oder? *did he get an operation here in Germany or not?*

7. M7: nein, er wurde, er darf nicht operiert, diese Operierung, entweder er stirbt entweder er überlebt. Das darf nicht operiert werden, weil das zu spät gesehn wurd-also

ne, he was, he's not allowed be operation, the operating, either he dies either he lives. It is not allowed to operation because it was seen too lat- well

8. F10: ähm, ach egal.

emm, oh never mind.

9. FAC: okay, dann würd ich erstmal. *okay, then I would first.*

10. F?: das ist schon ein bisschen traurig. *that really is a bit sad.*

11. FAC: ja, ich find- findste auch, ne, ich find auch dass das schon ein bisschen traurig ist. *yeah, I think- do you ((singular)) think so too, do you, I think that it really is a bit sad.*

12. F?: weil, er sieht so traurig aus. *because he looks so sad.*

13. FAC: ja, ich glaub das ist auch nicht einfach und ich würd auf jeden Fall, **würden wir dir alle gerne danken, dafür dass du so viel Vertrauen hattest uns das vorzustellen.**

yeah, I don't think it's very easy and I would definitely, we would all like to say thanks to you for putting your trust in us by telling us about it.

14. ((children applaud))

Appreciations can also regard positive interpersonal relations. In extract 24, turn 3, the facilitator appreciates the fact that F3's brother apologized with her.

Extract 24

Germany (PS1, 3B, first meeting)

1. FAC: und wie kamt ihr wieder zusammen dann? *and how did you make up in the end?*

2. F3: ähm, mein Bruder hat mir mh irgendwann so gemacht. Lena, Lena, Lena. (?) Und dann ich so, nö, du bist doch immer noch auf mich zickig. Tschuldigung.

emm, at some point my brother was calling my name, F3, F3, F3, like that (?) And then I was like, nope, you're still being bitchy to me. Sorry.

3. FAC: **ach, das ist ja toll.** Hat er sich entschuldigt. mhm. ok. *oh, that is really great. He apologised. Mm-hm. Okay.*

In extract 25, turn 7, the facilitator appreciates F1's observation of mutual help in the class.

Extract 25

Germany (SS2, 6A, second meeting)

1. FAC: mhm, also auch da merke ich die Klasse weiß, weiß auch um deine Tante. *mm-hm, so I'm noticing that the class knows, knows about your aunt.* 2. ((F8 nods))

3. FAC: haltet ihr da auch zusammen oder wie geht die Klasse da auch um [mit solchen] *do you all stick together or how does the class deal with [that kind of]*

4. F1: [ja also] ähm anfangs wir

haben ja viel sowas in der Klasse und wir halten ja auch immer zusammen und wir stehen der Person dann auch bei, weil klar ist es schwer jemanden loszulassen, den man mal ge- also den liebt und auch immer lieben wird, ähm, aber dass man halt einfach Stützen auch täglich im Leben hat.

[well you see] em first of all we have a lot of that in our class and we do always stick together and we stand by the person, because of course it's hard to let go of someone that you've lo- well that you love and always will love, em, but that you just have that support in your daily life.

5. FAC: aha

6. F1: das man einfach täglich sieht und (?) *that you see on a daily basis and (?)*

7. FAC: also ihr helft euch da auch untereinander ne? **Das finde ich ja klasse mhm.**
Hilft dir das dann auch in dem Moment.

so you help one another mutually don't you? I think that's just brilliant, mm-hm. Does that also help you at the time.

8. F8: ja.
yes.

In extract 26, in turns 9, 11, 13 the facilitator emphatically appreciates F2's way of remembering her dad and thus relating to him. In turn 17, she also appreciates the association between these memories and the photo.

Extract 26

Germany (SS4, STG1, second meeting)

1. FAC: mh. (.) Wolltest du auch noch was zu den Sonnenblumen erzählen? Ja?
mm-hm. (.) Did you want to say something else about the sunflowers too? Yes?

2. F2: und meinem Papa hab ich auch noch welche gegeben.
and I gave some to my dad too.

3. FAC: ja? *really?*

4. ((F2 nods))

5. FAC: das heißt du hast die Sonnenblumen, ein paar behalten und ein paar weitergeben?
that means the sunflowers, you kept some and you gave some away?

6. ((F2 nods))

7. FAC: und dein Papa hat die auch eingepflanzt?
and did your dad plant them too?

8. ((F2 nods))

9. FAC: **wow** das heißt ihr habt die ganz von diese einen Erinnerungstag habt ihr alle
wow that means you all have, from that one memorable you, you have loads

10. F2: wo immer ich hingeh, da sind die Sa- die Samen sind immer bei mir.
wherever I go, the s- I always have the seeds with me.

11. FAC: **ach, schön**, das heißt überall wo ihr seid, habt ihr doch diese Erinnerung an diese Tage.

oh nice, that means wherever you are, you'll have a reminder of those days with you.

12. ((F2 nods))

13. FAC: **das ist ja total schön.** *that is absolutely lovely.*
14. F7: ich hab am meisten geweint.
I cried the most.
15. FAC: ja? ok. *really? I see.*
16. M1: ich auch. *me too.*
17. FAC: **aber das ist ja total schön,** dass in einem Foto ihr schon so viel ihr alle so viel verbindet. Möchtest du noch was dazu sagen? *but that is absolutely lovely that you associate, that you all associate so much with one photo. Would you like to say anything else about that?*

<UK Training>

In extract 35, the facilitator's story reacts to the lack of questions about the photo. She tells the story of the ability of a baby, climbed out of it, at the same age of the child pictured in the photo. This story is an instance that the class has seen and which relates to the story the child has told. In this case, the personal story is directly linked to the photo, rather than to a story, as the purpose is to enhance some link to the photo. The story is immediately followed by a questions about other memories of being in cots. It is through gauging the interest of the class that memories of other children begin to emerge. In turn 6, there is a linking of several different voices together through the common theme (of being in a cot), that the facilitator emphasizes. The facilitator shows listening when a child begins to share her story (turn 10), then asking a promotional question in turn 13. In turn 15, the facilitator utters a positive comment to thank the child for sharing their story and also moves on to other audience members.

Extract 35

UK (PS1, 6A, third meeting)

1. FAC: Anybody else got anything to ask about the picture?
2. ((silence))
3. FAC: **I had a picture of a baby in a cot (..) but the baby was climbing out of the cot and the baby put all of their pillows on the top and ((turns the photo)) I think the baby was about your age ((points to photo)) just coming up to one and a half, two (..) and didn't want to be in the cot anymore (..) they put the pillows and then put the teddy on the top and then climbed out of the cot ((does motions of climbing))**
4. M2: That's smart
5. FAC: **That was a very smart one and a half, two year old, I couldn't believe it (..) and er (..) that was what you call wanting to break for freedom ((laughs as they notice C1 is motioning to another student (..) do any of you remember being in cots? (to class) 6. ((several voices)): Oh yeah 7. FAC: Do you remember?**
8. ((voices from audience continue))
9. FAC: You was in a bed ((indicates audience member)) what was (..) do you remember being in a cot? ((indicates another audience member (..) hold on a minute guys, let's have a listen
10. F3: (?) a seal and not exactly sure what that is (?)
11. FAC: Uh huh
- (..)
12. F3: and they're like as big as me

13. FAC: and they're in the cot with you?
14. F3: Yeah
15. FAC: That's a really good memory to remember that, thank you (..) and do you remember? ((indicates another audience member))

In extract 36, turn 3, the facilitator tells a story, comparing a Christian wedding with a Hindu wedding, to stress the different colours and her astonishment for the difference and the bright colours of the Hindu wedding.

Then, she invites to talk of possible experiences of weddings in different cultural settings. This enhances a narrative of wedding, but concerning an unusual situation, rather than a different tradition.

Extract 36

UK (PS3, 5A, second meeting)

1. FAC: Oh wow. The people that were getting married?
2. M2: Yeah.
3. FAC: What happened? **I have to say when I went to a wedding, I don't know about you, but I went to a Christian wedding like you and the bride was all in white. But then the same year I went to a Hindu wedding and the bride was in red and she just looked, and she had all gold over her, she just looked stunning. It was so different the Hindu wedding to the Christian wedding where it was a white dress and there was loads of colours at the Hindu wedding. Very colourful outfits and beautiful make up. And I just couldn't believe it. I felt like I was looking at princesses, you know. It was very different for me to go to different faith weddings.** Has anybody else have that experience of going to a ceremony that is different to theirs, does anybody want to share?
4. ((F1 points to M3)). M3: ((Waves hands around as speaking)) I've been to a wedding which basically there was plenty of juices at the far back. So, we got (..) we mixed all of the juices and we put pepper (?) and we were daring them to drink it. And I got another one which the cucumbers and then we got started fighting with the cucumbers.

Personal stories were used above all in the UK setting, much less frequently in the Italian one and never in the German one. This is one of the most differentiated aspect about facilitative methods in our corpus. This may be important to reflect on the use of stories in specific contexts.

Displacements

Displacing turns may be useful to support narratives of the self in an affective and nice way. In extract 39, after a question-answer exchange on the date of birth of F2, in which F2 says that she “remembers” the exact hour of her birth, the facilitator asks a displacing question about what F2 was doing when she was born (turn 3). After a short hesitation, F2 shows understanding of the displacing meaning of the facilitator’s question and other children laugh. In turn 6, the facilitator adds that F2 certainly cannot remember this, implicitly referring to the child’s previous declaration that she remembers the hour of her birth. In turn 8, after acknowledging F2’s confirmation, the facilitator invites the children to tell if they remember the day of their birth. F5 answers positively and the facilitator asks her if she really remembers

(turn 11). After F5's answer that she started crying, he comments that when she saw how the world was, she understood that it was necessary to cry (turn 16). This also enhances some laughs among the children. In the following turns, F5 adds that she was scared when she saw her father for the first time, as her father told her. In turns 26 and 28, the facilitator observes that her father was hit by this event, as he was upset: he wanted to hug her and she started to cry. This affective series of displacements both creates a funny situation of interaction and supports the child's narrative.

<Italy>

Extract 39

Italy (SP1, 4A, first meeting)

1. FAC: *che giorno sei nata?*

What day were you born?

2. F2: *sono nata il vent-il ventidue agosto (.) duemila e sette, le le ore me le ricordo le dodici e ventiquattro*

I was born on twent- twenty-second of August (.) two thousand and seven, I remember the the hour twelve and twenty-four

3. FAC: **e cosa stavi facendo quando sei nata?**

And what were you doing when you were born?

(..)

4. F2: ((gesiculates)) hh

5. Some: hhh

6. FAC: **no questa te lo dico perché questo non te lo ricordi di la verità**

No I tell you this because you don't remember this, tell the truth

7. F2: *questo non me lo ricordo I dont remember this*

8. FAC: **questo non se lo ricorda (.) ma qualcuno di voi si ricorda il giorno in cui è nato?**

She doesn't remember this (.) but does some of you remember the day in which s/he was born?

9. Some: [((raise their hands))]

10. F5: [sì]

[yes]

11. FAC: **te ti rico- no no ma adesso son curioso io tu ti ricordi il giorno in cui sei nata**
you remember no no but now I am curious you remember the day in which you were born

12. F5: ((nods)) sì yes

13. FAC: *e cosa facevi quando sei nata?*

And what did you do when you were born?

14. F5: *e: intanto piangevo*

e: first of all I was crying

15. ?: hh

16. FAC: **ah ok, (.) perché come hai visto com'era il mondo hai detto aspetta che qui bisogna iniziare a piangere**

ah ok (.) because when you have seen how the world was you have said wait it is necessary to start to cry

17. Some: hhh

18. FAC: *no perché piangevi?*

No why did your cry?

(.)

19. F5: no perché hh il primo giorno ho quando il primo giorno che ho visto papà, e: mi ha f- e: lui è venuto all'improvviso e mi ha fatto un po' spaven[tare
no because hh the first day I have when the first day that I have seen my dad and he ma- e: he came suddenly and he scared me a bit

20. FAC: [ti ha spaventato

He scared you

21. F5: sì

Yes

22. FAC: questo te l- te lo ha raccontato la mamma o il papà?

This wa- was told you by your mum or your dad?

(..)

23. F5: e:m: mia: il papà *E:m my my dad*

24. FAC: il papà

My dad

25. F5: sì

yes

26. FAC: **perché ci è rimasto male** *Because he was upset*

27. F5: hh

28. FAC: **dice io vado lì per abbracciarla e lei si mette a piangere** [eh? Hh *He says I go there to hug her and she starts crying [eh?*

29. F5: [hh

In extract 40, turn 5, the facilitator downplays F4's narrative about an offense from a friend through the supposition that the child had a hot shower after the disappointment. F4 laughs with the facilitator, while saying no, and she shows that she has appreciated the displacement adding that she threw the notebooks (turn 8).

Extract 40

Italy (SP2, 5A, third meeting)

1. FAC: ah beh sei di cuore (.) ma ti aveva fatto male quella volta?

Ah well you are a sensitive person (.) but did she hurt you that time?

2. F4: ((nods)) abbastanza

quite enough

3. FAC: ci eri rimasta: *did you feel:*

4. F4: male

Bad

5. FAC: **e quindi ti eri andata a fare una doccia calda** *And so you had a hot shower*

6. F4: no[hh

7. FAC: [hhh

8. F4: avevo tirato i quaderni *I launched the notebooks*

In extract 41, M12 presents a photograph taken for his permit, as a migrant child. In turns 1-26, the facilitator explores the child's fear of police, checking his condition. This is useful to show to the classroom what happens to migrant children and what fears can be associated with

their condition (see turn 7, showing lack of understanding of the reasons of going to police). In turn 27, the facilitator provides a short personal story about imprisonment, followed by a displacing comment, suggesting that this could certainly not happen to M12. The facilitator's displacing self-presentation aims to reassure M12 and to help him to understand that he does not risk prison. This enhances some laugh in the classroom and M12's relaxed smile while saying that he was not in prison.

Extract 41

Italy (SP1, 4A, second meeting)

1. FAC: ((si volta a guardare la foto)) sembra serio? (..) ma eri serio o sembri serio?
((turns to watch the photo)) *does he seem serious? (..) but were you serious or do you simply seem serioius?*
2. M12: ((guarda la foto)) un po' serio
((looks at the photo)) *a bit serious*
3. FAC: un po' serio perché: sapevi che dovevi andare con la polizia A bit
serious because: you knew that you had to go with the police
4. M12: sì
Yes
5. FAC: mh
6. M12: ho paura
I am afraid
7. M?: ma l'hanno arrestato?
But did they arrest him?
8. FAC: mette un po' paura la polizia *The police scares a bit*
9. M12: sì io sempre che mi mette in prigione *Yes I always that they put me in jail*
10. FAC: hai paura che ti mettono in prigione?
Are you afraid that they put you in jail?
11. M12: [sì
[yes
12. ?: [hhh
13. FAC: ma secondo te hanno dei motivi per farlo? ((avvicinandosi a lui)) (..) hai fatto qualcosa che non dovevi fare?
But in your opinion they have some reason to do it? ((getting closer to him)) (..) did you do something that you didn't have to?
14. M12: no
15. FAC: eh allora perché? *eh so why?*
16. M12: no perché e: mi sembrava andare polizia, andare prigione no prigione No
because e: it seemed to me go to police, to go to jail no jail
17. FAC: perché tu associ la polizia alla prigione *Because you associate police with jail*
18. M12: sì
Yes
19. FAC: ma conosci qualcuno che è stato messo in prigione? (2.0) hai visto in televisione che la polizia lo porta in prigione? (..) come hai associato questa idea della polizia e della prigione? *But do you know anyone who was put in jail? (2.0) did you see*

on television that police put him in jail? (..) how did you associate this idea of the police and of jail?

20. M12: no perché (.) avevo pensato *No because (.) I thought*

21. FAC: mh

22. M12: e:: penso la polizia non mi ha dato prigionie *e:: I think police doesn't give me jail*

(.)

23. FAC: perché (.) loro possono pensare che tu hai fatto qualcosa che non dovevi fare? *Because (.) they can think that you did something you didn't have to?*

24. M12: ((looks at FAC without speaking))

25. FAC: oppure perché avrebbero dovuto metterti in prigionie? *Or because they had to put you in jail?*

26. M12: ((lowers his head))

27. FAC: **ad esempio a me una sera mi hanno messo in prigionie ((allungando una mano verso di lui)) ma io – te guarda che faccia te invece hai una faccia pulita, ((guarda la foto)) da ragazzino vedono me mi mettono in prigionie subito**

For example one night they put me in jail ((stretching a hand towards him)) but I – you have the fresh-face ((looks at the photo)) of a boy they look at me and put me in jail immediately

28. M9: hh

29. M12: ah ((smiling)) (..) e:m:

30. T: sh:

(.)

31. M12: non hanno messo prigionie e: sì *They didn't put in jail e: yes*

In other cases, displacements are comments regarding family relations, when children tell small and funny family stories. Displacements are however never used when family problems are relevant and delicate. In extract 42, F10 tells of her sister's dislike for pink dresses, while presenting the only photo in which she dresses in pink. In turn 7, the facilitator ironically suggests that her sister would be very happy to see that F10 has brought this photo with her. F10 agrees, adding a comment.

Extract 42

Italy (SS2, 2B, second meeting)

1. FAC: quanti anni ha adesso? *How old is she now?*

2. F10: adesso ne ha otto *Now she is eight*

3. FAC: ah però!

Just guess!

4. F10: sì e fa la terza elementare, e: e quindi questa è tipo una delle (..) uniche foto dove si vede che lei c'ha i vestiti perché lei da quando iniziava a avere tre anni già iniziava tipo a non me- volersi vestire più di rosa, più tipo con i vestiti, sempre con i jeans e le scarpe da ginnastica anche nelle occasioni più importanti, e quindi questa è una delle pochissime foto dove lei ha un vestito rosa *yes and she attends the third class and and so this is like one of the (..) only photos where you can see that she has dresses because since she started to be three years old she already began like not to dr- to reject pink dresses, more maybe with dresses, always with jeans and sneakers also in the most important occasions, and so this is one of very few photos where se has a pink dress.*

5. FAC: ah

6. F10: e:

7. FAC: **chissà com'è contenta lei che tu hai portato questa foto**

How would she be happy that you have brought this photo

8. F10: sì infatti lei quando si vede con: tipo queste foto di quando era piccola, lei dice che era bruttissima *yes as a matter of fact when she looks at herself with like these photos when she was little, she says that she was very ugly.*

Extract 46 shows the only case of displacement by another facilitator, in the German setting, concerning a cat shown in a photo. In turn 4, following M10's comment and M6's hypothesis, the facilitator suggest that the cat could have been rented. The children laugh. Later, the facilitator wonders what the cat was thinking (turns 27 and 29), once again enhancing children's laughs. In turn 33, M8 continues the joke, saying that he had no idea of what the cat was thinking.

Extract 46

Germany (SS2, 5B, second meeting)

1. M10: ähm, denkt ihr wirklich das wär in Österreich oder in Harz, weil die nehmen doch nicht ne Katze mit.

emm, do you really think it was in Austria or Harz because they wouldn't have taken a cat with them would they.

2. ((children laugh, FAC laughs))

3. M6: oh, vielleicht haben die die ja auch irgendwo gefunden, vielleicht hat die ja da rumgestreunert. *oh, maybe they just found it somewhere, maybe it was just a stray.*

4. FAC: **wir haben auch schon die Idee, die Katze ist gemietet, okay, ja.**
we already have an idea too, they rented the cat, okay, yeah.

5. ((children laugh))

(...)

26. M6: FAC; haben Sie noch Fragen.

FAC; do you have any other questions.

27. FAC: pf, nee, **ich hab mir auch gerade gedacht was die Katze denken könnte.**
pf, not really, I was also just wondering what the cat might have been thinking.

28. ((children laugh))

29. FAC: **vielleicht findetses, vielleicht findet sie es ja auch schön.**

maybe it also thinks, maybe it's also thinking oh this is nice. 30.

((child laughs))

31. M6: wir wollen die Erklärung.
we want the explanation.

32. FAC: okay, ja, ja ich merk schon die Aufklärung. Dann äh, wenn ihr keine Fragen habt, ein herzliches Dankeschön und ein Applaus an euch und dann die Auflösung.
okay, yeah, yeah I can see already that it's starting to be revealed. Then er, if you don't have any other questions I would call for a big thank-you and a round of applause for you and then we'll have the solution.

33. M8: also, das war richtig, dass ich da drei oder vier war, äh, ganz genau weiß ich das jetzt auch nicht mehr, ich weiß auch nicht was die Katze da gedacht hat
well, that was right that I was three or four years old at the time, er, I don't remember exactly anymore either, I don't know what the cat was thinking either.
34. ((children laugh))

Wrapping up...

Personal comments and appreciations are ways in which facilitators upgrade their authority in producing knowledge in the ongoing narratives. However, comments can also be both ways of supporting children's narratives. Comments are risky, as they can interrupt children's narratives or deviate them towards objectives that are exclusively chosen by facilitators, without children's involvement. However, comments can also be useful to connect a positive meaning to children's narratives. An interesting exception is the way of enhancing reflection among the children, which is however rare in our corpus.

Appreciations can concern different aspects that emerge from the children's stories: children's actions, relations and experiences. While appreciating children's actions can have more impact than appreciating activities or colours, the meaning of appreciation does not change: it is a way of supporting affectively the children's narratives. As we wrote at the beginning of this module, the problem of appreciation is the difficulty to provide them systematically. Probably, it is important to provide them when supporting narratives that are particularly delicate, for their content or the relations that they include.

Personal expressions, in the form of both stories and displacements, are interesting ways to facilitate the production of narratives while being full co-tellers. Personal expressions are less ambiguous than commenting and appreciating, although they are not free from risks, as their length and pervasive nature can become disturbing for children's interest and participation. Clearly, stories and displacements must be adapted to the specific situations, linked to the children's narratives and respectful of the children's right to be primary participants in interactions. If these conditions are respected, personal expressions can be effective in increasing closeness, surprise, fun, variety of stories and contribution, and, last but not least, sense of unpredictability.

Module 5 Trainer Material: Children’s (children’s active participation, the unpredictability of children’s actions, showing agency)

- 1. Facilitator Notes to underpin slides for Module 5**
- 2. Transcripts and Transcript Analysis**

1. Facilitator Notes to underpin slides for Module 5

Facilitators’ initiatives of inviting, questioning, giving minimal feedback, formulating, commenting, appreciating, narrating stories and displacing are very important in facilitation. However, they do not sufficiently show a very important aspect of facilitation: children’s initiatives, i.e. children’s agency.

Children are active in elaborating on invitations, questions, feedback, formulations, comments, and so on. In all these cases, they are active participants who can highlight their ability of conditioning the interaction, therefore, the facilitators’ actions. Their stories, enhanced through the actions of facilitations, are at the core of the SHARMED project. However, children can do more than this. They can take unpredictable initiatives, i.e. initiatives that are not directly enhanced by the facilitators, although they are certainly the effect of facilitation, as they would be prevented in hierarchical conditions of interaction.

This module deals with two aspects linked to children’s initiatives: (1) the types of initiatives taken by the children and, (2) the facilitators’ reactions to these initiatives. These two aspects are particularly important for facilitation, as children’s initiatives show children’s agency much better than any other possible turn they can take. Agency is shown by unpredictability and children’s initiatives are unpredictable in themselves.

In what follows, we shall show different types of children’s initiatives and facilitators’ reactions. Basically, we can distinguish between situations in which a coordination of these initiatives is achieved, on the one hand, and situations in which children interrupt the ongoing narratives or conversations on the other.

In our corpus, the facilitators’ reactions include coordinating interactions between children, giving room to self-management of conversation, clarifying the meaning of interruptions and responding to them, discouraging interruptions, by giving short feedback and also by ignoring them, very rarely sanctioning them. The decision of the way of reacting may depend on two aspects: (1) the perception of the degree of fluidness of the conversation and (2) the assessment of contextual relevance of interruptions. These perceptions and assessments do not necessarily lead the facilitators to the best possible reactions. However, it is important to recognize that

facing unpredictable contributions is the most difficult task of facilitation, as we shall see again discussing conflict management

Sometimes children interrupt the ongoing conversation to ask questions or to make comments. In this module, we look at the ways in which the facilitators manage these interruptions, when they do not leave the floor to the children. The first way to manage interruptions is clarifying the meaning expressed by the interrupting children. Interruptions are discouraged when the facilitator's interest in the ongoing narrative prevails or the facilitator shows that the right of talking must be regulated without interruptions. A rather mitigated way of discouraging interruptions consists in giving a short feedback and then returning immediately to the ongoing narrative.

Children's unpredictable contributions sometimes respond to other children, sometimes are ways of asking to talk, sometimes are interruptions of conversations and narratives. While, in general, facilitators are expected to enhance children's participation through their actions, children's unpredictable contributions challenge their ability to give them the floor without renouncing to coordinate the interaction, so that children can have voice without disrupting narratives and violating other children's rights to talk.

2. Transcripts and transcripts analysis

ENGLISH TRAINING

Extract 4ENG, turn 1, shows the initiative of M1, requesting to the facilitator to change the photo they are speaking of. The facilitator obliges in turn 2. In turn 4, M2 comes into the conversation, recognising his father in M1's photo, which thus becomes personal also to M2. This intervention is developed into a narrative, supported and enhanced by the facilitator's questions (turns 5, 7 and 10), which clarify the meaning of M2's recognition of his father. In turns 12 and 14, the facilitator asks questions to make sure that both children understand what is being asked, but also prompting to elicit further narratives. After asking further questions, in turn 22, the facilitator draws in the whole classroom in a contribution that directly follows from the interaction between the two children, but at the end of her comment, she directs a question to M2. In turns 27-30, M2 recognises that he cannot remember the name of his father's workplace. This is followed by a positive comment from the facilitator (turn 32). The example shows that, because of the recognition of another child's father in the picture, a new narrative is allowed to develop.

Extract 4ENG

UK (PS2, 4B, third meeting)

1. M1: Can I have the next picture, please?
2. FAC: Yeah sure, would you like to (..) ((the child chooses pictures/takes from Facilitator's hand))
3. M1: Well, this one (..) well that's my uncle, that's my brother ((name)) this is like a Palace legend
called Speroni and this is me (..) I just look silly ((picks peers in the audience))
4. M2: I'm pretty sure that's my dad in the picture
5. FAC: Where's your dad?
6. M2: ((child comes up from his seat to point to picture)) There!
7. FAC: Behind him (..) behind him? How do you know that's your dad?
8. M2: Because I er (..) went there (..) a couple of (..) like one year ago
9. M1: It was the Palace-Burnley game (..) it was Palace-Burnley or it was Palace-Valencia
10. FAC: So were you there the same day?
11. M2: ((nods))
(..)
12. FAC: so do you remember seeing each other?
13. M1: I think I did
14. FAC: Did you see each other (..) so you remember
(..)
15. M2: Only when we were leaving
16. FAC: And you think that was your dad just behind him there?
17. M2: ((nods))
18. FAC: Yeah (..) oh wow (..) how do you feel about seeing your dad in the background of that
picture?
19. M2: ((shakes head))
20. FAC: Do you think your dad knows he's there in the picture?
21. M2: ((shakes head)) No (..) I don't even think he knew
22. FAC: Wow (..) you know what you're making me think about (..) I wonder how many of you
((indicates classroom and indicates picture on the projector)) might be in the background of somebody else's picture (..) say somebody might have taken a

picture of their family and you could be walking past and you could be in the background (..) ((turns to M2)) (..) so your dad's in the background isn't he?

23. M2: ((nods))

24. FAC: ((to M1)) and did you know that was his dad?

25. M1: No

26. FAC: So there you go (..) how about pictures

(..)

27. M2: I only know because he's got like a coat because he works in a hospital (?)

28. FAC: Oh in a hospital in Croydon?

29. M2: No, not in a hospital

30. FAC: Oh

31. M2: I don't know the workplace

32. FAC: Oh ok (..) thank you so much (..) good (..) well spotted

GERMAN TRAINING

In extract 4GER, turns 7-10, a series of contributions interrupt the conversation between the facilitator and M11 (after a preliminary short comment in turn 2, by another child). In turn 12, the facilitator asks a question to clarify these contributions and F6 answers to her question.

Extract 4GER

Germany (SS1, 5B, second meeting)

1. FAC: das heißt, es wird immer mehr.
that means it escalates.
2. M?: dummes Kind.
stupidest child.
3. M11: bis er aufhört, ich mach solange bis er aufhört.
until he stops, I do it until he stops.
4. FAC: und wann?
and when?
5. M11: oder bis er weint.
or until he cries.
6. ((children talk over one another))
7. F5: warum wenn er dich noch mal beleidigt, warum trittst du ihn nicht einfach?
why, when he insults you again, why don't you just kick him?
8. F2: M11, heißt es nicht "der Klügere gibt nach".
M11, doesn't the saying go "the wiser person gives in" ((widely known German saying))
9. M9: ja, eigentlich schon.
yeah, that's right actually.
10. F6: hä, also M11 ist doch dümmer also kann er nicht nachgeben.
huh, so M11 is stupider after all that's why he can't give in.
11. ((children laugh))
FAC: **das wäre zum Beispiel jetzt ne Beleidigung gewesen. Wie machst du das denn normalerweise? Wenn du beleidigt wirst?**
that for example would have been an insult. How do you normally deal with it? When you are insulted?
12. F6: das geht mir am Arsch vorbei.
I don't give a shit.

ITALIAN TRAINING

In extract 4ITA, M9 interrupts F7's narratives about the grandparents to tell his story (turns 4 and 6). In turn 7, the facilitator responds with a formulation, thus developing the narrative. In turns 8 and 10, F1 continues her narrative, which is responded minimally in turn 11 by the facilitator. Interruptions can also be responded, rather than clarified.

Extract 4ITA

Italy (SS1, 2A, first meeting)

1. 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
2. FAC: ho capito quindi (.) vivono qua anche loro ade[ssu
I understand so (.) they live here as well n[ow
3. F7: [sì vivono a ((paese))
[yes they live in ((place))
4. 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
5. M7: (?)
6. 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

7. FAC: **hai meno occasioni per incontrarli**

You have less opportunities to meet them

8. F1: sì mentre con i miei nonni: di qua

Yes while with my grandparents: who live here

9. M3: materni

Maternal

10. 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 la 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

11. FAC: **mh**

Module 6 Trainer Material: Complex Facilitation

1. Facilitator Notes to underpin slides for Module 6
2. Transcripts and transcripts analysis

1. Facilitator Notes to underpin slides for Module 6

We have seen the most important actions through which facilitation can be achieved. We have artificially separated parts of interaction to stress specific actions or few connections among different actions. However, if we look closer and at longer sequences, we can easily see that different actions of facilitation are intertwined in the same interaction. This is certainly not strange and unexpected. However, it is difficult to show this complexity in a way that can be easily understood. This module includes some examples of more complex sequences, in which different types of action are combined. These examples do not want to be exhaustive. Their aim is to provide some idea of complexity of facilitation, as it has emerged from our corpus. However, the variety of ways in which this complexity may be expressed is not numerable and the ways in which it is expressed are unpredictable.

The first interesting aspect of complexity in facilitation is that a series of rather recurrent actions (invitations, questions, minimal feedback, formulations, personal stories, personal comments, appreciations) can be combined in an unpredictable variety of ways. These combinations, which support and enhance participation and narratives, constitute the fascinating and difficult challenge of facilitation.

The second interesting aspect is that children's contribution are also unpredictable and this is particularly evident through *interlacements*, i.e. the connection between different narratives in the same sequence.

Interlacements may be enhanced in three ways. First, through the facilitator's invitation to expand. Second, through facilitators' personal contributions. Third, through the children's initiatives.

The examples shown in the module capture these two aspects: combination of actions of facilitation and interlacements. In some cases they are evident in the same sequence, in other cases separately, as not necessarily combinations lead to interlacements and not necessarily interlacements are the product of combinations. This module is divided in modules corresponding to the different settings, so that we can capture the differences in the ways of facilitating which have been stressed here and there in the previous modules.

Several examples presented here have been partially commented in the previous modules. Here, different parts of these examples are connected in more complex examples, in order to show the complexity of facilitation.

2. Transcripts and transcripts analysis

< ITALIAN TRAINING >

Extract 5ITA shows a combination of questions and formulations, also including few continuers. This example is from the Modena setting, where the combined use of questions and formulations was very frequent. The narrative regards the separation of M2's parents. In turn 1, the facilitator asks a focused question about the new fiancée of M2's father. The child denies with a non-verbal sign, then he adds the answer. In turn 5, the facilitator objects, starting from a wrong inference, but then he repairs through an explication (turn 7). M2 confirms this explication, then he adds information about his parents, rather than the fathers' fiancée, showing his preference for this part of the story. The facilitator supports M2's will 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 F3's emotional exclamation stresses (turn 17). The facilitator continues to enhance the story through developments (turns 19 and 21). These formulations show his participation in the story, as a co-teller, with the effect to invite M2 to tell it. The formulation in turn 21 leads to change the topic from the parents' conflicts to the photograph. In turn 25, the facilitator investigates if M2's mother is aware of M2's use of the photo, through a focused question. This question prepares a new development regarding M2's mother attitude (turn 27), which however is rejected by the child. In turns 29 and 31, as in turn 5, the facilitator provides a wrong inference, followed by a short phase of listening (turns 33 and 35). Then, the facilitator implicitly insist in his inference, asking a second question about M2's mother's attitude. This leads M2 towards a contradictory telling about her mother feelings and the facilitator develops his second telling through a formulation, which is confirmed by M2. This long, intense and emotional narrative is systematically enhanced by the facilitator as co-teller, until the final development, which allows the child to conclude with a positive feeling about his mother's attitude towards his father. This is an effective way of concluding this delicate narrative.

Extract 5ITA

Italy (SP1, 4A, second meeting)

41. FAC: **perché potrebbe non piacerti?**

Because you may not like her?

42. M2: mh ((shaking his head))

43. ?: h

44. M2: a me e mio fratello proprio non piace [a

I and my brother don't like her at all [a

45. FAC: **[ma se non la conosci ancora**
[but you don't know her yet
46. M2: eh: in realtà la conosco
eh: actually I know her
47. FAC: **ah quindi sai già chi è**
Ah so you know who is she
48. M2: s:ì 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
49. FAC: **[e lo disturbavano**
[and they disturbed him
50. M2: eh? [lui, mia madre gli ha
eh? [he, my mother
51. FAC: **[queste medicine**
[those medicines
52. M2: una volta gli aveva buttato le medicine fuori
One she thrown the medicines out
53. FAC: **ah**
54. 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,
55. FAC:
[perché non
trovava le medi[cine *[because he didn't find the medi[cines*
56. M2 [eh
57. F3: o mamma mia
[oh my god
58. M2: s:ì e dopo e mio fra- e mio padre no cioè mia madre e: si 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
59. FAC: **cioè non era d'accordo su questo comportamento**

I mean she didn't agree with this behaviour

60. M2: no

61. FAC: **mh ma quindi questa fotografia tu la conservi**

Mh but therefore you keep this photo

(..)

62. 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

63. FAC: [o o ((dopo)) sì

[or or ((after)) yes

64. 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

65. 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?

66. M2: sì ((annuisce))

Yes ((nods))

67. FAC: **e quindi ci tiene a questa fotografia la mamma**

And so yuor mum cares about this photo

68. M2: e: in realtà no ((scuote la testa))

e: actually not ((shakes head))

69. FAC: **no?**

70. 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 hided it in my drawers

71. FAC: **l'ha tolta dal dal dagli album**

She removed it from from the album

72. M2: sì no non è un album era un porta foto

Y:es no it's not an album it was a photo frame

73. FAC: **eh**

74. 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

75. FAC: **sì sì porta foto**

Yes yes a photo frame

76. 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

77. FAC: **ma quindi voleva che tu la la tenessi?**

But then did she want you to keep it?

(.)

78. 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

79. FAC: **perché comunque [ha- hanno fatto delle cose importanti [nella vita insieme**

Because after all [they hav- have made something important things [in their life together

80. M2: [((annuisce)) [insieme sì ((annuisce)) [((nods))

[together yes ((nods))

< GERMAN >

Extract 5GER combines questions, continuers and formulations. However, the structure is different the German setting. Extract 7 shows this well. This extract starts from a previous photo of a tank. After the presentation of the photo and some comments about it, the facilitator asks if the children have seen tanks destroying villages or cities (turn 1). M6 and M8 answer positively and the facilitator asks again to be sure that they understood the question, thus showing her surprise. M6 adds that he has seen a testing rather than a real destruction. The facilitator firstly repeats then she adds an explication (turn 6). In turn 8, she provide a continuer and in turn 8 she reassures M8 that he is free to talk. Then, the facilitator provides acknowledgments followed by tentative developments (tuns 12 and 14), in both cases showing doubts, as through the following tag-question (turn 16). In turn 18, she repeats the child's words, then she invites questions. In the following part of the interaction, she leaves the floor to the children, only providing continuers (turns 20, 22 and 28), followed by new invitations to ask questions (turns 22 and 28). This extract exemplifies a way of facilitating, which is less active and diversified than the way observed in the Italian setting.

Extract 5GER

Germany (SS2, 5B, second meeting)

19. FAC: mhm, hat jemand schon mal in freier Natur ein Panzer gesehen wie der durch das Dorf oder durch die Stadt gefahren ist um was kaputt zu machen.

mm-hm, has anyone ever seen a tank outside when it drove through a village or through the city to destroy something.

20. M6: ja.
yes.

21. M8: ja.
yes.

22. FAC: **was kaputt zu machen, ja?**
to destroy something, is that right?

23. M6: ja, also auf dem Testgelände.
yes, well on the testing ground.

24. FAC: **auf dem Testgelände, also da hat man dann zum Testen was kaputt gemacht.**
on the testing ground, so they were destroying something as a test.

25. M6: mhm, dass die, das war so ein neuer Panzer
mm-hm, that they, it was like a new tank.

26. FAC: **mhm.**

27. M6: da haben die ausprobiert.
they were testing it out.

28. FAC: **du kannst ruhig was sagen.**
you can feel free to say something.

29. M8: ähm, und wir waren in Leitzlingen aufm ähm da ist eine Bundeswehr und da war so eine

Ausstellung und da gabs auch ähm ein eine da haben sie auf einem Panzerübungsgelände haben sie Panzer getestet und da warn dann solche Busse und da konnte man rein und von nem gewissen Abstand konnt man dann da zugucken.
em, and we were in Leitzlingen on the em there is an army (barracks) there and there was a sort of exhibition and there they also had emm one, a, they tested a tank on a tank practice ground and then there were buses like that and you could watch from a certain distance away.

30. FAC: **ah, okay, das hat dann Spaß gemacht euch ne.**
ah, okay, that was probably fun then wasn't it.

31. M6: ja, schon.
yeah, it was.

32. FAC: **okay, mhm, und das ist wahrscheinlich kein, kein Museum da ne.**

okay, mm-hm, and that probably wasn't, wasn't a museum there was it.

33. M6: mhm.

uh-uh.

34. FAC: **und auch kein Testgelände, oder?**

nor was it a testing ground, was it?

35. M?: that's real life.

36. FAC: **das ist real life. Gibts**

< ENGLISH >

In extract 5ENG, M2 tells a story about meeting his cousins at a wedding (turn 1). The facilitator acknowledges the story showing interest (turn 2, “oh wow”), then she comments cousins’ possible nasty behaviours. The child continues to narrate and the facilitator asks a focused question to check a detail (turn 4), then an open question on feelings (turn 6), which is followed by the child’s disclosure. The facilitator provides an explication, then she asked another question, focusing on his feelings (turn 8). In turn 10, the facilitator utters a short personal story and the child continues to tell. The facilitator asks another focused question on feelings (turn 12), then she provides a comment and invites the classmates to add stories about ghosts, 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 with a short personal story (turn 16). In turn 17, M3 tells another scary story and the facilitator provides an explication, followed by the child’s utterance of a further detail (turn 18). Answering to the invitation of the facilitator (turn 20), M4 and M5 self-select and tell this type of stories (turns 21 and 22). Turn 23 is rather complex: the facilitator first 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. Finally, she seems to move out of the interaction. However, F3 adds a story, thus restarting the narratives for a while (turn 24) and in turn 25 the facilitator comments on the general theme of scary stories, promising to talk again of this next time, but also adding a general appreciation for all children’s contributions (“Your memories are just so vast and the emotion of your picture that you began to tell us really shared lots of things”), 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.

Extract 12 shows an impressive series of six children’s interlaced stories, some of them autonomously provided (M3, M5, F3), showing 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.

Extract 5ENG

UK (PS3, 5A, second meeting)

28. 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.
29. FAC: **Oh wow, some cousins might do that sometimes when they're younger.**
30. 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.
31. FAC: **Were you very small?**
32. M2: Yeah.
33. 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?**
34. 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.
35. 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?**
36. M2: Yeah.
37. FAC: **I used to sleep with my grandma when I was little.**
38. 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.
39. FAC: **So, you want to sleep with your grandma to be safe?**
40. 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.

41. FAC: **So, lots of scary stories about ghosts. Did anybody else get told stories about ghosts from their grandparents or siblings or their cousins?**
42. 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.
43. 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.**
44. 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.
45. FAC: So, she was really freaked out.
46. M3: Yes and she's like 13, so
47. FAC: so, some more scary stories.
48. 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 (?).
49. 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.
50. 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.

51. 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.
52. 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?**
53. M?: Me.
54. FAC: **Bring them all in then, I'll look forward to seeing them, thank you.**

Module 7 Trainer Material: Conflict Management/Problems of Facilitation

1. Facilitator Notes to underpin slides for Module 7
2. Transcripts and Transcript Analysis

1. Facilitator Notes to underpin slides for Module 7

In facilitated classroom interactions, conflicts can arise in two ways, as (1) parts of narratives and as (2) interactional disputes between children. Facilitation should include the management of these situations. In the first case, conflicts should be focused as important components of the narrative. In the second case, conflicts should be managed by facilitators

The problem is that, while facilitation aims to enhance children's agency, it has not the specific function of helping the children to manage their conflictive relationships. Facilitation is associated with co-operative communication, rather than with management of conflicts. Nevertheless, theories of conflict mediation include facilitative actions. The theory of transformative mediation (Bush & Folger, 1994), for instance, includes facilitation of empowerment of the parties in defining issues and deciding, so that different perspectives can enrich communication. The theory of narrative mediation (Winslade & Monk, 2008) includes facilitation of the production of narratives, giving voice to the parties' first-person stories and thus supporting new relationships. Therefore, mediators are invited to use facilitation to "transform the adversarial narrative into an emergent, co-created, collaborative narrative" (Stewart & Maxwell, 2010, p. 77). Both empowerment and narrative production need facilitation of participants' agency.

In the following few examples, we shall see how narratives of conflict and conflicts emerging in the classroom were managed by the facilitators. The rising of conflicts is strongly dependent on the school context and on the ways of facilitating. Narratives of conflicts and interactional conflicts were absent in the UK setting, very rare in the German setting and more frequent in the Italian setting. One possible explanation is that conflicts are more frequent in the Italian schools included in the project. However, this explanation is not supported by the background research, which was based on childrens' perceptions.

Facilitating as mediating

In the Italian setting, the facilitators tried to mediate during conflict narratives and interactional conflicts. The following extracts are parts of very long conversations. While it is impossible to

reproduce these conversations, the extracts can show how the involved facilitators managed the conflictive narratives and situations.

The first conversation regards a narrative of conflict that was triggered by a video, in which M1 describes a photo taken in his city or origin (in the southern part of Italy). This photo regards a red flower and M1 says that red is his favourite colour. In his introduction of the video, the facilitator stresses the choice of the colour asking why M1 prefers red colour. The child answers with the term “blood”, repeated two times (turn 1). The facilitator asks about the meaning of this answer, if either there is life in blood or M1 likes blood. This question suggests that the facilitator has understood that something “deviant” could arise. This is confirmed by M1’s answer in turn 3: “I like to hit”, implicitly referring to other people. The facilitator repeats this statement, acknowledges it (“okay”), then he invites the classmates to say if someone has been hit by M1. In this way, the facilitator avoids a direct confrontation with M1, rather asking to his classmates about his “problematic” behaviours. This question has the function of avoiding label and judgement on a “deviant” person, and thus avoiding the immediate self-construction of M1’s identity around this deviance. This question can only delay these effects, however it can open a more nuanced narrative. One side effect (risk?) of this question is to transform a personal narrative in a collective reflection, thus importing the conflict in the classroom. And this is what happens.

Extract 1

Italy (SS1, 2B, third meeting)

1. M1: il sangue (.) il sangue

The blood (.) the blood

(.)

2. FAC: ah il sangue c’è la vita nel sangue eh? O perché ti piace il sangue?

Ah the blood there is life in the blood eh? Or is it because you like blood?

3. M1: no mi piace picchiare No I like to beat

4. FAC: ti piace picchiare ok, qualcuno di voi le ha già prese da lui?

You like to beat ok is there some of you who was already beaten by him?

The consequence of the facilitator’s question is a general confirmation of M1’s negative behaviour. In particular, M2’s non-verbal intervention confirms it (turns 7-12). The facilitator asks two questions to M2: if he has never reacted to M1 and if thinks that M1 likes to hit. In turn 17, the facilitator repeats M2’s “I don’t know” answer, however he insists in inviting M2

to tell about the time he was hit by M1 (turn 19). M2 corrects him, stressing that he has been hit several times. This is acknowledged by the facilitator in turn 22. In turn 24, M1 intervenes to stress that they were two people, referring to a specific, but not explicit, episode. The facilitator ignores this interruption and continues to ask to M2 about the reason of M1's behavior with a focused question (turn 25). Finally, M2 provides an answer, which stresses M1's casual and humoral behavior, answer immediately rejected by M1 (turns 26-29).

5. Some: sì

yes

6. FAC: eh?

7. M2: ((rises his hand))

8. M?: tutti everybody

9. FAC: te le hai prese?

Were you beaten?

10. M2: ((nods))

11. FAC: non hai mai reagito

Have you never reacted?

12. M2: ((shakes his head))

13. M1: cioè non le han mai prese ((nomi)) Well (names)) were never beaten

14. M3: (?)

15. FAC: ma secondo te perché gli piace picchiare?

but in your opinion why does he like to beat?

16. M2: non lo so

I don't know

17. FAC: non lo sai

You don't know

18. M2: no

19. FAC: non ti sei posto il problema però non hai reag- ce la vuoi raccontare quella volta hai voglia?

You never thought of it but you have not react- would you like to tell us that time, would you?

20. M2: ma quelle: [quelle volte But those: [those times

21. M?: [quelle volte

[those times 22. FAC: ah più di una volta Ah more than once

23. M2: sì (?) yes

24. M1: erano erano in coppia uno e due ((indicando)) They were a couple one and two ((indicates))

25. FAC: ma secondo te lui si diverte così oppu[re
But in your opinion does he have fun in this way [or

26. M2: [sì si sveglia e dice: vengo a scuola e
picchio
[yes he awakes and says I come to school and I beat

27. FAC: ah

28. M9: °(?)

29. M1: no! non è così
No! It's not in that way

M1's rejection opens a new phase in the interaction, in which M1 and M2 start to discuss, under the facilitator's coordination, through a feedback to M1, i.e. a repetition of his utterance in interrogative form (turn 30). M2 and M1 confirm their diverging points of view, without any substantial explanation. The facilitator supports M1's contribution through a short explication ("cioè non lo fai"), which however does not enhance his view (turn 33). In turn 35, the facilitator insists in finding an explanation, addressing M1 directly. As M1 continues to answer in an uncertain way, the facilitator utters a development, suggesting contingent irritability as possible explanation (turn 37). M1 starts to talk in overlapping with M2. They mutually invite each other to talk first, and in particular M1 insists in inviting M2. It might be suggested that he is trying to avoid direct explanation. M2 insists in supporting his idea of M1's casual behaviour, which oscillates between aggressiveness and friendship. M1 does not seem very satisfied, but he is interrupted by M8, who invites him to listen M2. The facilitator concludes M2's suspended turn with a formulation about M1's contingent need of unloading physically (turns 51 and 53), which is confirmed by M2 (turns 52 and 54).

30. FAC: e non è così?

And it is not in this way

31. M2: se[condo me è così poi

In [my opinion it is in this way then

32. M1: [no per- boh non so (.) cioè non cioè non mi sveglio a dire: ah oggi picchio
per esempio: ((guardandosi intorno))

[no, for boh I don't know (.) I mean I don't I means I don't awake to say ah today I beat for
example ((he looks around))

33. FAC: cioè non lo fai
So you don't do it
34. M1: e: (.) cioè e: (.) well
35. FAC: ma c'è qualcosa che ti spinge a comportarti così?
But is there something that pushes you to behave in this way?
36. M1: eh boh cioè
eh boh well
37. FAC: a[d esempio quando sei più nervoso F[or instance when you are more nervous
38. M1: [quando:
[when
39. FAC: oppure quando Or when
40. M1: [ciòè quando
[I mean when
41. M2: [ciòè a volte
[well sometimes
42. M1: vai vai Go go
43. M2: vai vai Go go
44. M1: vai go
45. M2: a volte cioè ci son dei giorni in cui (.) boh gli vie- viene lì nel tuo banco e ti picchia e altri in cui
sometimes well there are some days in which (.) boh he com- he comes at your desk and others in which
46. M1: beh [tu (che cosa) Well [you what 47. M2: [ti è molto amico:
[he is very friendly with you
48. M1: aspetta tu cosa (??)
Wait what do you (??)
49. M8: ma gli hai appena detto di parlare lascialo parlare
But you have said him to talk joust now leave him to talk
50. M2: è molto amico: tipo: ti viene lì, ti sta vicino, ti dà un pezzo di merenda, parla, ((allarga le braccia)) e [a volte
he is very friendly like he comes there he stays close to you, he gives you a piece of snack, he talks ((extends his arms)) and [sometimes
51. FAC: [però ci sono dei momenti in cui invece ha bisogno di: [however
there are moments in which he needs to:
52. M2: sfogarsi

Let off steam

53. FAC: di sfogarsi fisicamente cioè invece di ascoltare la musica e rilassarsi lui si sfoga menando

to let off steam physically I mean instead of listening music and relax he lets off steam beating

54. M2: sì

yes

The conversation continues for a while in this way, without leading M1 to any further explanation of his aggressive behaviour. The conclusion of the meeting leaves the conversation unresolved. Therefore, later in the same day, during a second meeting, the facilitator focuses on the unresolved point. In turns 1 and 3, he summarises the observation of M1's oscillation between aggressive behaviour and friendly behaviour. M1 confirms this summary (turns 2 and 4). Then the facilitator reminds the "why" question and asks if the children have ever talked together about this point (turn 5). M1 sustains that they have talked few times, but his classmates are dubious about this interpretation. In turn 11, the facilitator suggests that they should know the meaning of M1's behaviours, if they talked about it. M7 comments that it was not useful to talk. In turn 13, the facilitator reformulates this answer though the question if they never understood it. The problem of casual behaviour continues to be the only possible explanation, together with the useless time spent discussing of it (turn 17). In turn 19, the facilitator formulates the point through an explication of the knowledge of the problem in the classroom, which is confirmed.

1. FAC: allora loro lamentano che te usi spesso le mani So they complain that you often uses your hands

2. M1: sì

yes

3. FAC: però invece delle volte sei un ragazzo: tranquillo, un amico piacevole, no? However sometimes you are a quiet boy, a pleasant friend, aren't you?

4. M1: mh mh

5. FAC: e la loro domanda è perché? (.) non ne avete mai parlato insieme? And their question is why? (.) Didn't you ever talk together of this?

6. M?: eh!

7. M?: sì

yes

8. M1: poche [volte Few [times

9. M?: [sì (?) [Yes (?)

10. M?: poche?

Few?

11. FAC: beh se ne avete parlato allora lo sapete Well if you talked of this then you know

12. M7: però non è mai servito However it was never useful

13. FAC: non avete mai capito?

Did you never understand?

14. M11: cioè a- all'inizio sembra che gli importi poi dopo un giorno ((gesticola)) Well in in the beginning it seems that he cares then after a day ((gesticulates))

15. FAC: no ho capito magari e: well I understand maybe e:

16. M?: va a minuti

It changes every minute

17. M4: poi abbiám per[so un'ora di francese per stare a parl[are di tutto quello che [°(è successo)° then we have spent a hour of French to talk of all that happened

18. M?: [va a minuti [va beh (??)

[it changes every minute [that's it

19. FAC:

[quindi è un

argomento che avete già trattato

[so this is a topic you have already dealt with

20. M?: sì yes

21. M?: sì

yes

The facilitator re-addresses M1 asking with a focused question if he likes to talk of his aggressive behaviour (turn 22). After a very short hesitation, M1 answers positively. Then the facilitator asks if he thinks that talking can modify his behaviour (turn 23). M1 is uncertain and the facilitator acknowledge this uncertainty. Finally, M1 indirectly discloses a reason for his behaviour, saying that some classmates irritate him (turn 27). This is repeated by the facilitator, to stress the attention to this development of the conversation (turn 28). In the following two turns a challenge seems to be enacted between a child's non-verbal dissent (turn 29) and M1's suggestion that this dissent conceals guilt (turn 30, "per esempio te"). The facilitator provides a formulation, which seems an explication but it is rather a development

followed by a tag, suggesting that there are things that are irritating from M1's point of view, rather than objectively (turn 31). The facilitator interrupts a short dispute between M1 and M2, to ask a more precise question about what is disturbing for M1 when he reacts aggressively (turn 37). M1 answers that he finds irritating to be addressed as uncool or loser ("sfigato" in Italian may mean both, and here it is not clear what is the meaning for M1). After the facilitator's continuer, M1 addresses M2 as an example of irritation (turn 40). The facilitator suggests that the way of addressing M1 may be based on contingent irritation towards him (turns 41 and 43).

22. FAC: eh? ma ti piace parlare di questa cosa?

Eh? But do you like to talk of this?

(..)

23. M1: sì yes

24. FAC: eh? (..) ma pensi che: questo possa modificare il tuo comportamento oppure no?

Eh? (..) but do you think that this can change your behaviour or not?

25. M1: e: boh

26. FAC: non lo sai

You don't know

27. M1: ((snaps the tongue)) (..) poi cioè alcuni qua provocano Then someone here annoy
28. FAC: pr[ovocano annoy

29. M?: [mh:!

30. M1: per esempio te

For instance you

31. FAC: cioè ci sono delle cose che per [te sono provocatorie no?

I mean there are things that are annoying for you, aren't they?

32. M1: [(S.)

33. M2: non sempre Not always

34. M1: non dico sempre [alcune volte

I don't say always [sometimes

35. FAC: [posso: cos'è che quali sono le cose che per te son
provocatorie?

[may I: what's that what are the things that are annoying for you?

36. M1: cioè boh cioè per esempio (..) allora Well I mean for instance (..) so

37. FAC: cioè c'è qualcosa che ti disturba quando reagisci?

I mean is there something disturbing you when you react?

38. M1: che: uno che mi dice sei uno sfigato

That one tells me you are uncool/loser

39. FAC: ah

40. M1: per esempio: M6, (.) e[: for instance M6 e:[

41. FAC: [beh uno magari ti dice sei uno sfigato perché:: ti vuole

Well maybe he says you are uncool/loser because he wants

42. M1: ((nods looking at M6))

43. FAC: non so è arrabbiato [con te

I don't know he is angry [with you

In the first phase of extract 5, the facilitator enhances the children's reflection with some open questions about the problem, co-constructing with them its meaning, until the identification of the way of communicating. This enhancement works very well in activating a long conversation among the children, their autonomous contributions and a collective reflection. In the second phase, the facilitator stresses the most important aspects of this conversation and of the children's contributions: (1) the collective reflection on problems; (2) the sharing of a way of solving problems; (3) the finding of a way to participate productively, rather than finding interlocutors' negative responsibilities; (4) the autonomous participation in the discussion, without being judged. In this phase, the facilitator's comment is explicit, thus adopting a different style from the other Italian facilitator (extracts 1-4)

Avoiding and ignoring conflicts

In the German setting, differently from the Italian one, conflicts were avoided or ignored, to privilege the smooth production of narratives. On the one hand, avoiding and ignoring conflicts may be considered a positive way of acting, as they do not emphasise the conflicts. On the other hand, conflicts that are not managed can become, or remain, unresolved problems in the classroom. Specific conflicts can be considered symptoms of important and invisible relational problems, which in the long run can destroy positive relations in the classroom. Avoiding their management may seem a good solution for the contingent continuity of facilitation, but it may be a negative perspective for the classroom as such.

Avoiding and ignoring conflicts have been strategies adopted in the German setting in the few cases in which conflicts have become visible. In extract 6, M11 and F2 start a conflict about the use of a stick for cameras

(turns 3-13). In turn 13, F2 accuses M11 to be too stupid (“dumm”) to use the stick. In turn 12, probably becoming aware of the rising conflict, the facilitator interrupts this conversation saying that they are going to take a short break. In turn 14, she concludes the conversation suggesting that maybe F2 can delay the demonstration of how using the stick or maybe she knows another way that M11 does not know. In this way, she uses her authority in deciding when closing the conversation and, in this case, the conflict.

Extract 6

Thomas Müntzer Schule (5B, second meeting)

1. M11: wie funktioniert ein Selfiestick. how does a selfie stick work.
2. FAC: Jungs boys.
3. F2: das weiß doch jedes Kind, können Sie bitte noch einmal halten? Also, du steckst dein Handy in den Selfiestick rein but every child knows that. Could you ((to FAC)) hold that again please?
4. M11: hab ich auch gemacht und dann ist das in Wasser gefallen.
I tried that too and then it fell into the water.
5. ((children laugh))
6. F2: ja, du darfst das nicht zu hoch machen. yeah, you can't put it up too high.
7. M11: ja, ich hab das bis an die Decke gemacht yeah, I put it up as high as the ceiling.
8. F2: dann ist es abgebrochen. then it broke off.
9. M11: meins ist aber nicht abgebrochen, das Handy ist rausgeflogen. but mine didn't break off, the mobile phone fell out.
10. F2: ja, dann passt das Handy da nicht rein. yes, then the phone doesn't fit in there.
11. M11: doch, das passt rein. but it does fit.
12. FAC: M10, wir machen danach gleich einen kurzen Moment Pause. M10, we're going to take a short break right afterwards.
13. F2: ja, keine Ahnung, dann bist du dafür zu dumm. yeah, then I don't know, then you're too stupid to use it.
14. FAC: okay, vielleicht kannst du ihm das ja nochmal zu einem bestimmten Moment zeigen und vielleicht hast du ja noch einen Trick, den er noch nicht kennt. Wer weiß. okay,

maybe you can show him again another time and maybe you have a different trick that he doesn't know yet. Who knows.

In extract 7, M5, who is a migrant child, is talking of his experience in a German swimming-pool. First, M2 asks him if he dived, than he states that diving is not allowed. M5 contradicts him saying that it is allowed, but M2 insists, supported by several other children (turn 10). In turn 12, after an acknowledgment, the facilitator comments that M5 was not aware of the rule and this is confirmed by M5. Then the facilitator asks for information about the swimming-pool, receiving a confirmation that diving is not admitted. In turn 17, she concludes commenting that now M5 has learned that diving is not allowed in Germany and M5 confirms. In this case, the facilitator confirms the rule rather than exploring the children's position and discussing the difference between right and wrong. She acts as a gentle judge, thus avoiding to manage the conflict and leaving M5 in the uncomfortable position of an ignorant migrant who is learning from the skilled German classmates.

Extract 7

Albert-Schweizer-Schule (6., fourth meeting)

1. M2: seid ihr gesprungen
did you ((plural)) dive in?
2. M5: ja.
yes.
3. M2: (?)
4. M5: also draußen. well, outside.
5. M2: draußen durfte man nicht springen. diving wasn't allowed outside.
6. M5: ja.
yes.
7. M2: Man durfte dort überhaupt nicht springen. diving wasn't allowed there at all.
8. M5: doch.
yes it was.
9. M2: nein
no it wasn't
10. Several: nein, man durfte dort überhaupt nicht springen. no, diving wasn't allowed there at all.

11. ((children talk over one another))
12. FAC: ok, also ihr wusstet das am Anfang nicht, dass man draußen nicht springen durfte

I see, so initially you hadn't realised that diving wasn't allowed outside.

13. M5: ja.
yes.

14. FAC: gibts da irgendwie sowas wie solche Sprungbretter oder sowas? are there diving boards or something like that there?

15. Several: nein. no.

16. M2: da darf man überhaupt nicht springen. diving isn't allowed there at all.

17. FAC: ok. (.) Das heißt du hast jetzt gelernt, dass man in Deutschland im Schwimmbad nicht vom Rand springen darf

Ok (.) So that means now you ((singular)) have learned that in Germany it's not allowed to dive from the edge of the pool.

18. M5: ja ((nickt))
yes ((nods))

Extract 8 is preceded by a phase of some turbulence in the classroom. In turn 1, the facilitator comments that she does not want to hear jokes that can offend other children. Immediately, M11 asks if he can make a joke, thus proposing an open irritation. The facilitator's negative answer (turn 3) is repeated by another child and by the facilitator herself (turn 5). Ignoring a new turbulence, F2 takes the floor to announce a series of questions to the facilitator (turn 7). In fact, F2 is not asking questions, but talking about her annoyance when children talk loudly. This is followed by a short exchange with the facilitator, who formulates her contribution (turns 11-15) In turn 16, M11 accuses F2 to lie and F2 reacts with a nasty comment on the German language used by M11. The facilitator ignores this exchange inviting other contributions (turn 19).

Extract 8

Thomas Müntzer (5B, second meeting)

1. FAC: ah, Moment, Moment ich möchte keine Witze hören, die irgendwen anders hier schlecht Machen
uh-uh, wait a minute, wait a minute, I don't want to hear any jokes that are at anyone else's expense.

2. M11: darf ich auch einen Witz machen? can I make a joke too?
3. FAC: nee. nope.
4. M?: nee, du darfst keinen Witz machen. nope, you're not allowed to make a joke.
5. FAC: ich möchte gar nicht, keine Beledigungswitze. Möchte noch jemand was zu dem Thema sagen, sonst geh ich hier über zu der nächsten Frage.

I don't want any, no insulting jokes. Would anyone like to say anything else about the topic, otherwise I'm going to continue onto the next question here.

6. M10: ähm, sie kneift mich immer. emm, she keeps pinching me.
7. F2: ähm, ich habe drei Fragen an Sie. emm, I have three questions for you

((FAC)) 8. ((children talk over one another))

9. FAC: ich merk das.

I can see that.

10. F2: das nervt wenn die so laut sind. it's annoying when they get so loud.
11. FAC: oh, hier war gerade ein Kommentar, das nervt wenn die Gruppe so laut ist, weil jemand was [Fragen möchte]. oh, there was just a comment here, that it's annoying when the group gets so loud because someone [has a question].

12. F5: [halt die Klappe]
[shut up]

13. FAC: das heißt, manchmal ist es dir doch wichtig, dass die Leute dir zuhören. that means sometimes it is important to you that people listen to you after all.

14. F2: nee, das nervt. nah, it's annoying.

15. FAC: ah, gut. Du möchtest doch die ganze Zeit was sagen, und wenn ich nicht sage okay, oder die anderen dir nicht zuhören ist das anscheinend nervig für dich.

aha, I see. You've wanted to say something the whole time and if I don't say okay, or if the others don't listen to you, that's apparently annoying for you.

16. M11: das ist jetzt unfair und sie lügt. Sie erzählt uns fast jeden Tag irgendwelche Geschichten.

that's unfair and she's lying. She tells us some sort of stories almost every day.

17. F2: red mal Deutsch, das heißt gelogen und nicht gelügt. speak German, it's called lying and not lyinged.

18. ((children talk over one another))

19. FAC: so, okay, hier hat jemand eine Frage in der Runde. well, okay, there's someone else here with a question in the group.

Extract 9 follows a long conversation between the facilitator and M11 about his “magical” lid. M11 gave a detailed description of the magic effects of the lid, here and there commented by his classmates with some irony. The facilitator gave space to him and his narrative, although it does not concern a photo, which he refused to describe. The conclusion of this phase is shown in turns 1-2. In turn 3, M3 intervenes with an indirect critical comment on M11’s performance and M11 reacts nastily. The facilitator ignores this conflict, by changing the topic of conversation, asking if the children read books (turn 5). In the following sequence (not shown), the facilitator insists in asking about reading books, stories and imagination with another child, delaying M11’s request of showing how the lid works until the conclusion of the meeting, when she invites the class to applaud M11’s show.

Extract 9

Thomas Müntzer (5B, second meeting)

1. FAC: du hältst ihn erstmal gut fest, der ist wertvoll du weißt. then hang on tight to it, you realise that it's valuable.
2. M11: auf drei kommt er zurück.
on the count of three it'll come back.
3. M3: du lebst davon quasi oder?
you're just loving this aren't you?
4. M11: setz du dich mal an dein Platz, du bist nicht mein Reporter chairo. you just sit in your spot, you're not my reporter, bye bye.
5. FAC: ah, wisst ihr was, lest ihr Bücher? ah, do you know what, do you read books?

Summary

In this module, we have seen some ways of dealing with conflicts in the classroom. First, we have seen tentative forms of mediation, which were based on: (1) invitation to reflect on accuses to avoid that they become judgments and to create reflection about the different perspectives as social constructions; (2) the presentation of a personal story as a way of discouraging unproductive conflicts, without accusing anyone; (3) the management of

reflection, leaving room to the children and concluding in an explicit way, about the advantages of this reflection. Second, we have seen some ways of avoiding and ignoring conflicts, which can favour facilitation in the contingent situation, but which leave conflicts unmanaged, with possible negative consequences in the classroom, including marginalization of some children.

Conflicts are a very delicate issue for facilitation, as the literature shows that their management requires important and complex skills. It seems impossible to transform facilitation in conflict management, and in particular in conflict mediation. However, it is not impossible for facilitators to employ some form of mediation when conflicts arise. The alternative of avoiding and ignoring conflicts seems more risky for the relations in the classroom.

Module 8 Trainer Material: Intercultural Narratives

1. **Facilitator Notes to underpin slides for Module 8**
2. **Transcripts and Transcript Analysis**

1. Facilitator Notes to underpin slides for Module 8

This module is about narratives of cultures, including narratives of cultural differences, in which different cultures are compared, few eurocentric narratives stressing the primacy of the culture of the countries of immigration, narratives about identities, including uncertain and hybrid identities, narratives in which culture is put in question on the basis of personal needs and interests.

Despite the SHARMED project was applied in so-called “multicultural” classrooms, intended as places where children from different origins and countries meet and study together, narratives of cultural issues were not generalised. On the contrary, they were much less frequent than narratives of personal self or family. As children were autonomous in choosing the photos and narratives, not necessarily they chose to present “cultural” (or ethnic) issues. Narratives about cultural issues were much more frequent in the Italian setting than in the UK setting, and they were almost absent in the German setting. These differences depended partly from the form of facilitation, partly from the context, and partly from the interest shown by the children in the different countries. In this module, therefore, the examples from the Italian setting are predominant.

An important preliminary note regards what we have written in Part 1, about “small cultures”. The narratives, which we are going to describe and comment, are considered here as contingent productions in specific classroom interactions. They are constructed through these interactions, rather than being essential components of the children’s personalities. The way in which the facilitators acted as co-tellers of these narratives is particularly important, as we shall see commenting the examples. This should discourage from thinking the contents of these narratives as “real cultural life”. This does not mean that their contents are “false”, but that they are a contingent selection, which would probably be different in other contexts, with other interlocutors, and above all in other interactional conditions. The interest of this module lies in the way in which the narrative dimension can enhance some representations of cultural issues, leading to the social construction of difference and identity.

Narratives of cultures

In almost all cases, narratives of cultures originated from the facilitators' questions, which expanded the children' utterances. They were much more frequent in the Italian setting, than in the other settings.

In extract 1, the facilitator asks an open question to expand the meaning of the feast mentioned by M4 (who said that his origins are in Santo Domingo), after a previous conversation on the affective relations between the child and his grandmother. In turn 1, the facilitator asks about the meaning of "festa latina" (latin feast), then he proposes some developments in interrogative tone, introducing fun and music (turns 3 and 5), receiving confirmations. In turn 7, the facilitator asks if this type of feast can be shared by "us" (i.e. Italians), intended as Latins in different way. The comparison between Italians and Latins (as Americans) is enhanced by the facilitator. The child confirms that there is something shared between Italians and Latins, then the facilitator asks what instead is different (turn 9). Some seconds of silence show that the child is uncertain, than he answers "more fun". This is developed by the facilitator as more interest in having fun (turn 11), and the child confirms. The facilitator addresses the class with another development, which highlights that Italians are less active in having fun and some children confirm (turn 13). In turns 18 and 20, M3 takes the floor to stress that his mother is Cuban, but he is not so willing to have fun. The facilitator develops this turn too, suggesting that M3's mother is always happy and willing to have fun (turn 21) and M3 confirms.

Extract 1

Italy (SS1, 2B, third meeting)

1. FAC: e quando prima parlavi di (.) una festa latina no? Questa cosa de- per te che cos'è il: essere latini?

And before when you told of (.) a Latin feast, wasn't it? This thing what is to be Latin for you?

(..)

2. M4: FESTA:! ((alzando le braccia)) FEAST! ((raising his arms))

3. FAC: divertimento? Having fun?

4. M4: sì

yes

5. FAC: musica? Music?

6. M4: sì yes
7. FAC: e secondo te non: non è una cosa che accomuna anche noi che non siamo latini?
[o meglio siamo latini anche noi ma (.) in maniera diversa
And in your opinion isn't this a thing that is shared by us who are not Latins? Or better we are also Latins but in a different way
8. M4: [((nods)) sì ((nods)) yes
9. FAC: in che cosa trovi che ci sia differenza?
What is the difference for you? (2.0)
10. M4: più divertimento More fun
11. FAC: cioè voi sentite più: [voglia di divertirvi
You mean that you feel more will to have fun
12. M4: [sì sì
[yes yes
13. FAC: ah (..) quindi noi siamo un po' più: (..) seduti eh? Loro invece – Ah (..) so we are a bit more inactive eh? Instead they -
14. M?: un po'
A bit
15. FAC: è così?
Is it right?
16. Some: sì yes
17. FAC: cioè [hanno (?)
You mean they have (?)
18. M3: [mia madre tipo viene da cuba anche lei
[my mother too like comes from Cuba
19. FAC: sì yes
20. M3: però io no cioè non ho tanta voglia
However I don't, I mean I haven't so much will
21. FAC: e la mamma come la: come la: che impressione ti fa? Di una persona che vuol sempre: essere allegra, divertirsi?
And your mum how how what is your impression about her? Is she a person who always wants to be cheerful, to have fun?
22. M3: sì
yes

After some turns, in which he explores M3's story about his parents, the facilitator returns to the topic of being Latins, formulating it as having some meaning (turn 77). M3 is uncertain: he recognises that the behaviours are a bit different, but he also adds that Latins are similar (to Italians). At his point, the facilitator formulates the Italians as Latins (turn 81). However, reacting to this formulation, M3 is less uncertain in saying that the Latin culture is different from the Italian one, while however siding for the latter ("dalla nostra") and thus distancing from his mother's culture, as he did previously. The facilitator repeats the last part of the child's utterance showing understanding (turn 85).

77. FAC: ah ok (.) e: quindi ((gesticola)) essere latini ha un suo significato Ah ok (.) and so ((gesticulates)) to be Latins has a meaning

78. M3: boh mh: non lo so cioè (.) cioè hanno dei comportamenti un po' diversi
Boh mh: I don't know, well (.) well they have a bit different behaviours

79. FAC: mh

80. M3: però sono uguali in genere [cioè hanno solo un comportamento dive[rso]
But they are the same generally [I mean they only have a different behaviour

81. FAC: [perché a te ti [anche noi
italiani siamo latini dicono
[because to you [we Italians are also Latins
they say

82. M3: sì ma no: cioè latini che vengon dall'America tutte le persone hanno [(?) Yes
but no I mean Latins who come from America all people have [(?)

83. FAC: [del sud
America te dici
[from South America you say

84. M3: sì la loro cultura è diversa dalla nostra Yes their culture is different from ours

85. FAC: dalla nostra ok From ours ok

Extract 1 clearly shows that the cultural comparison between Latins (as Americans) and Italians is contingently constructed in the interaction, through the active participation of the facilitator, above all through his formulations.

Extract 2 regards a photo showing particular dresses, brought by F1. The extract follows a series of contributions about a Moroccan feast, and an initiative of M9, who says that during this feast, he prays with his aunt. In turn 1, the facilitator asks if praying is very important for "you", where "you" is referred to M9 and his aunt. The facilitator asks this focused question

to clarify M9's previous narrative, then he comments that in Italy the way of praying is different, thus introducing a cultural comparison. This may be seen as an essentialist comment for two reasons: (1) it refers the way of praying to the whole country; (2) it excludes from Italy the Muslim children, without asking if they consider themselves as Italians. If this utterance is contextualised in the general style of this facilitator, however, it may also be seen as a way of irritating the conversation to expand on praying in the children's experience. In turns 6 and 8, F3 stresses that in Morocco she has seen her grandparents with the dresses shown in the photo. The facilitator explicates this (turn 9), then he leaves the floor to F7, who confirms that "we" (probably her family) do the same thing. In the following sequence, F1, who initiated the narrative, confirms the importance of praying in the Muslim context. In this phase, the facilitator shows his interest, through some questions to clarify and active listening (turns 14, 16, 18, 20, 22 and 24).

Extract 2

Italy (SP2, 5A, first meeting)

1. FAC: e questa cosa della preghiera [è una cosa molto importante per voi?
And this thing of prayer is it a very important thing for you?
2. M9: [facciamo un giro
[let's do a round
3. Some: sì
yes
4. FAC: perché è un modo di pregare diverso da quello che abbiamo noi: in Italia
Because it's a way of different praying than that we have in Italy
5. M9: sì yes
6. F3: io in Marocco e: so[prattutto i nonni
In Morocco I and above all my grandparents
7. FAC: [arrivo eh
[I'm coming eh
8. F3: li vedo sempre vestiti così ((indica la foto)) con questo abbigliament
I always see them dressed like this ((indicates the photo)) with this clothing
9. FAC: [quindi è abituale
[so it's usual
10. F3: [sì
[yes

11. M9: [io no (?) ((guarda forse Ins)) ah
[not me (?) ((looks at Ins) ah
12. FAC: c'era la vostra amica che forse voleva aggiungere qualcosa? Your friend maybe
would like to add something
13. F7: e: che: è la stessa cosa che facciamo noi nelle feste e prima di uccidere: la
pecora e: that it's the same thing we do during the feasts and before killing the sheep
14. FAC: mh mh
15. F7: ci preghiamo: cioè si prende la pecora si mette: a testa in giù, e ci si prega
sopra, poi si la si uccide [si taglia
we pray I mean we take the sheep we put her upside down and we pray over it, the we kill it
[we cut
16. FAC: [ma questo questo accade dove? Avete dei luoghi dove si fanno [queste feste?
[But this this does happen where? Do you have places where you have [these feasts?
17. F7: [sì dietro
casa
[yes behind house
18. FAC: dentro casa?
Inside house?
19. F7: no dietro
No behind
20. FAC: ah dietro casa
Ah behind house
21. F7: sì
yes
22. FAC: di pure
Please tell
23. F1: e: vorrei dire che per la preghiera preghiera e noi il venerdì ce l'abbiamo
molto importante come voi la domenica
e: I would like to say that for the prayer prayer and on Friday we have it very important like
you on Sunday
24. FAC: quindi il venerdì So on Friday
25. F1: sì il venerdì si mangia il cous cous perché è la: è un cibo [proprio
Yes on Friday we eat cous cous because there it's a food [just
26. M3: [tradizionale
[traditional

27. F1: sì tradizionale

Yes traditional

Extract 2, as extract 1, shows the co-construction of cultural issues, with much more active contributions by both the facilitator and the children. While the facilitator expands in an ambiguous way on the we/you difference, the children are clearly involved in the narrative, showing their involvement in the ritual “we”, which is primarily family, but with a wider religious culture in the background. This involvement is situated in the contexts of classroom and facilitation, where constructing a collective Muslim identity may be relevant for these children.

In extract 3, the topic is similar to that of extract 2. M2 introduces an Islamic feast (Eid), represented in the photo and the place where the photo was taken (Afghanistan). In turn 3, the facilitator provides an explication, which is very near to a repetition. Then, M2 autonomously expands on the event, focusing on a story regarding his family. In turn 5, the facilitator asks a question to clarify the meaning of the child’s hat, then she checks if this is linked to Eid and if it means something specific (turns 7 and 9). In turn 11, the facilitator explicates the child’s answer, then she appreciates the hat and asks if the child has something to add. In the following conversation, the “cultural” topic is abandoned, as the child focuses on his family memories, supported by the facilitator’s questions (turns 17, 19 and 23) and short personal story (turn 21).

Extract 3

UK (PS3, 5A, second meeting)

1. FAC: Why did you choose to bring that in?
2. M2: Because it was Eid in Afghanistan.
3. FAC: So, it's in Afghanistan, so it's celebrating Eid.
4. M2: Yeah. All of our family was gathered around in this (?) park and my grandfather unfortunately had to bring his camera because he used to be a photographer, and I think he wanted me to wear this hat and he made me put it on and it made me smile (?) picture.
5. FAC: Why did he make you wear that hat?
6. M2: Because it was my dad's old hat.
7. FAC: Oh, so your dad used to wear that hat as well and how does it link to Eid, how does that link to Eid?

8. M2: Because he wore it on the same day as Eid.
9. FAC: And does it represent something, does it mean something?
10. M2: It doesn't mean anything it's some hats that Afghans wear.
11. FAC: In the Eid celebration. Okay, I really love all of the (?) on there and I love the way it comes out like a little pyramid, a triangle, that's really lovely. I noticed a lot (?). What else can you remember about the picture?
12. 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.
13. FAC: Oh wow, some cousins might do that sometimes when they're younger.
14. 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.
15. FAC: Were you very small?
16. M2: Yeah.
17. 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?
18. 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.
19. 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?
20. M2: Yeah.
21. FAC: I used to sleep with my grandma when I was little
22. 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 (?) they put their hands (?) in one of the pictures and told me like there's a ghost and a hand appeared.
23. FAC: So, you want to sleep with your grandma to be safe?
24. 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.

Religion is also the topic of extract 4. In this case, the conversation is about different beliefs. In turn 1, the facilitator asks if the children are of the same religion. The children answer that they aren't, then they start to declare their different religious beliefs (turns 4-8), while the facilitator repeats (turn 5).

Extract 4

Italy (SP1, 4A, third meeting)

1. FAC: ho capito ma qui tutti siete tutti della stessa religione? I understand but here are you all of the same religion?
2. Many: no
3. FAC: [quan-
[how ma-
4. M3: [io sono evangelico
[I am Evangelical
5. FAC: quante – tu sei evangelico
How many – you are Evangelical
6. M3: [sì
[yes
7. F10: [io sono cristiana
[I am Christian
8. Some: musulmano, cristiano ((sovrapposizioni)) Muslim, Christian ((overlapping))

Some turns later, M2 declares to be one hundred per cent “pure” Christian and the facilitator asks who is not Christian. Some Muslim children raise their hands and M6 says that he is not religious (turn 28). The facilitator continues to repeat these answers (turns 25 and 31), the he insists in asking about different religions (turn 33).

18. M2: io sono cristiano al cento per cento puro
I am one hundred per cent Christian, pure
19. M5: hh
20. FAC: cosa sei?
What are you?
21. M2: sono al cento per cento cristiano I am one hundred per cent Christian

22. FAC: cristiano ma chi è che non è cristiano?
Christian but who is not Christian?
23. Some: ((raise their hands))
24. M10: ((raising his hand)) io che sono musulmano I am Muslim
25. FAC: tu sei musulmano You are Muslim
26. ((overlapping))
27. Ins: [sh sh sh sh
28. M6: [io non ho una religione
I have no religion
29. FAC: come? What?
30. M6: io non ho una religione I have no religion
31. FAC: tu non hai una religione
You haven't a religion
32. M6: ((shakes his head))
33. FAC: e qualche altra religione? Tu?
And some other religion? You?

In turns 44, the facilitator asks about the religious belief of a Chinese child, and this enhances a short expansion about Confucianism. Then, the facilitator asks in these religions are very different (turns 52 and 55) and F2 answers that each religion has its own rules (turn 55), which is repeated by the facilitator (turn 59). In turn 61, M2 says that each people chooses on the basis of its race and the facilitator corrects race with religion (turn 62).

44. FAC: e tu invece che sei – tu vieni da da dove? (.) i tuoi genitori di dove sono?
And instead you who are – you are from from where? (.) where are from your parents?
45. M12: Cina
China
46. FAC: dalla Cina? (.) in Cina che religione che religione: seguite voi?
From China? (.) in China what religion do you follow?
47. M2: Confucio (.) confucianesimo Confucius (.) Confucianism
(.)
48. M5: Confucio [il confucianesimo [Confucio Confucius [Confucianism [Confucius
49. FAC: [ma [il conf- Confucio?
[but [Conf- Confucius?
50. M2: esimo ism

51. Ins: sh sh sh s
52. FAC: e sono molto diverse queste religioni?
And are these religions very different?
53. F2: sì
yes
54. F3: no
55. F2: ognuna ha le sue regole ognuna ha le sue regole (?) each of them has its own rules it has its own rules (?)
56. M5: e i cristiani pregano Gesù, e i e i cinesi pre[gano Confucio Christians pray Jesus and Chinese pray Confucius
57. FAC: [ho capito
[I understand
58. M2: i cinesi hanno una religione precisa sulle idee Chinese have a precise religion about ideas
59. FAC: cioè ognuno ha le sue[: le sue regole You mean each has its [its rules
60. M5: [su Confucio [i cinesi su Confucio
[on Confucius [Chinese on Confucius
61. M2: [sì eh in base alla sua
alla sua: razza
[yes eh On the basis of their their race
62. FAC: alla sua religione Of their religion
63. M2: eh
64. FAC: ho capito
I understand

In this case, the facilitator enhances the display of religious beliefs, without expanding on them, but simply repeating them, asking if there are differences and leaving the floor to the children, only correcting the expression “race”, which sounds as particularly inappropriate in the context of the conversation.

Extract 5 is focused on another type of event. A child reads written notes about a convention pictured in the photo, telling an episode regarding himself and his family. The facilitator asks questions about the convention and the traditional clothes worn by the participants (turns 2 and 4), then she asks about the country of origin of the child’s mother (turn 6) and develops the child’s utterance on his country formulating the clothes as

Nigerian outfit (turn 8). This topic is however immediately abandoned and the following facilitator's questions regard the people in the convention and the child's family.

Extract 5

UK (PS3, 6A, third meeting)

1. M ((walks to front with notes, reads from notes)): This one's a picture taken by a photographer and I think we are in a convention. And this, the person behind me with the earrings, was my mum. And this (?) person was my brother and he (..) in that picture, I was like one years old, and if I was one years old then my brother was, my brother was probably 11. So, I had a microphone because one of the people that was leading the convention asked my mother to (..) asked my mother if I was allowed to talk about the convention, but I didn't really, I didn't really listen to anything they were talking about, my mum just brought me there because she couldn't leave me alone at my house. So, I just stood there with the microphone in my mouth and I didn't know what to say. And then my mum was there whispering to me what to say. And my brother was looking at me because the words, when I was talking, it was really hard to make me talk. And the shirt I'm wearing is like a traditional shirt from where my mums from. And the microphone I'm holding it was, it had like a little of, a little circuit showing, so that was kind of like an electricity hazard but I held it at the top of it.

2. FAC: Can I ask you a question. What convention was that, what was the convention, do you know what it was about?

3. M: No. I just know it was, it was a gathering of a lot of people.

4. Teacher: In traditional dress?

5. M: Yeah.

6. FAC: And what about your mum's country, you said it was a traditional outfit, where is your mum from?

7. M: Nigeria.

8. FAC: So, it's a Nigerian outfit, costume?

9. M: Yeah.

10. FAC: And was there lots of people there then, at the convention?

11. M: Yeah and we were kind of like the main, we were kind of like the main family there, not to boast. So, that's why I was allowed to talk on it.

12. FAC: Okay and why would you have a main family, what's that about?

13. M: Because the person hosting it, she was like (..) he's a friend of mine (..) of my father, and then my father told my mother, and then yeah that's how we, that is how me and my brother knew about it.

Extract 6 concerns a particular type of wedding. F7's mother has "married" F7's uncle, while F7's father was in Italy and could not go back to his country. The conversation initiates with the description of a photo in which, as the facilitator stresses (turn 1), the clothes are all similar. As in extract 4, the facilitator asks the meaning of the clothes. F7 answers that they mean unity among the participants; however, she adds that this is not true because the man in the photo is her uncle, rather than his father. The observation about the "fake" unity is not taken in consideration by the facilitator. In turn 7, the facilitator explicates the topic of unity with a formulation, then he asks about F7's memory of the photo. This leads to talk of the wedding, in which F7's uncle substituted her father (turns 7-12). This strange situation is explored by the facilitator (turn 18), inviting the child to explain, as "we" are used to different habits. In this way, the facilitator stresses a cultural difference and invites to explain it. In the following turns, the reasons of F7's father's absence is explained referring to his migration.

Extract 6

Italy (SP2, 5A, second meeting)

1. FAC: ma: la fotografia per quale motivo era stata fatta? Perché vedo che avete degli abiti particolari 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 clothes what tell us what does it mean

2. 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,

3. FAC: sì yes

4. F7: e: (..) mettendo i vestiti con lo stesso tessuto, e: (..) wearing dresses made of the same tissue,

5. FAC: sì

Yes

6. F7: sembra che siamo tutt'uno It seems that we are one

7. 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

8. F7: ((nods))

9. FAC: e e che cosa ricordi di questa fotografia?

And and what do you remember about this photo?

10. F7: che era il matrimonio di mia madre

That it was my mum's wedding

11. FAC: il matrimonio di mia mamma

My mum's wedding

12. M2: con tuo pa[dre?]

With your fa[ther?]

13. FAC: [che si è

[who is

14. F7: con mio zio

With my uncle

15. FAC: che si è sposata con tuo zio Who married your uncle

16. F7: sìhh yeshh

17. M2: quindi [con suo fratello con suo fratello So [with her brother with her brother

18. FAC: [questa cosa spiegacela bene perché noi siamo abituati in maniera diversa non la capiamo bene

[explain it to us because we are used otherwise we don't understand well

19. Some: ((comment))

20. T: s[h::

21. F7: [mia mamma si è sposata con mio zio ma mio zio che sarebbe il fratello di mio padre ha preso il posto di mio padre

[my mother married my uncle but my uncle, who is my fathers' brother, took my fathers' place

22. M?: [perché è morto? [why he is dead?

23. FAC: [perché e: [cos'era suc-?

[Why e: [what did it happen?

24. F7: [perché lui non poteva venire al matrimonio

[because he could not come to the ceremony

25. FAC: ok

26. F7: perché non poteva pagare il viaggio

Because he could not pay for the journey

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

Yes because where was your dad?

28. F7: in Italia In Italy

After exploring F7's father migration, thus introducing a story of family migration, the facilitator explicates and summarises the content of the photo (turn 57), then he develops the point as a need of a male in the wedding (turn 59). In the following sequence, the conversation is once again focused on the child's personal experience (turns 63-85), enhanced by the facilitator's questions and formulations. As in extracts 3 and 4, the cultural issue is abandoned in favour of personal and family stories.

57. 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

58. F7: no

59. FAC: c'era bisogno di una figura maschile They needed a male figure

60. F7: ((nods)) 61. FAC: e [e e

62. F7: [dello stesso::

[of the same::

63. FAC: tu avevi già quattro o cinque anni?

were you already four or five years old?

64. F7: sì

Yes

(.)

65. FAC: e come te lo ricordi quel: matrimonio?

And how do you remember that: wedding?

66. F7: che tutti lanciavano dei soldi ((mima il gesto)) ahh That everyone was throwing money ((mimics)) ahh

67. FAC: lanciavano dei soldi? were they throwing money?

68. F7: ((annuisce)) ai miei genitori e questi soldi loro li potevano usare ((nods)) to my parents and they could use those money

69. FAC: sì

Yes

70. F7: per avere un futuro Tu have a future

71. FAC: quindi li potevano accumulare per il futuro per [fare delle cose belle So they could collect it for the future to [make beautiful things

72. F7: [((nods)) (.)

73. FAC: in futuro ma dopo questo matrimonio dopo quanto tempo sei venuta in Italia? In the future but after that wedding how long after did you come to Italy?

(.)

74. F7: ((alza le spalle)) sono stata là due mesi

((shrugs)) I was there for two months

75. FAC: solo due mesi

Only two months

76. F7: sì

Yes

77. FAC: ma: l'importanza di fare un matrimonio prima di venire in Italia (.) da [ti ha accontato la mamma

But: the importance of celebrating a wedding before coming to Italy (.) from [did your mum tell you

78. F7:

[no no cioè sono nata in Italia poi sono andata in Nigeria ho fatto il matrimonio e sono ritornata

[no no I was born in Italy then I went back to Nigeria I did the wedding and then I came back

79. FAC: ah: sei nata in Italia

Ah: you were born in Italy

80. F7: ((nods))

81. FAC: e quindi hai dovuto fare questo matrimonio per per diciamo i parenti che c'erano in in Africa in Nigeria dove abitavano i tuoi genitori

And so you had to do this wedding for for let's say for the relatives that were in in Africa in Nigeria where your parents lived

82. F7: ((nods))

83. FAC: ((annuisce)) e la mamma ti ha raccontato qualcosa di questa: cerimonia?

((nods)) and did your mum tell you something about this: ceremony?

84. F7: che la si doveva fare per forza davanti ai miei nonni, that they had to make it necessarily before my grandparents

85. FAC: ecco infatti è questo che non capivo

Ah indeed I didn't understand this

Extract 7 is also focused on a wedding. It is a much more simple wedding than that seen in extract 7. F4 selfselects to tell the episode of a wedding in which she participated, starting from a family story (turn 1). The facilitator asks about the wedding (turn 4) and the child introduces the place in which it happened, i.e. Thailand. After an explication, the facilitator

focuses on the cultural specificity of the ceremony in Thailand (turn 6). In the following sequence (turns 7-11), some features of the wedding are explored through the facilitator's questions. In the complex turn 12, the facilitator stresses the different narratives of weddings, comparing the last one with others previously told, then she comments these differences and shows her interest. In turn 13, M4 self-selects to tell another story of wedding, which has no specific cultural background.

Extract 7

UK (PS3, 5A, third meeting)

1. F4: When was eight I went to a wedding there was some policemen in a car (?) and my mum was talking to them (?).
2. FAC: you went into them and what did he say to you?
3. F4: I felt embarrassed for the rest of the day.
4. FAC: What sort of wedding was it that you went to?
5. F4: It was in Thailand.
6. FAC: In Thailand, you went to Thailand for a wedding. So and how did the wedding, how did the ceremony work in Thailand, what was it like?
7. F4: The bride and the groom were colorful
8. FAC: So, very colourful and elaborate outfits, yeah?
9. F4: And it took place at a temple (?) house.
10. FAC: Okay and where did you go to the wedding?
11. F4: groom's house.
12. FAC: So, very different to your wedding, the wedding that you went to. So, we've had some different, we've had some weddings in temples, in houses, in churches, in registry offices. There's a real mixture, everybody's been to kind of weddings all in different places. It's interesting to think about the different places they're in.
13. M4: ((Smiles, use hands to show the 'whole' cake)). I went to this wedding, my mum and my dad we went there with my brothers and sisters, and then I ate all of the cakes because I was really hungry, and then my mum was shouting because I have eaten the whole cake and I was eating with my hand, my face was full of chocolate.

In extract 17, the facilitator addresses very gently the children to be quieter to allow her to hear what F3 is saying (turn 2).

Extract 17

Germany (SS2, 6A, second meeting)

1. F3: ja, bei meiner OP an den Beinen, da hatte ich den auch mit, weil meine Mutter (?) yes, for my operation on my legs I took it with me too, because my mum (?)
2. FAC: ich versteh leider wieder nichts meine Lieben, könntet ihr etwas leiser sein? my lovelies, I'm afraid that once again I can't hear a thing, could you be a bit quieter?

These examples show how invitations to keep silent and respect the right of talking and narrating can be designed in a gentle and indirect way.

End.